



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA



National Certificate of Educational Achievement
TAUMATA MĀTAURANGA Ā-MOTU KUA TAEA

NCEA Level 3 – Visual Arts 2004 – AS90669

Produce original work within printmaking to show extensive knowledge of art-making methods and ideas

Examples of Candidate Work 2004



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Examples of Candidate Work

Introduction

This resource contains examples of candidate work submitted in 2004 for assessment of Visual Arts at Level 3.

The purpose of this resource is to assist art teachers to prepare teaching programmes and their students for assessment in 2005. The Assessment Report for this standard for 2004 is available on the NZQA website, and provides important information for Visual Arts teachers using this standard in 2005.

Examples have been selected to reflect the range of approaches taken by candidates gaining Achievement, Achievement with Merit or Achievement with Excellence.

The New Zealand Qualifications Authority would like to thank the candidates who gave permission for their work to be published.

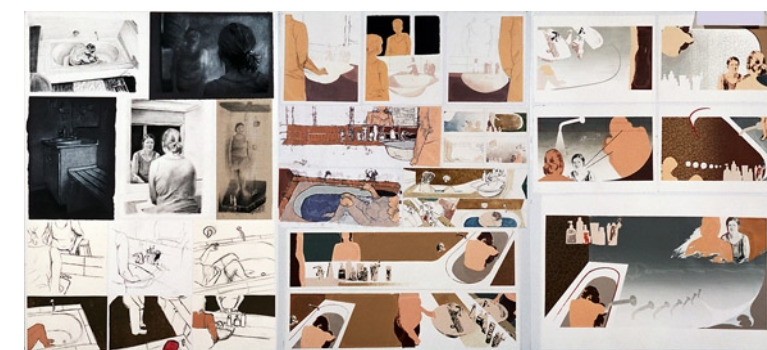
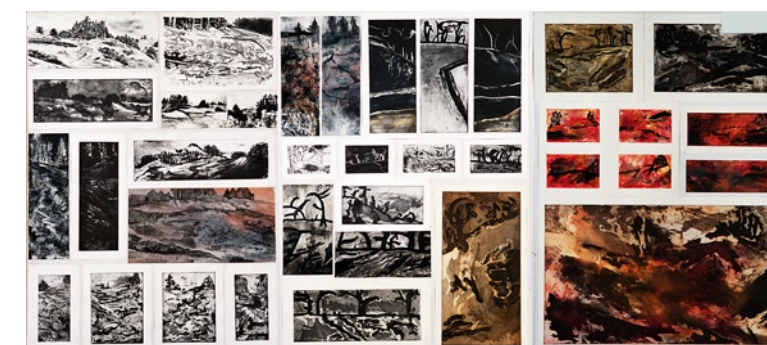
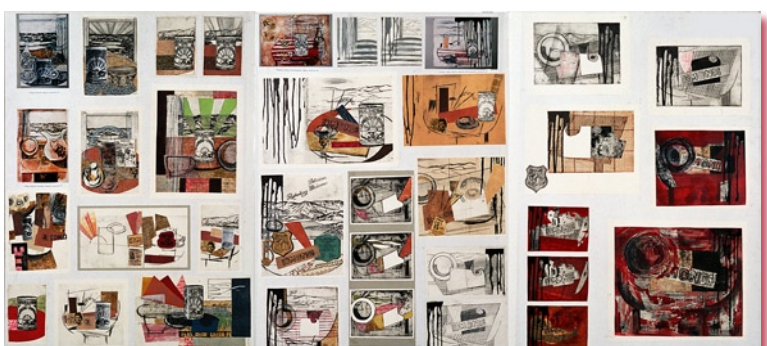
The Assessment Report for 2004 can be found at www.nzqa.govt.nz

Examples of candidate work for NCEA Visual Arts external standards and New Zealand Scholarship can be purchased in poster sets (not Level 1) or on CD rom (all levels).

