



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

## **Exemplar for Internal Achievement Standard Visual Arts Level 3**

This exemplar supports assessment against:

**Achievement Standard 91443**

### **Analyse methods and ideas from established printmaking practice**

An annotated exemplar is an extract of student evidence, with a commentary, to explain key aspects of the standard. It assists teachers to make assessment judgements at the grade boundaries.

New Zealand Qualifications Authority

To support internal assessment

	Grade Boundary: Low Excellence
1.	<p>For Excellence, the student needs to critically analyse methods and ideas from established printmaking practice.</p> <p>This involves:</p> <ul style="list-style-type: none"> <li>• explaining the significance of how and why art works are made, viewed, and valued</li> <li>• explaining complex relationships between selected approaches</li> <li>• placing these relationships within a wider social, political, geographic, or historical context</li> <li>• providing evidence of independent research from a wide range of sources were personal insight, evaluation, and conclusions are presented with supporting arguments.</li> </ul> <p>This student has shown critical analysis in explanations that clearly link specific methods with particular ideas of Jim Dine and Swoon. For example, the student explains the layering of tree and skeleton to reference death in nature for Jim Dine (1), and the visual clutter used by Swoon to express the emotional state of the subject (6).</p> <p>The range of independent research is evident in the judicious use of appropriate quotes (4) and summaries of relevant biographical details (5). The depth of research is supported by the bibliography, which includes a wide range of sources.</p> <p>The comparative discussion (3) shows a degree of personal insight where the student begins to draw their own conclusions about the artist and art works. In this case, the notion of suffering central to the work of Swoon is also identified in the Jim Dine analysis.</p> <p>For a more secure Excellence, the student could further develop the explanations of how specific technical and pictorial devices have been used to communicate ideas. For example, the discussion of how ordinary objects relate to life and death (2) could include reference to Dine's health issues and/or occult symbolism.</p>

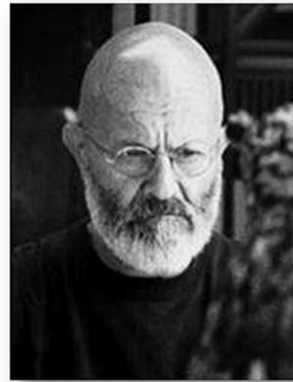
# Jim Dine

Jim Dine is an expressionist artist born in Ohio in 1935. He then moved to New York when he was 23 to start his career seriously as an Artist. Critics have argued whether to call Dine an expressionist or pop artist.

Dine is usually introduced as a pop artist because he uses everyday objects such as the robe and tools in his workshop in his work. Also because he was born in New York where the movement of Pop Art begun. However, his expressive mark making and portraits are well away from the typical sharp precise lines of Pop Art.

## Methods

Jim Dine's techniques in printmaking involve woodcuts, intaglio and other forms of etching such as spit-bite and soft ground, but he also works with lithographs, silkscreens and prints that combine two or three processes. Dine's processes include creating a soft, atmospheric background texture (sometimes using paint or materials such as gesso) energized with etching and expressive marks (media used differs with each work, Oil based ink mostly for wood cuts and etching) that form the pictorial issue of movement throughout the work so that the eye can easily focus on the bold image and to avoid tension within his work.



2

## Ideas

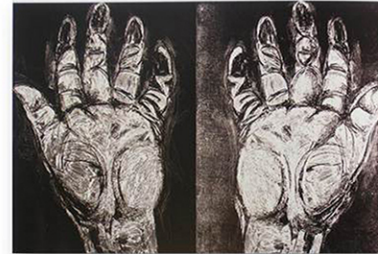
### Jim Dine

Dine has many different ideas behind his work and he doesn't tend to stick to a theme across all works. In print, he sometimes sticks to very expressive themes such as death, youth (using images such as skulls and skeletons) and also works with particular imagery like hearts to contrast themes. Images also seen in Dine's work are the robe and tools in art workshops which are everyday items giving an idea of the necessary objects in life that we take for granted but what we would be lost without.



2

*Double Pacific Gift 1985*



This is an example of one of Jim Dine's prints. This work is a lithograph and linoleum. The lithograph plate was formed from an impression taken off the linoleum block making a mirrored affect. This print gives an idea of shellac on each hand and they come across as workers hands or even artists hands. Jim Dine hints that the title may suggest that he found an object on the shore of a pacific beach seeing as Jim Dine is known for working with objects.

1

Jim Dine also involves layering where images are printed over top of each other, such as this one to the right where the tree has been printed over top of the skeleton, which combines both images and forms its own idea within the art work such as nature and death. The process of colour is thoroughly thought about within Dine's works as it conveys certain messages and he focuses on not making his work too busy. In the image to the right, the pale blue against the black forms the idea of a surreal dreamland which also creates contrast to stop the print from becoming too complicated. And Dine has made sure his background process was done with soft media such as acrylic to ensure the background isn't too heavy against the etching printed overtop.



