

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

Excellence

TOTAL E



Excellence

Subject: Visual Arts – Printmaking

Standard: 91458

Marker commentary

This emotive and poetic portfolio travels through time, relationships, and place. Imagery on Panel 1 appears to be from childhood memories, some washy and faded, others sharper, and all in warm, nostalgic tones. Family memories, events and possibly ancestors seem to merge and blur, weaving in and out of consciousness across the series of works. There is a sense of Eastern European culture identifiable in the clothing. Some memories appear to be of happy times, while others are melancholic with imagery creating a sense of fleeing or leaving somewhere. Maybe a war-torn situation or one involving dislocation / relocation. Facial expressions and body language enable the viewer to connect emotionally. Different generations from across time come together. The past, present, and possibly the future drift together into a dreamlike space, suggested through the girl lying in the image at the bottom of Panel 2. Earlier in the panel, historical images of the family's culture are shown watching over proceedings from above (top line of Panel 2). Interior spaces blend and blur into landscape, contemporary life and historical imagery merge, and in the end, two people come together and reunite in a loving embrace.

Technical skills are a strength in this submission, with works being built up through multiple layers to gain the subtle shifts of tone. Many works will have been through the press at least six times to build up the depth of tone from warm ochres and subtle, often fluid mid tones, drypoint or woodcut layers, and rich, darker areas defining and framing compositional elements. The three works (square format) in the middle row of Panel 3 are built up through many subtle layers of monoprint and drypoint creating complex compositions. These works demonstrate superb technical skill, with the smaller scale enabling greater technical refinement than the larger work below. With only three works on Panel 2, this series of smaller works is crucial in creating shifts and showing lateral thinking.

This candidate has synthesised a range of ideas, creating inventive compositions and the submission shows momentum from start to finish. The portfolio keeps building pictorially, while also developing greater sensitivity in the use of colour and layering. The sepia and orange tones of the first panel suggest nostalgic memories, the reds, browns, and plum greys of Panel 2 grow from these and then move into the dreamy lavender and black tones of Panel 3, building on the colour from the top line on Panel 2.

Despite presenting some large works (which often prevent the opportunity to show depth and range of ideas as they take up lots of space), each panel does have at least three clear phases, shifts, or 'lines of thinking', showing evidence of critical reflection and informed decision-making. The long work with imagery inside four ovals (along the top of Panel 2), almost feels like a series of works. Strengths in this submission include the use of own photographs, the complexity of the imagery, and building successful compositions.

Printmaking methods have consistently been used with fluency and flair, exploiting their characteristics and potential. All works have been carefully ordered to create a sense of personal narrative and authentic personal expression.