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Achievement

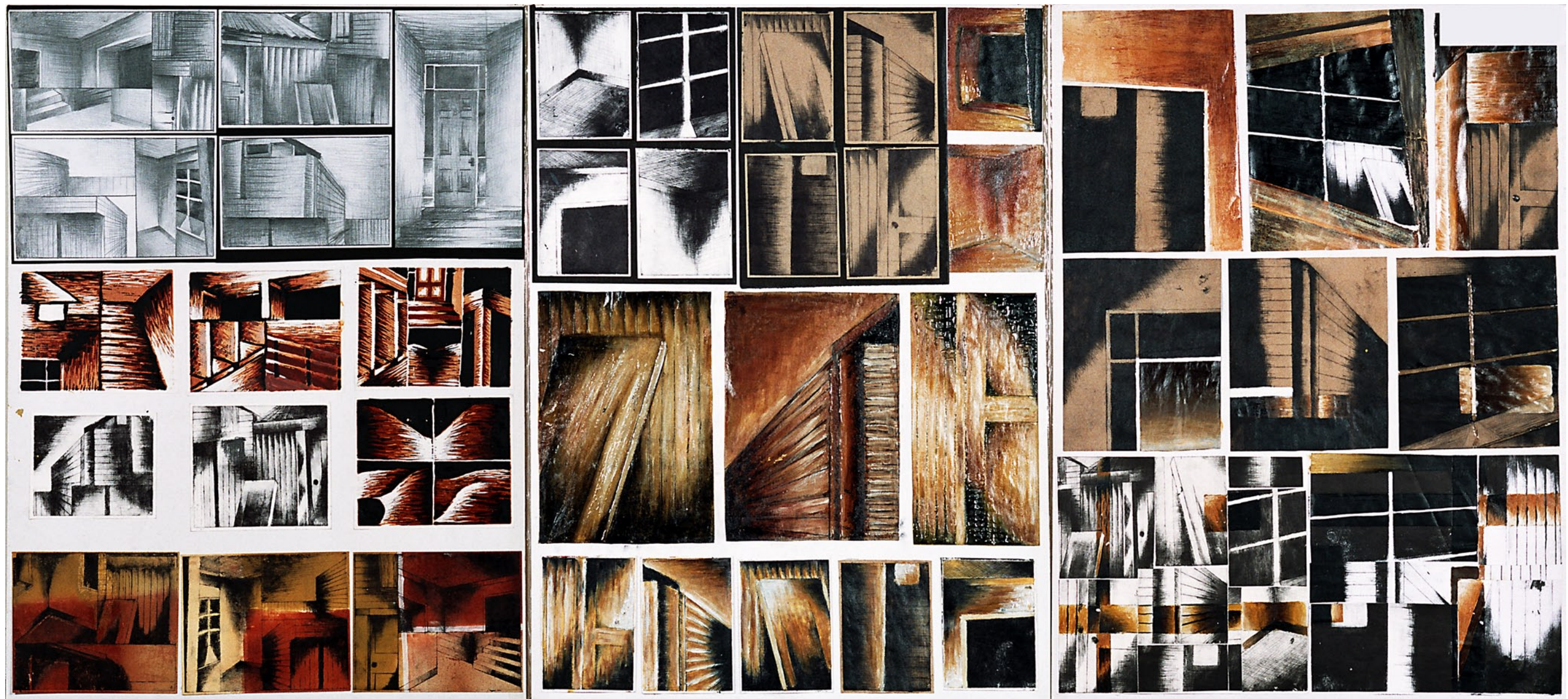


This work shows evidence that:

- the drawing skills used to record information on panel 1 show simple viewpoints and compositional arrangements, while the generative drawings that follow show sufficient evidence of clarifying and regenerating ideas. The drawings on panels 2 and 3 explore and analyse a range of ideas, including text and popular icons, as well as compositional possibilities, using overlapping shapes, colour, tone, repetition and gestural marks.
- selected drawing methods, which use patches of colour and strong linear mark-making techniques, are appropriate to their purpose and demonstrate a knowledge of the constraints and characteristics of the chosen print processes. The print works continue to clarify and regenerate ideas and show knowledge of colour reduction and monoprint methods. There is also evidence of a range of surface manipulation, which shows an understanding of the characteristics and possibilities of colour relief and monoprint methods.
- all the works are related and there is evidence that ideas have been evaluated and edited, with decisions made to explore the relationships between text, mark-making, colour and shape. Ideas have been developed logically and the final works are open-ended and introduce new ideas for further work.
- this work draws on ideas from a range of models from New Zealand and international contexts to develop the candidate's own work. This is a strength of the work, showing a knowledge of ideas and techniques of pop art. The work of Jasper Johns, Michel Tuffery, Dick Frizzell and Andy Warhol has informed the development of pictorial ideas and printmaking methods.