*Youth and the maiden*

Jim Dine is a true artist who is famous for being a printmaker, painter, sculptor and craftsman and has no specific routine when it comes to his art as he is always trying something different. He has become one of the world's well-known printmaking artists with his 'dry' expressive techniques in etching that combine depth within his work. Jim Dine's art can be recognized also by the repeating of certain images such as the skulls, robes, hearts, tools, statues and gates. He is influenced by everyday life and everyday objects around him that have a certain necessity to him and are the most common used objects in life.

## Influences



## Similarities and Differences

*Jim Dine*

### Swoon



Jim Dine and Swoon are very similar in the way they are expressive with their printmaking because they use etching processes such as woodcuts which gives a very rough imperfect line. Both artists also do not use any programmes on the computer for their work, it is all hand carved with use of a printing press. A process Swoon is famous for is installing her prints where as Dine does not do this, however he is known for 3D art when it comes to his sculptures. Both works have the figure of a girl and use the colour red within the background.



The ideas within each artwork is also fairly similar. In Swoon's piece the girl is looking off into the distance as if to be unhappy with what she has in life and dreaming of some place else. In Jim Dine's piece the figure of the woman dancing, looking down to the ground with the red in the background suggests she is unhappy also with her life as she struggles to make ends meet. Similarly both Jim Dine and Swoon are influenced by poverty, despite as Jim Dine looking more at the gypsy provinces and Swoon more on the Urban Life of young girls/women.

3

# Swoon

Caledonia Currie, also known as 'Swoon' is an American Street artist born in 1978 in Florida who became well-known for her installations around 1999. She installs life size prints into environments and also is known for sculptures of rafts and boats, this is what makes her a 3D artist. Swoon installs her prints onto abandoned buildings, bridges, fire escapes, water towers and street signs which are usually uninhabited. Her work is always of people and places mostly of people she knows but of unique structures that's she creates with in a print, that is how her work is usually recognized. Swoons work is never associated with graffiti as materials such as spray paint etc. are never used and the messages across her work is always different to that of graffiti. Swoon is a master of printmaking and works exceptionally well with negative and positive space to form simple shadows and movement within her prints.



**These portraits are x-rays of my city plastered back upon its surface. Through the hundreds of holes that I cut into them, I am trying to interact with the walls beneath them."**

4

## Methods

*Swoon*

6

Swoons main technique in printmaking is woodcuts and paper stencils. This is when she usually installs her work on walls using very light wheat glue which is very thin and makes it easily pasted on. Her prints are usually printed on recycled newsprint which over-time decays and cracks leaving a old yellowish look. Swoons processes when pasting a print onto a wall is to let the rain and other extreme weather conditions to make it fit in with the other weathered posters and graffiti and give it that abandoned feel. Swoon creates

**"external manifestation of internalized depths –thoughts, emotions and perceptions and echoes them with in memory or imaginations."**

Swoons work is all hand-made with use of printing presses, no computer is used. Her work includes lots of people and other organic shapes. Her techniques involve very rough dry detail which is formed by the woodcut etching tools. Places/Towns/cities are also formed but are usually formed inside the shape of a characters body.

# Influences

*Swoon*

Swoon has travelled all around the world and each new place she goes or new culture she experiences influences her in every way, especially her art. It doesn't matter whether its China, the Netherlands or America. Swoon is inspired by different historical art and also folk sources which varies from German expressionist wood block prints to Indonesian shadow puppets.

5

She is influenced by people and the way they live their life within environments, this is portrayed within her work. She tells there own story through her wood cuts, cut outs or sculptures. Swoon is also influenced by the buildings etc. she pastes her work on and it almost encourages her to make her prints fit into the buildings by making them seem old and cracked too.

The closest people in Swoons life that she claims also inspires her are her grandparents, which she has used in her prints often.



This is one of Swoons famous prints 'Girl from Ranoon province' where she has drawn this piece on a woodblock, then etched it out and printed it on fine wheat paper. Swoon has then pasted it on a wall with in her gallery instead of an abandoned building but has used a sort of gesso texture for the background and what seems to be brown graphic-like paper.

Swoon has also gone over her wood block with white acrylic to make the highlights of the girls face stand out and form the pictorial issue of contrast. Swoon has printed this image many times and also changes it each time slightly by adding more to her at the bottom.

Swoon was influenced for this print by the energy, conflicts and joys of urban life which is seen with in the construction the girl rests on that is very clustered and busy similar to city life. The idea drawn from this is a girl with in an urban culture who isn't happy, as she is shrugging and looking off into the distant.

6



*Girl from Ranoon Province 2010*

The title doesn't give much clue but it almost inspires the viewer to step in the girls shoes and imagine how she feels as there is so much emotion and detail within these prints such as the simple lines which form the city below her and the expression in her face.

