

No part of the candidate's evidence in this exemplar material may be presented in an external assessment for the purpose of gaining an NZQA qualification or award.



## Level 3 Visual Arts 2024

**91458 Produce a systematic body of work that integrates conventions and regenerates ideas within printmaking practice**

# EXEMPLAR

**Achievement**

**TOTAL A**







## Achievement

**Subject:** Visual Arts – Printmaking

**Standard:** 91458

### Marker commentary

The candidate uses observational drawing to set up a clear foundation and proposition relating to gardening and showing connected relationships between insects, flowers, vegetables, and people. The initial images on Panel 1 help establish ideas contextualising and exploring the subject matter, through delicate drawing and exploring organic forms from different proximities. Ideas are enhanced through exploring a range of processes including relief (woodcut) and intaglio (drypoint). Panel 1 establishes a range of possibilities to explore further. Along the bottom line, delicate works combine elements, explore collage and layering, and set up a circular motif that is explored again in the next series at the top of Panel 2.

As the portfolio develops there is a sense of exploration based on experimenting with formal and informal grid structures. Along the top of Panel 2, a large work brings together ideas compositionally and shows explorations into techniques including a play of positive and negative shapes, silhouette, investigating opaque and transparent layering, scale changes, texture, and delicate mark-making from drypoint process verse bold, graphic relief printing. Woodcut techniques include cutting away the valleys to create the image (figure on black field), as well as cutting away the background and leaving a raised line (pea pod and butterfly wing). There is a play between rectangular, square, and circular formats establishing a range of options.

At the bottom of Panel 2 compositions explore in greater detail the potential of the circular motif, showing the figure connecting with nature. The work on the left is more graphic using relief while the work on the right includes intaglio (drypoint) and with this process comes the subtle plate tones that are built upon in Panel 3.

The sensitive handling of layering and considered use of green and orange tones are successful elements as the portfolio develops into Panel 3. The colour palette is refined through analysing strengths. Printmaking conventions are appropriate to the candidate's purpose and are consistently used with understanding throughout the submission.

At times it is challenging to see where one work finishes and another starts (such as across the top of Panel 3). Breathing space around individual works would help these to be read as separate prints and ensure works do not visually merge to become like wallpaper.

As the portfolio progresses, there is evidence of some refinement in technical skill through the analysis of pictorial and technical strengths, however regeneration is limited due to the repeated reliance on the same plates. The circular eyeball-like flower plate has been used thirteen times across all three panels and the woman with a pansy head has been repeated seven times across Panel 2 and Panel 3. Repeating plates makes works similar, limiting opportunities to build and regenerate further ideas.

Making smaller investigative works with new plates to test possibilities to expand and extend ideas would be beneficial for this submission. Parts of this portfolio have works showing successful technical skills and the regeneration of particular ideas; however, to meet Merit criteria, there needed to be greater purpose in the use of printmaking media and materials to develop a depth and range of ideas across the panel, rather than relying on a handful of plates and repeating them. Using the same plates throughout the portfolio can be compared to repeating the same sentence or paragraph in an essay. Real estate on each

panel is precious so each idea or shift only needs to be stated once, before moving on to try other ideas relating to the proposition.

This portfolio meets the requirements for Achievement in the New Zealand Arts Curriculum at Level 8. To achieve a higher grade, the candidate needed to capitalise on their strengths in combining intaglio and relief processes, using plate tone and exploiting their ability to successfully arrange elements with new imagery. This would have opened further possibilities and enabled new compositional options. This submission keeps moving ideas forward pictorially and had there not been such a reliance on repeated plates, it could have attained Merit.