

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.



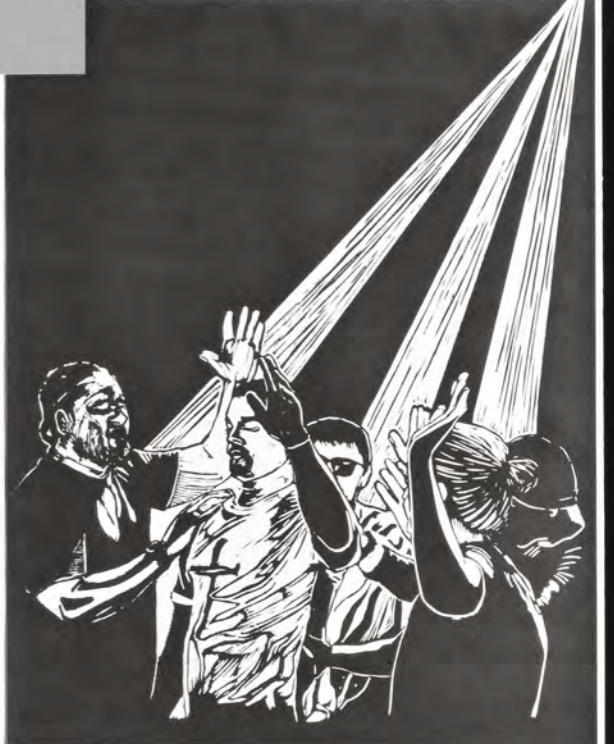
Level 3 Visual Arts 2025

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 portfolio demonstrates a personal and authentic proposition that is clearly established on Panel 1 through confident and refined drawing. This bold and emotive portfolio explores faith, beliefs, relationships, and places of worship. Photographic source material produced by the candidate ensures imagery is varied, with a range of viewpoints and proximity explored. Facial expressions, gesture, and body language enable the viewer to connect emotionally.

Technical skills are a strength in this submission, as series of drawings in pencil, pen or white on black translate intelligently into bold, graphic woodcuts. The smaller drawing-in works are useful in creating shifts and show lateral thinking.

The initial woodcuts deal with the play between bold positive and negative shape and show an interest in high-contrast imagery with dense, matte, velvety blacks and crisp whites that symbolise light representing a higher being and dark. As the portfolio develops, there is a filmic journey and sense of narrative experienced from the perspective of a community of youth bound together through shared beliefs. As each panel progresses, there is clear refinement and greater sensitivity in the use of fine mark as tone, with the final work successfully showing a baptism in flowing water.

The candidate synthesises a range of ideas pictorially and conceptually, creating inventive and dynamic compositions and momentum from start to finish. Works show moments of calm, prayer and stillness, joy and euphoria, or music, movement and energy, with directional mark-making adding a sense of motion and suggesting sound waves or radiating heavenly rays of light. Water and the rendering of light are dealt with in a sophisticated manner, at times representing spirituality and light emerging from darkness, and at other times referencing heaven or a halo.

There is restraint in what to cut and what to leave dark, where to place the focal point and how much to reveal. Decisions are made with the utmost care, reflecting a candidate who is thoughtful, analytical in their approach and willing to take risks in their learning. As a result, there is an explorative nature to the inquiry and a willingness to be inventive and build on successes. Each panel has at least three clear phases, shifts or lines of thinking, showing evidence of critical reflection, purposeful progression and informed decision-making. This is clearly seen in Panel 3, where the candidate successfully navigates and tests ideas through a smaller series on the left before creating more resolved tonal works in the final larger prints.

Woodcut, a powerful expressive medium, is consistently used with fluency and flair, exploiting its characteristics and potential. Informed by the history of woodcut and the printmaking of Albrecht Dürer, Käthe Kollwitz and the German Expressionists, as well as contemporary practice such as the community-based projects and printmaking installations of Swoon, this portfolio contains implied references; however, exemplars are never explicit, and the work feels new and contemporary. The candidate owns their learning, and their voice is strongly embedded in the portfolio. All works are carefully ordered to create a sense of personal narrative and authentic personal expression.