	Grade Boundary: High Merit
2.	<p>For Merit, the student needs to analyse, in depth, methods and ideas from established printmaking practice.</p> <p>This involves:</p> <ul style="list-style-type: none"> <li>• purposefully identifying key information related to methods and ideas</li> <li>• gathering information from a range of sources</li> <li>• using specific examples to support the student’s discussion of particular methods and ideas.</li> </ul> <p>This student has presented an in-depth analysis of two printmakers, with clear connections made between particular methods and ideas of Robert Rauschenberg and Norman Ackroyd. For example, the tension between scientific precision and organic personality is explained in relation to <i>Booster</i> by Robert Rauschenberg (3).</p> <p>The student links each art work to wider social (2) and artistic (3) contexts. This shows that the researched information has been gathered from a range of sources, as demonstrated in the bibliography (6).</p> <p>A degree of personal insight is also presented when the student positions the work of Norman Ackroyd between that of Monet, Frankenthaler and Laurence Berry (4).</p> <p>To reach Excellence, the student could further develop some of the descriptive statements. For example, the monochromatic similarity between Rauschenberg and Ackroyd (5) could be used to explain printmaking constraints in relation to other fields such as painting.</p> <p>A critical analysis would need to offer more personal insight in relation to the identified concepts. For example, the reference to ‘<i>age-old habitation</i>’ (1) could go on to explain this idea in terms of absence, presence, mortality, and time.</p> <p>The student may also support some of the more speculative ideas (3) with references to, or quotes from, specific research sources.</p>

# Robert Rauschenberg

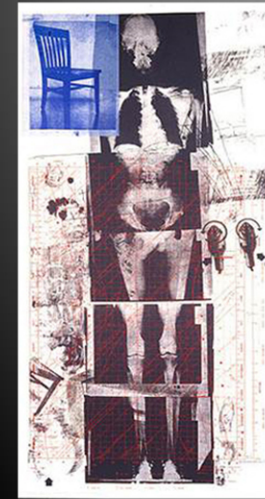
*'The artist's job is to be a witness to his time in history.'*  
His work is about the culture, values and behaviours of his time.

Rauschenberg has dyslexia which helps him in his art. He likes to create prints that combine several different pictures. In an interview he stated that "I got hooked. Also because I am dyslexic, I was very good at the print workshop economically, because I can see backwards and forwards at the same time! I don't have to proof it, I can already see it!"  
[http://www.brainyquote.com/quotes/authors/r/robert\\_rauschenberg.html#ixzz1of6bCBwW](http://www.brainyquote.com/quotes/authors/r/robert_rauschenberg.html#ixzz1of6bCBwW)

Rauschenberg has an interesting use of the lithography in his works. His experimental approach to print processes is seen in the colour lithograph and screen print called 'Booster', which has an astrological chart, magazine images of athletes, the image of a chair and the images of two power drills. This technique used screen printing in 'Booster 183x89cm', Booster came from a series of works called Booster and Seven Studies.



Booster, 1973, 183x89cm



## Booster, 1967

Rauschenberg has made a new form of print by pushing beyond what had previously been done before, by combining lithography and screen printing called a 'hybrid' print. Rauschenberg has his body x-rayed to use in the composition to create a life size skeleton. A red astronomer's chart is used to suggest the moment of heavenly bodies by day and year. Booster remains one of the most significant prints of the twentieth century because of its large scale, a watershed that catapulted printmaking into a new era of experimentation. Rauschenberg's use of lithography with screen printing was conceded highly experimental at the time and has been demonstrated in his work titled 'Booster' which has helped it be one of the most significant prints of the twentieth century.

The image is highly autobiographic with a chair and hand drawn marks making it quite personal. This contrasts with the scientific medical scans. The style reinforces the tension between science order and human chaos. This is also a personal tension for Rauschenberg and for printmakers who are typically very neat and exact.

3

The technique is very innovative and challenges what is typically viewed as painting or printmaking. The x-rays are not normally used for art and the scratchy personal marks are quite opposite to the exact clinical nature of the x-ray style. Also this is a one-off art work and not a multiple addition like traditional printmaking. Is it a painting that uses print techniques? Or is it a print that acts like a one-off painting. Rauschenberg also explored mixing of the rules between painting and sculpture in his assemblages.

# Norman Ackroyd

In the 1980s Ackroyd fully emerges as a landscape artist with a deep affinity for the various topographies specific to the British Isles. Central Saint Martins College of Art and Design mounted a traditional exhibition of these works in 2006 and keeps an archive of the artist's work.

Depending on the local, atmospheric conditions and intended mood, his works range from minimalist, nearly abstract impressions, to richly detailed images of specific places and seasons. Although his work almost never includes the human figure, the landscape subjects he prefers are often ones of age-old human habitation.