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Achievement



This work shows evidence that:

- this submission is typical of many at this level. The work presented is straightforward, with a defined scope and the development of ideas proceeding in small predictable steps. The folio begins with recorded information from a range of viewpoints of the subject matter (buildings). This focuses on pictorial concerns of structural shapes, space, perspective, angles and receding planes. While there may not be consistency in the candidate's understanding of perspective, the structural elements are analysed and clarified through cropping and grid devices to regenerate and to further ideas. Ideas explored are confined to the investigation of pictorial elements and principles such as line, tone, shape, surface, contrast and positive negative relationships.
- the relief prints begin by reproducing the drawing compositions and then introducing tonal modelling techniques, using colour reduction. The exploration of basic chiaroscuro or tonal techniques is applied to colour monoprint and drypoint works that show knowledge of the fundamental characteristics and constraints of these methods. The ideas in print works are developed and become more concerned with dark/light contrast, colour planes, and grid arrangements.
- development of pictorial ideas is presented in a systematic order. Decisions have been made to crop sections and to contrast rectangular planes with linear elements and surface, referencing the earlier building details with grid sections drawn from some of the building structures.
- the development of ideas has been dependent on cropping from earlier drawings. However, the move to greater complexity on panel 3 begins to open up new possibilities. The main artist model appears to have been John Drawbridge and the submission could have benefited from exploring a greater breadth of models for ideas and processes to regenerate further ideas with colour and composition.

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Achievement

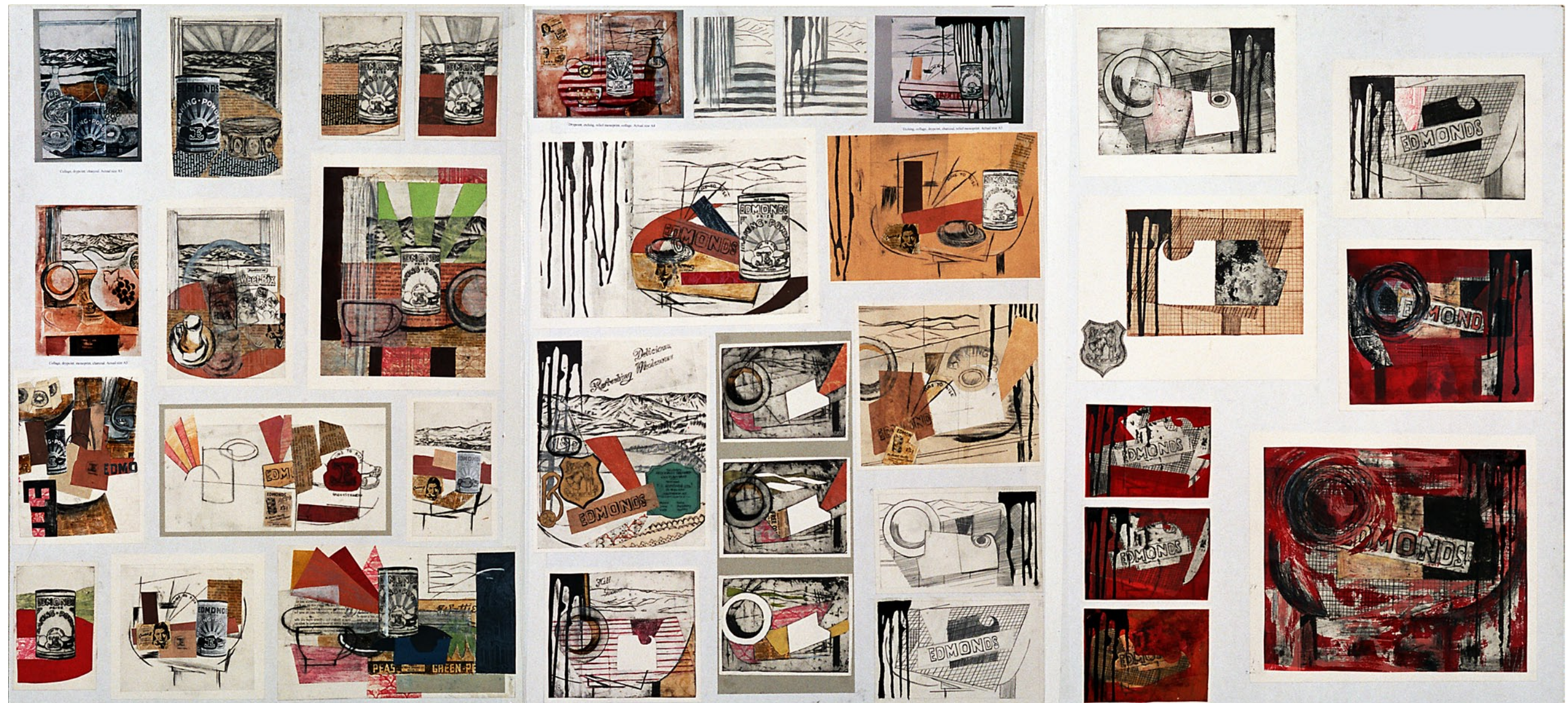


This work shows evidence that:

- the drawing studies have generated a range of information and ideas about electronic devices. These are selected from and taken into small sequences, using colour overlay monoprint methods. However, the initial drawing information is narrowly selected and defined, and the work may have benefited from further drawing on subject matter to provide new ideas and options.
- the print works have used both subtractive and additive monoprint methods, with extensive layering of colour, to build rich depths of tone. There is evidence of knowledge and control of these processes throughout the folio. The technical processes used are very appropriate to the models studied to develop ideas.
- the work is systematic and a range of colour schemes and pictorial approaches has been considered and related within cropped compositions from the drawings. The colour approaches move from colour on dark fields to dark shapes on light fields which references work from a variety of American abstract expressionist artists such as Scully and Rothko.
- a strength of the folio is reference to a breadth of knowledge of a wide range of artist models, including Bryce Marden, Sean Scully, colour field painters, as well as Klee and Miro. The circular motifs used may also reflect the work of Terry Frost.

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Achievement with Merit



This work shows evidence that:

- drawing has been used to purposefully generate information about the still life subject matter, using a range of Cubist collage conventions. Initial compositions show a depth of ideas regarding New Zealand icons, land and life that may have been generated from explorations in earlier standards. Some of the more developed works on panel 1 and panel 2 show analysis and clarification of these pictorial concerns. Flat planes and blocks of colour have been used to establish and isolate parts of the main motifs and to flatten and silhouette key elements to create relationships with surrounding space.
- there is knowledge and understanding of drypoint and intaglio techniques, which emphasise line and tone. Collage elements from the drawings have been developed into colour planes and textured sections that establish balance and a relationship between the still life objects and the picture plane.
- the submission develops systematically and ideas have been critically analysed and edited to move into new works that explore flattened planes, contrasting shapes and surface texture. Some elements remain repetitive and unresolved, such as the vertical lines, and more resolution of these would be required for a higher grade. The shift in pictorial interest from Cubist concerns into Abstract Expressionism is unconvincing because of the repetitive pictorial arrangement of the work. The linking of ideas between Cubism and Abstract Expressionism would need to be re-evaluated and clarified.
- a range of works from New Zealand artists, including Nigel Brown, as well as Cubist models (both traditional and later such as Ben Nicholson), and pop artists such as Jasper Johns, has been studied. The earlier Cubist-inspired ideas merge into gestural and surface interests influenced by Jasper Johns. However, this step has resulted in work that is repetitive. A closer study of Jasper John's ideas and techniques, and re-evaluation of key strengths of earlier work, could have resulted in a higher grade.

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Achievement with Merit



This work shows evidence that:

- the drawing on panel 1 has been carefully executed and is appropriate for purpose as it has generated images from selected photographs and defined the portraiture and pop art context. These drawings have generated a range of pictorial ideas that analyse flattened planes and positive and negative relationships, and these have been further clarified into complex colour works in print.
- the screen prints show a sophisticated and fluent control while remaining within a limited range of technique. The technical control used to mix tones and intensities of colour with the inks used for printing shows extensive knowledge of established processes and techniques. The registration and overlay of colour separation has also been fluently controlled.
- from the start to the end of this folio, the journey is small. A range of pictorial ideas and options is evident, though development is limited and more could have been regenerated from the depth of drawing ideas set up on panel 1. A systematic and critical approach has focused on colour ideas and relationships. The relationships and reversals lift the work from the earlier photographic purpose of the drawings into new works that play with repetition, contrasting colours and colour movement within a range of formats.
- there is considerable knowledge and understanding of Andy Warhol's works and screen-printing conventions, which have been extended into the candidate's own ideas. The colour development shows a thorough and sophisticated understanding of Warhol's use of colour in repeating images such as his Marilyn Monroe and Mick Jagger series.

