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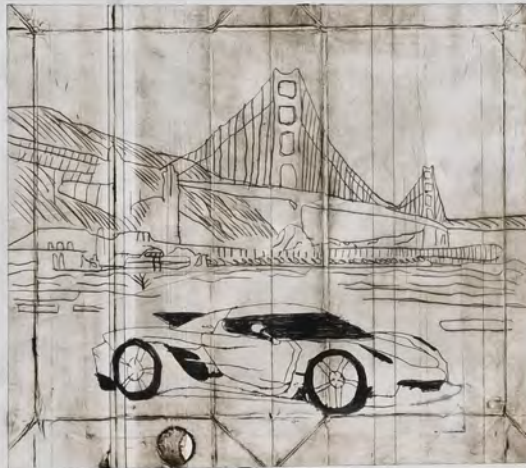
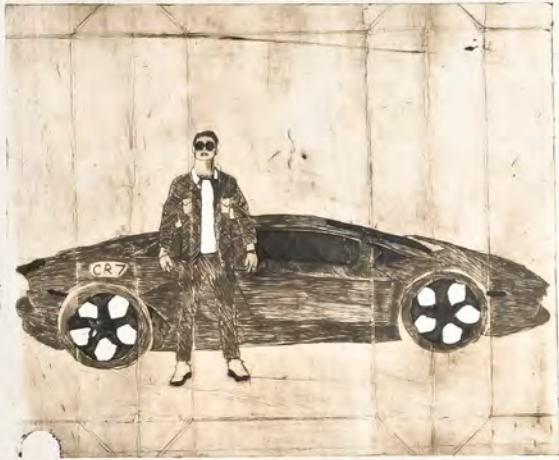
Level 3 Visual Arts 2025

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

This portfolio demonstrates the use of observational drawing to establish subject matter relating to plush cars. Luxury car manufacturers of high-performance vehicles such as Lamborghini, Ferrari, and Audi commonly use the term 'spider'. The reference originates from the thin-spoked wheels of early models that resembled spider legs. On Panel 1, luxury cars appear with Spider-Man, referencing Spider-Man films that featured the Audi R8 V10 Spyder.

The initial images on Panel 1 predominantly deal with single forms positioned centrally within the composition. The drypoint intaglio print on Panel 1 includes a background that contextualises and establishes pictorial options through exploring a dynamic angle, varied perspectives, smaller vehicles in the distance, a street scene, and architectural forms. This work includes both linear and tonal elements. Shadow is created through directional mark-making, with closely placed lines forming bold, dark shapes in the car and within the pattern of the pedestrian crossing. By providing visual ingredients that support further development, this work opens possibilities for exploration on Panel 2.

The use of recycled Tetra Pak as a surface to scratch into and print from creates new pictorial possibilities on Panel 2. The nature of the packaging produces vertical lines where folds divide the composition, suggesting a sense of a grid. The candidate embraces plate tone and explores combinations of sepia alongside black ink, as well as contrasts between linear and tonal mark-making. Layering plates establishes options for further development. In contrast to the subtle tones produced through printing with Tetra Pak, the candidate also produces cleanly wiped drypoint prints, including an image featuring a figure standing proudly beside a trophy car.

As the portfolio progresses, there is evidence of some refinement in technical skill through the analysis of pictorial and technical strengths, such as wiping back whites and exploring figure-field spatial relationships. Despite this, regeneration remains limited due to reliance on using the same plate across more than one work. The print at the top left of Panel 3 is well resolved in terms of composition and sensitivity in inking the plates; however, it is very similar to the drypoint print at the bottom right of Panel 2. Reliance on imagery sourced online and repetition of the same plate reduces opportunities to build and regenerate ideas. The repeated use of a plate functions similarly to repeating the same sentence or paragraph in written work.

This submission would have benefited from the inclusion of smaller investigative works, including new plates to test possibilities that could expand and extend ideas. Consideration of imagery reversal, particularly when incorporating text such as number plates, is an important aspect of printmaking practice. The portfolio demonstrates adequate technical skills and some regeneration of ideas; however, in order to meet Achievement with Merit criteria, greater purpose was required in the use of printmaking media and materials to develop a depth and range of ideas.