1

The atmospheric power of Ackroyd is similar to that of Turner and Casper David Frederic. What unifies all three artists is the sense that nature is more powerful than man. (Although CDF often has a man included to show how insignificant he is)

2



Ackroyd is a printmaker, painter and teacher. Born in Leeds, Yorkshire. Studied at Leeds College of Art and The Royal College of Art (1961-4). He has taught Printmaking at Manchester College of Art and Design.

He mainly works with naturalistic elements, e.g., hills, clouds, rainbows. Even when depicting rainbows, Ackroyd uses colour only very sparingly. He moves away from stencils and photographic transfers to pure aquatint, beginning the plate sometimes out in the landscape.

In the 1980s Ackroyd emerges as a full-blown landscape artist with a deep affinity for the various topographies specific to the British Isles.

Weather and water are made the stuff of highly experimental and variable compositions. Depending on the locale, atmospheric conditions and intended mood, his works range from minimalist, nearly abstract impressions, to richly detailed images of specific places and seasons.

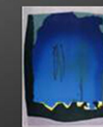
I think his works sits somewhere between impressionism and abstract expressionism. The first as in Monet because he captures the transient affects of light and atmosphere. The second as in Helen Frankenthaler in that his are very personal responses to the scenes. A comparable NZ artist would be Laurence Berry who does landscapes from memory of a place which is also all about personal responses rather than photographic accurate recording.



Monet



Frankenthaler



Berry



4

## Differences and similarities

### Robert Rauschenberg

- Radical
- Experimental
- Muted
- Gridding
- Scale
- Contrasting
- Expressive
- 3D objects

Rauschenberg's works are described as very experimental in contrast to Jim Dines which are seen as suggestive and forceful. Dine applies marks that suggest force and energy due to the quick application of mark. Scale of Rauschenberg allowed him to create works that are life size. Both artists responded to American culture of the 50's and 60's. This was a time of rapid technological advancement (Rauschenberg) and personal individualism from psychoanalysis (Dine)

### Jim Dine

- Expressive
- Suggestive
- Forceful
- Symbolic
- Monochromatic
- Tonal
- Gesture
- 3D objects

Dine and Rauschenberg are both seen as expressive artists through their use of techniques and collaboration of 3D objects. Marks are applied quick and deliberate. The both rejected the abstraction of Pollock and Motherwell as being irrelevant to real life. They wanted to introduce real life back into art like Warhol and Oldenburg. Rauschenberg actually used real objects much in the same way as Marcel Duchamp and the Dada artists.

## Differences and similarities

### Norman Ackroyd

- Expressive
- Monochromatic
- Tonal
- Gestural
- Dull
- Contrasting
- Grungy

5

Viewing both Robert Rauschenberg and Norman Ackroyd's works we can see contrast which draws attention to different parts of their works. Their colours used are monochromatic due to the limited palette and tonal effect to create emotion. Rauschenberg is very human oriented in his choice of images such as body parts and man made things like chairs and beds. Ackroyd avoids humans in his work which may mean he is more into universal feelings and themes.

### Robert Rauschenberg

- Radical
- Experimental
- Muted
- Gridding
- Scale
- Contrasting
- Expressive
- 3D objects

Ackroyd does very gestural dull grungy works in comparison the Rauschenberg's works which are seen as expressive, radical and contrasting.

I think Ackroyd is much more interested in creating an aesthetic beauty. Perhaps if he captures an atmosphere really well there will be an intrinsic truth that goes beyond mere appearance.

Rauschenberg is much more into ideas. What is art, what is not art? He was wanting to challenge the accepted notions of what is acceptable. His is also all about human culture and society.

## Differences and similarities

### Jim Dine

- Expressive
- Suggestive
- Forceful
- Symbolic
- Monochromatic
- Tonal
- Gestural
- 3D objects

Jim Dine uses similar marks to Norman Ackroyd such as line, gesture and tone in their works. Both artists make pictures that are personal responses to the subject matter. Although I think Dine is much more responding to an internal conflict (Still life vanitas) whereas Ackroyd is seeking a more universal (maybe spiritual) understanding from the landscape. This may reflect the difference between those artists that are introspective (internal, self, inside) and those that are outward looking (Outside, open world, environmental)

### Norman Ackroyd

- Expressive
- Monochromatic
- Tonal
- Gestural
- Dull
- Contrasting
- Grungy

- Norman Ackroyd works with the landscape and makes them appear realistic. Jim Dine's works have more meaning to him as his works are just a symbol of emotions. Jim Dine's symbols are of items and not of landscape making the artists to have different subject matter.
- Dine = Deep intense personal meaning
- Ackroyd = universal spiritual connection

## Bibliography

6

### Books

- Artist & Prints, master works from the museum of modern art
- Jim Dine prints
- Rauschenberg