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Achievement with Merit



This work shows evidence that:

- a depth of ideas and formats relating to traditional landscape conventions has been purposefully explored through drawing. The initial research drawings of the landscape have moved quickly into studies that have analysed significant shapes, surface and textural marks of the land. These ideas have been developed, clarified and regenerated in small sequences and prints. A range and depth of ideas has been explored. A critical approach that moves final print sequences to works showing synthesis of ideas and innovation could have earned a higher grade.
- there is a strong understanding of monoprint and intaglio techniques focusing on surface and mark-making, using techniques such as sugar lift, aquatint and relief etching. The resulting prints show understanding of the characteristics and constraints of plate preparation, wiping and printing methods including colour, appropriate to the key concerns established.
- a critical approach to relating and evaluating ideas is evident in the seamless movement between drawing and print processes as the candidate has explored layering of media, linear and textural mark-making, contrast and balance of tone. The approach is systematic, with decisions being made to edit and evaluate mark-making ideas into abstract works, in the style of printmakers like Tapiés and German Neo-Expressionists artists such as Baselitz. The works have moved from traditional landscape issues into a range of more abstract concerns, considering surface mark-making, contrasting elements and horizon line placement within a variety of formats.
- ideas and methods from both traditional and recent printmaking practice have provided the foundation for this submission. There may be references to New Zealand landscape tradition from Nigel Brown's simplified elements, McMahon's dark, contrasting compositions and Wollaston's impressionistic surface mark-making. There is also a good depth of research into contemporary Neo-expressionist artists such as Anselm Kiefer and Baselitz, which has informed the final colour print sequences.

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Achievement with Excellence

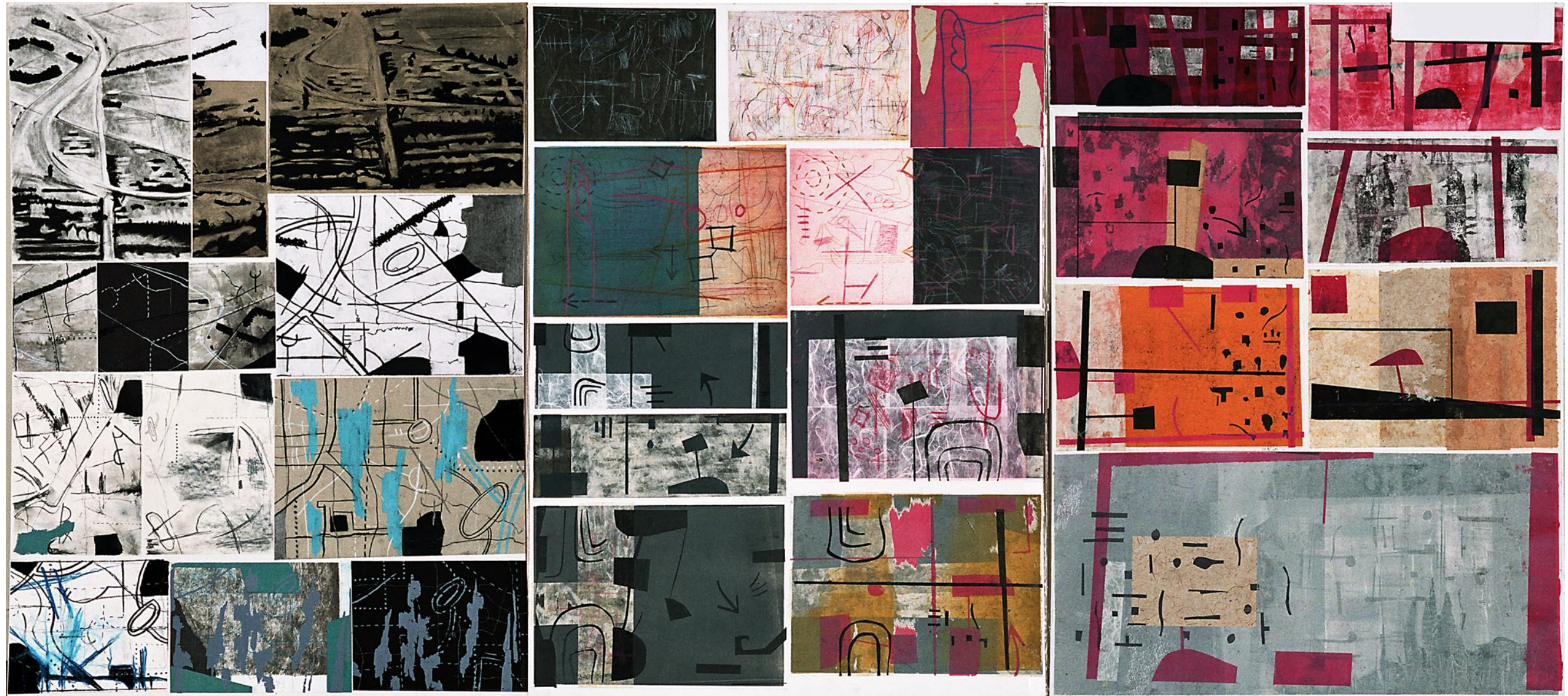


This work shows evidence that:

