

# **Scholarship**

## **2012 Assessment Report**

### **Visual Arts: Printmaking**

## COMMENTARY

The Scholarship Printmaking field in 2012 continued to be high performing with candidates taking total command of their visual vocabulary and selection of print processes. Technical facility was a significant strength of work produced and was exploited to strategically invent context within imagery, i.e. candidates gathered a wide pool of content through concentrated and thoughtful application of process. They formed individualised projects and propositions and recognised their successes through self-reflection and critique. Engaged in constant looking and re-evaluating candidates created a strong platform to launch their work.

A range of print processes and methods were used to purposefully develop dialogue. Technical links to concept through the type of printmaking and methods utilised are understood for their value to add meaning. There was an amount of risk-taking achieved in the kinds of surfaces used to print upon and the integration of drawing and collage initiatives. Drawing is valued in this field. It is conceptually useful for Printmaking as a visual communication tool. Candidates understood what Drawing is for its conceptual weaponry. Devices and strategies were cleverly employed and or recorded in the workbook; pop-ups, collage, frottage, site-specific, installation, representation, illustration. They were able to recognise the nature of drawing systems used and intentionally tested parameters to further expand the investigation.

Many candidates demonstrated an ability to engage in a long-term conversation. Evidence of this practice was seen in notated self-reflections after peer critiques and in visual form in workbooks. The workbook was seen as an artwork in its own right equally tackling ideas and concepts already under investigation on the folio. In this form, the workbook provided an extension of ideas beyond the folio, operating as both a thinking tool and site for resolved work (parallel body of work).

Frequently demonstrated were a vast array of questioning skills, indicating the ability on the part of candidates to ask a series of questions and generate more than one answer (in the form a work). In doing so, they challenged their practice and their own concepts. The Scholarship panel encourage candidates to use Scholarship to generate practice (folio and workbook), as a drawing process, and for critiques and self-evaluation.

It was encouraging to see an increase in the number of Scholarship entries and an enthusiasm for the processes of Printmaking, however it would be beneficial to the subject to see a growth in numbers entering at Level 3 and consequently Scholarship. Additionally, the Scholarship panel recommend that candidates performing at Merit or Excellence consider entry in 2013.

## SCHOLARSHIP WITH OUTSTANDING PERFORMANCE

**Candidates who were awarded Scholarship with Outstanding Performance typically:**

- demonstrated a high level of entry in terms of understanding the nature of print and drawing as visual communicators
- proved that authenticity was an essential and integral element of their handling of print processes, concepts and treatment of subject matter
- revealed the candidates academic self at work
- illustrated a generosity of engagement in terms of work ethic and conviction of their intentions through the production of an extensive body of work

- understood that the conceptual value of the submission drove the process and purpose of the enquiry, underpinned by influences within and outside of printmaking and visual arts, such as film, philosophy and literature
- showed a high level of technical facility, inventiveness, unpredictability, lateral thinking and risk taking.

## **SCHOLARSHIP**

### **Candidates who were awarded Scholarship but not Scholarship with Outstanding Performance commonly:**

- selected inventive and apt processes, which complemented their graphic strengths in order to communicate ideas, making work that was no longer process driven, but a means to an end
- maintained the depth and purpose of the initial proposition through productive visual research and used historical printmaking models to enhance their understanding of contemporary practice and the making of prints
- understood the potential of print media as a vehicle to communicate concepts appropriate to their own purpose, utilising related qualities such as filmic, atmospheric, graphic, tactile, imagined or narrative
- developed an original visual library using their own source material, evidenced by taking their own photos in order to construct new compositions and situations to work from
- manipulated or contextualised borrowed or found imagery within the work in order to extend original ideas
- demonstrated personal investment and interest, which was not manufactured.

## **OTHER CANDIDATES**

### **Candidates who were not awarded Scholarship or Scholarship with Outstanding Performance commonly:**

- used teacher-driven templates, which described the artist models without any insight into relevance for their own practice
- described the work on the folio, panel by panel, which is not the purpose of the workbook
- needed to equally develop the workbook and the folio, and did not understand that the workbook and folio are read holistically, to the detriment of both
- lacked fluency in drawing, which impaired decision making when making prints
- presented folios that lacked discipline-related skill or focus. Folios need to operate at a high level in order to holistically connect with the workbook and be in contention for Scholarship.