### Websites

- [http://en.wikipedia.org/wiki/Norman\\_Ackroyd](http://en.wikipedia.org/wiki/Norman_Ackroyd)
- <http://nga.gov.au/Rauschenberg/>
- [www.bmoreart.com/2008/06/front-room-jim-dine-at-baltimore-museum.html](http://www.bmoreart.com/2008/06/front-room-jim-dine-at-baltimore-museum.html)
- [http://www.brainyquote.com/quotes/authors/i/jim\\_dine.html#ixzz1of3mMbeP](http://www.brainyquote.com/quotes/authors/i/jim_dine.html#ixzz1of3mMbeP)

	Grade Boundary: Low Merit
3.	<p>For Merit, the student needs to analyse, in depth, methods and ideas from established printmaking practice.</p> <p>This involves:</p> <ul style="list-style-type: none"> <li>• purposefully identifying key information related to methods and ideas</li> <li>• gathering information from a range of sources</li> <li>• using specific examples to support the student’s discussion of particular methods and ideas.</li> </ul> <p>This student has identified the key features of works by Lenore Tawney and Andy Warhol, and begins to explain how these are used to create particular effects. In the case of <i>Shot Blue</i>, the dichotomy of creating multiple reproductions is correctly identified and explained (2). For Lenore Tawney, the student points out that the purpose of the collage strategy is to affirm the aesthetic potential of discarded postcards (1).</p> <p>The comparative discussions provide the student with the opportunity to generate insights into how different technical approaches and conceptual ideas can affect the art work. For example, the student recognises that both Tawney and Warhol use found materials (4), although their conceptual intentions and technical processes are very different.</p> <p>For a more secure Merit, the student could further develop the implications of the technical devices identified. For example, after the student lists the subject matter of Tawney (3), they could explain why this content has been selected.</p> <p>Further gathering of information from a wider range of sources could have enabled the student to analyse each work in greater depth.</p> <p>The student may also deepen their understanding of each approach by comparing the printmakers to wider cultural and artists contexts such as consumerism or postmodern irony.</p>



# Lenore Tawney



## Media and Materials:

Faces, skeletons, Text used also in other languages like Chinese, houses, churches and music paper

Photo paper, Tracing paper, news paper, music sheets

Techniques:

Grid effect, collage of different layered colours and materials

.Composition: Images are put together in a collage style and they effects that suggest Fragmentations. The longer you stare at them the more you can pick out information on them.

Procedures used:

Sticking and cutting, pasting images all together to create one body of work.

Influences Behind work:

She is very much influenced by weaving and sculpture. She likes to use different medias of materials together, Meditating on her work she is trying to achieve helps he re gain focus and help her keep going on the piece of work she is creating. Also postcards was a big influence behind this work. She likes how uninspiring they look so she created a new look for a postcard out of recycled materials.

Pictorial Devices:

Layering, Pattern, Detail, collage, Shapes – different types of shapes are used, Shadows are created around the edge of the image, The subject in the picture varies from which angle and which part of the picture you look at.

Meaning:

1

She wants people to grow a greater meaning for postcards and see that they can be "a work of art" and they contain so much more that when first glanced at. Her works become a synthesis of already existing documents. Tawney creates her own postcards and books.

# Andy Warhol



- Name: "Shot Blue"
- Size: 650 mm x 710mm
- Source: found on google images

## Pictorial Devices :

Colour: the strong bright colours are used in this portrait of Marilyn Munroe. These colours are used to create the stardom of Monroe, her bright glamorous status.

Contrast: In colours provides the image with more detail

Layering : is used with the different colours layered on top of each other to create the photographic Silk-Screen

## Subject matter:

The subject he used is Marilyn Munroe and famous celebrities. He also has works on other famous celebrities like Elvis Presley

## Influences :

Andy Warhol was very interested by Marilyn Munroe a famous singer who died a long time ago. Influenced by the media and the rich and famous.

## Techniques:

Warhol frequently used Silk-Screening , His later drawings were traced from slide projections . At the height of his fame as a painter Andy have several assistance who produced his Silk-Screen multiples, following his directions to make different versions and variations of his works.

## Ideas:

2

By reproducing the famous person again and again Warhol made them more and less special at the same time. More special in that they become more recognised but less special in that they become more common and available. This relates to the contradiction of how famous people are treated by the media and their public.

## Lenore Tawney

- Colour: colour is used to show boldness and on the paper to make it look old. Lenore used tea bags to stain the text and give it contrast with the white paper.
- Layering: lots of the different text looks very effective as colour is used to brake the image up and show off the layering more. Also the different shapes of the circle all adds to the layering effect.
- Collage: The layering over block colours on top of block colours looks very effective
- Grid effect
- Composition: the layering effect of all of them put together gives a very unique composition
- Pattern
- Detail
- Small scale is used
- View point is very straight on and direct
- Repetition
- Different types of novel book texts used to create image of media together to produce this image.