- the drawing research on panel 1 has quickly established ideas about smoking, which forms the basis of the submission. There is an engagement of study in the subject matter and the work is purposeful and in depth, focusing on political and hard-hitting issues concerning health and the effects of smoking. While initially derivative, ideas are analysed, clarified and regenerated through careful selection of models that enable the work to extend.
- there is a clear fluency of intaglio methods that combine techniques with purpose and appropriateness to the ideas being developed. The wiping and printing also remain true to purpose and show insight into how printmaking techniques such as surface tone can be manipulated and changed to suit particular ends and effects. These effects are achieved confidently and fluently.
- the folio works are systematic and ideas related to smoking have been analysed and re-evaluated through drawing sequences to clarify pictorial direction and decisions about the most appropriate technical processes. The print works pick up on the dirtier aspects of smoking and the representation of these visually through manipulating surface tone. The use of red ink and wiping effects successfully symbolise and extend concepts related to the theme.
- the work results from a thorough study and careful selection of ideas from a variety of models, such as Jasper Johns, David Hockney, Paladino and Mark Braunias. The final works extend beyond the models, selecting and using appropriate elements into a synthesis that is the candidate's own.

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Achievement with Excellence



This work shows evidence that:

- fluent and purposeful drawing underpins this submission. The drawings on panel 1 show understanding of viewpoint, tonal contrast and compositional balance derived from the study of the aerial landscape subject matter. The divisions in the land, and contrasting textures and surfaces, are quickly abstracted into grid, line and gestural marks in sequences of drawings leading to the prints. The analysis and decision-making is confident and quickly moves the work from realism to abstract concerns.
- several monoprint methods have been fluently controlled, using colour overlays and stencils. Inks have been mixed and layered to build up rich depths in multicoloured prints, with all stages registered with control. There is also an appropriate use of collage that shows knowledge and understanding of contemporary printmaking techniques.
- the drawings and print works have systematically and critically related and evaluated ideas on positive/negative relationships, surface tone and black accents derived from elements in the landscape. These have been contrasted with more subtle tones, which read like map references. The ideas have been extended and synthesised into new works, with more energy and movement created by colour contrast, scale and depth of tonal layers.
- a broad understanding of abstract grid approaches has been carefully selected from contemporary practice to further the candidate's own ideas. Much of the early work references artists such as John Reynolds and John Hurrell, as well as the abstract mark-making concerns of Tapes. Ideas have been clarified and techniques controlled to achieve a playfulness of marks in the manner of Klee, Miro and other abstract models. The works on panel 3 have references to rich surface effects and layered textured hard-edged planes, seen in some contemporary Japanese printmaking.

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Achievement with Excellence



This work shows evidence that:

- powerful, tonally rendered drawings establish the figurative context for the folio work. Sequences of line drawings, reminiscent of Eric Fischel's bath series, analyse and clarify ideas to do with viewpoint, perspective and recession to develop monoprint works that play with figure and interior as flattened shapes within long horizontal formats.
- there is fluent control of screen-printing techniques, including colour mixing, registration and printing. The use of colour is subtle and has been deliberately placed to isolate shapes within the composition. Contrasting tones, shapes and textures have been used to set up a dynamic interplay of elements, which have been successfully balanced in each work. Flat elements have been juxtaposed with photographic representations of the figure and objects, which also adds to the play of pictorial elements.
- the ideas of viewpoint, reflection and recession have been played with and regenerated throughout the submission. Subtle tonal techniques, with strong asymmetrical compositions, set up interesting relationships between the figure and its reflection, the bath and objects in the space. Ideas have been successfully related and evaluated throughout the work, with small drawing sequences and direct drawing monoprints leading into the resolved print works on panel 3.
- artist models used reflect a close study of Fischel's drawings to explore composition and viewpoint and may refer to other figurative artists such as Kitaj and Diebenkorn's figures and interiors. Some of the interplay of shape and textural pictorial elements seems to reflect an understanding of contemporary artists who use photographic and collage methods within print practice, such as Nancy Spero and Sigmar Polke. The combination of ideas may also indicate knowledge of the collage techniques used by Megan Jenkinson.