### Subject Matter Includes:

Faces, skeletons, Text used also in other languages like Chinese, houses, churches and music paper



Ideas behind work:  
Extensive global travel. Her works have a spiritual content. These messages about the frailty and transiency of life, and the need to find inner peace

3

## Andy Warhol

### Subject Matter:

Portraits of famous celebrities of well known powerful people such as Elvis Presley and Marilyn Munroe

The concept of death and disaster

- Colour – bright and bold
- The detail in the many faces you can see through layers .

### Media Techniques:

- Silk Screen Printing
- Painting on canvas
- Film making
- scale is varied depending on works. The range from A5 to a decent 1 metres squared. Scale is used to create a impact as the bold colours capture your attention more when scale is applied
- Repetition is used, many prints of the same photograph are used but each photo is slightly manipulated with silk screen print block colours but slightly manipulated to show mass production
- Viewpoint is very direct and straight forward



- Many similarities and differences exists within my selected artists, however most commonly shared are pictorial devices. Lenore Tawney and Andy Warhol use repetition; one does with materials and Warhol with image. It is repetition that provides different effects silk screen printing is a process that allows for mass production. Warhol works with ready made/ sourced images while Tawney works with ready made materials .The act of 'collecting' is a process that both artists use, however representation is very different.

4

	Grade Boundary: High Achieved
4.	<p>For Achieved, the student needs to analyse methods and ideas from established printmaking practice.</p> <p>This involves:</p> <ul style="list-style-type: none"> <li>• identifying, describing, and examining features of art works</li> <li>• identifying information related to methods and ideas</li> <li>• explaining how and why art works are made, viewed, and valued</li> <li>• distinguishing similarities and differences between approaches to making art</li> <li>• research into the established practice of at least three artists from at least two sources.</li> </ul> <p>This student has included relevant information from research sources about the work of Albrecht Durer and Jim Dine. For example, in <i>The Four Riders of the Apocalypse</i> the student provides the identity of each horse (2) and social circumstances that gave rise to the art work (3).</p> <p>The student makes some references to how methods are used to create effects and communicate ideas. For example, the gestural drawing of the owl (4) contrasts with the restrained kitchen object print, which creates a visual and narrative tension.</p> <p>The comparative discussion (5) reveals that the use of colour has been considered in terms of how the works are made, viewed and valued.</p> <p>To reach Merit, the student could extend the actual analysis of each art work. Further unpacking of how technical and pictorial devices have supported the artists' intentions is needed to meet the in-depth analysis requirements of Merit. The biographical details (1) could more explicitly relate to how the art works are conceived and produced.</p> <p>The student could also explain how the works relate to other social and artistic contexts. A discussion of the stylistic, technical, thematic and commercial differences between Renaissance and contemporary practice would also add depth to the analysis.</p>

# Albrecht Durer

1

21 May 1471 – 6 April 1528

A German Painter, Printmaker, Goldsmith, Mathematician, Engraver and Theorist from Nuremberg.

His work was successful right from the young age of twenty. Much of his work is based around religion, portraits both of others and himself, and watercolour landscapes.

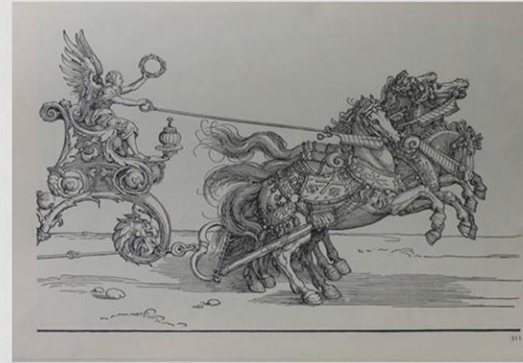
His grandfather was a goldsmith but turned to printing, he had many very successful printing companies. His father was a goldsmith also who trained his son in this profession and expected him to stay doing the family business.

Albrecht however had a talent for art so gain an apprenticeship with at the time Nuremberg's leading artist Michael Wolgemut at the age of fifteen in 1486.



The four riders of the apocalypse

# Durer's Work



The so called small Triumphal Car (the burgundian marriage)



Knight and Landsknecht

*This was made just before 1500 when everyone thought the world was going to end. Durer came from Northern Europe (Germany) which had a more pessimistic style than in Italy where it was warm and sunny. Artists like Raphael didn't often do such gloomy subjects.*

3

This woodcut is the most common artwork showing all four riders. This woodcut is finely engraved with thin line. Durer is highly skilled and creating such fine detail and variety of patterns, lines, textures with wood is very difficult. Almost looks like and engraving in the amount of fine detail.

The lines give it a very strong visual impact as it adds emphasis to the riders and creates a sense of power to them. The level of anatomical accuracy and natural detail was extremely high at this time which is why Durer was such a popular artist.

This woodcut has fine detail right down to hades following death in the bottom corner. Even death himself seems crazed into his task and also his horse displays this same craze.



The revelation of S. John (Apocalypse) The four riders of the apocalypse (Rev. VI, 2-8). B. CF. V. oechelauser's Apok. Reither, Berlin 1885)

White Horse = Conquest.

Red Horse = War

Black Horse = Famine

Pale Horse/Green Horse = Death.

2

The work of Albrecht Durer I will be looking at is:

*"The Revelation of St John: 4. The Four Riders of the Apocalypse"*

Youth and The Maiden



Born June 16, 1935 till present, American Pop Artist. Some of his first works displayed in the Norton Simon Museum, is considered to be a massive change in the art industry as him and a handful of other artist developed 'pop art' out of everyday objects. Most of his work relates to imagery that is significant to himself for example his artwork of tools symbolise his relationship with his father. Many of his works relate to his family.

# Jim Dine

Owl in the Kitchen



# Jims Work

Double Pacific Gift

## Methods of Jim DINE

This image was my favorite of Jim Dine's works that I looked at.  
1996 Owl In The Kitchen  
Waterless lithograph on Clarence House wallpaper Paper 90.2 x 69.5 cm  
Edition of 16  
MIA 107

This wallpaper was originally for another artist but when Jim saw it he asked if he could have a play with it. At first it didn't work as the wallpaper resisted the ink but upon careful consideration they got the work to stick to the wallpaper.

Having an Owl in the kitchen would be a problem as they might make a mess. This tension between the wild and the domestic is reinforced in the difference between the gestural ink drawing of the Owl and clean reproduction of the wall paper.

There is also a contrast between the found mechanically printed wallpaper and the personal handmade gestural drawing of the owl.



4



Although my artist have a lot of similarities there is also many differences. Durer being woodcuts doesn't use colour as an aid in impact whereas Swoon does use colourful patterns to highlight things. Jim Dine also uses colour but in another completely different way to my other artists, Dine uses a very limited colour palette and yet it still highlights his work in a completely different way. To all my artist colour is used differently. The different colours reflect different processes but also create different effects. Bright colours would not be appropriate for Durer's Four Horsemen, and dull colours wouldn't help Swoon's positive message.

5

	Grade Boundary: Low Achieved
5.	<p>For Achieved, the student needs to analyse methods and ideas from established printmaking practice.</p> <p>This involves:</p> <ul style="list-style-type: none"> <li>• identifying, describing, and examining features of art works</li> <li>• identifying information related to methods and ideas</li> <li>• explaining how and why art works are made, viewed, and valued</li> <li>• distinguishing similarities and differences between approaches to making art</li> <li>• research into the established practice of at least three artists from at least two sources.</li> </ul> <p>This student has made some connections between pictorial elements and biographical information of Jim Dine (1) (2). A relevant quote (3) has been included, which indicates that appropriate research sources have been used.</p> <p>The student identifies stylistic similarities between the work of Jim Dine and Swoon (5), and suggests a common influence in the form of German Expressionism.</p> <p>For a more secure Achieved, the student could undertake a more sustained analysis of particular art works. For example, the discussion of Manhattan (4) should explain how the technique used, and the relationship with the site, contribute to the reading of the work.</p> <p>At Level 3 the student should systematically unpack the key features of technique, tone, colour, composition, etc. The student should then explain how these have been used to create effects and communicate ideas.</p>

# JIM DINE

Dine indicates that he does not try to reproduce what an object looks like but strive to capture its essence. *"My life is really a history of observing forms and taking in imagery. I don't mean in a photographic way, I mean in a way of feeling them structurally".*

3

- Jim Dine is a well known artist who works with a wide range of media and subjects. Dine is from Cincinnati, Ohio and was born on June 16<sup>th</sup> 1935 and started his printmaking career in 1962. his prints tell stories and symbolise memories of people and things he loves. When using hearts in his work he represents the love he has with his wife, when the tools are printed they represent the old family hardware store from when he was young and his father and grandfather and Pinocchio is portrayed to show his favourite story an character from his childhood.

1



**Carnegie Hall Heart, 1986 Lithography**

Hearts were a common theme to Dine's work and in this print he has created a heart image using expressive linear mark accompanied with line and tonal marks surrounding it.

This print by Dine was taken directly from a drawing made during the night in a hotel in Los Angeles while he was undergoing a long period of psychotherapy.

2

**My Nights in Santa Monica, 1986**  
Etching, direct gravure, spit-back aquatint, soft ground etching, power tool dry point.



**Shellac on a Hand, 1986**  
Direct gravure, spit-back aquatint, power-tool dry point with hand colouring.

This print typifies 2 icons that Dine used in many works. This work could possibly be intended to symbolise Dine's affecting life and himself and hands link to the power of god.

Layers of tones are worked up to make the heart appear sunk in to hands. Hands are complex and Dine associated the hand with the power of God. This print shows Dine's affection, life and himself.

The heart sits in the 'lifeline' of the hand. This implies the image is about mortality, passion, and the temporary nature of life.

# SWOON

Caledonia Curry is known as Swoon – a street worker and in galleries all over the world. She is well known for her life size prints and figural paper cut-outs she has pasted on walls for the past 10 years, each portrait taking on a new life as it deteriorates through the various elements it has to withstand. Her work is imperil, however beautiful and powerful at the same time.

## Brooklyn, 2004

Stencils and Woodcut

- Swoon is a artist working alot with stencil instillation outside she also incorporates woodcuts into these and puts them up in public places such as walls and the sides of buildings such as this one and in a sense abandons her work and leaves it deter ate and morph into another work.



## Manhattan, 2003 Cut out stencil

This is another work that shows the sense of one's self experiencing life. Although her work is a type of form of graffiti Swoon is more trying to inhabit the space her wheat-pasted cut outs "collaborate" with the street to create a time-based public artwork.



4

While Dine has remained devoted to the deception and incorporation of common objects, elevated to an almost iconic stature, his changing expressive intentions and his experimental approach towards technique have yielded different stylistic results. Although Dine's stylistic shifts do not follow a clear, linear path, it can generally be stated that his work of the early 1960's is characterized by the aggressive, haphazard energy of his Happenings and the heritage of the Abstract Expressionist gesture. At times his line appears a random scrawl and the image-making brutal, much like Swoon with her expressive, graphite nature of her woodcuts. Much like Dine there are many similarities between Dine and Swoon and emotion, life, love are shared and link to the German Expressionism and Abstract Expression.

5



	Grade Boundary: High Not Achieved
6.	<p>For Achieved, the student needs to analyse methods and ideas from established printmaking practice.</p> <p>This involves:</p> <ul style="list-style-type: none"> <li>• identifying, describing, and examining features of art works</li> <li>• identifying information related to methods and ideas</li> <li>• explaining how and why art works are made, viewed, and valued</li> <li>• distinguishing similarities and differences between approaches to making art</li> <li>• research into the established practice of at least three artists from at least two sources.</li> </ul> <p>This student has identified general themes and technical processes of Swoon (1) (2), including some information about the intentions of the artist (3).</p> <p>The student begins to suggest a connection between methods and ideas when they link process and meaning for Dieter Roth (5).</p> <p>To reach Achieved, the student could make explicit links between the biographical information and the artist’s methods and ideas. For example, how has Dieter Roth’s commercial training (4) influenced his choice of subject matter and techniques?</p> <p>For Achieved, the student needs to move beyond the description of technique (methods) to explain how these relate to the artist’s ideas. For example, the student could discuss how the colour selection, simplified form, and degree of abstraction affect the reading of Roth’s cityscape prints (6).</p> <p>Distinguishing the similarities and differences between the selected artists’ approaches would also be useful. Both Swoon and Roth have a strong social agenda although they employ different pictorial and technical strategies to communicate their ideas. The student could explore how the different social (Europe/America) and historical (1960s/2000s) contexts influence each artist.</p>

# Swoon

Swoon is a street art artist born in New London in 1978 and raised in Daytona Beach in Florida, she studied painting at the Pratt Institute in Brooklyn and she moved to New York when she was nineteen, starting her wheat paste prints and paper cut-outs figures.

Her works usually are depicting people, workers, homeless people even her family and friends, she shows the reality of the society and the changing of the city.

1



NZQA Intended for teacher use only

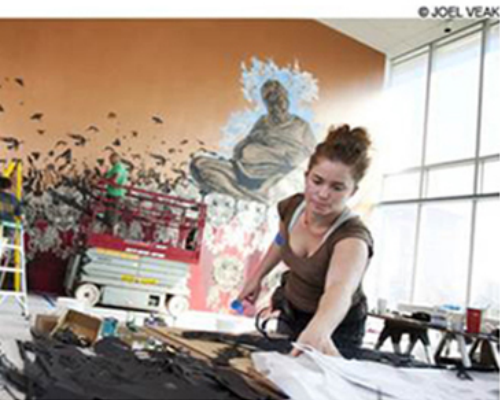
## Ideas and subject matter

Woodcut becomes general in her art work, Swoon likes to paste her work around the world, including abandon building, bridges, fire escapes, water towers and street signs.

Swoon transforms spaces into paper and wood, sprawling with realistic cut-out street people doing everyday things like chatting, riding bicycles or going shopping.

She uses scavenged local materials and embraces print media as a potent means of action for social change.

3



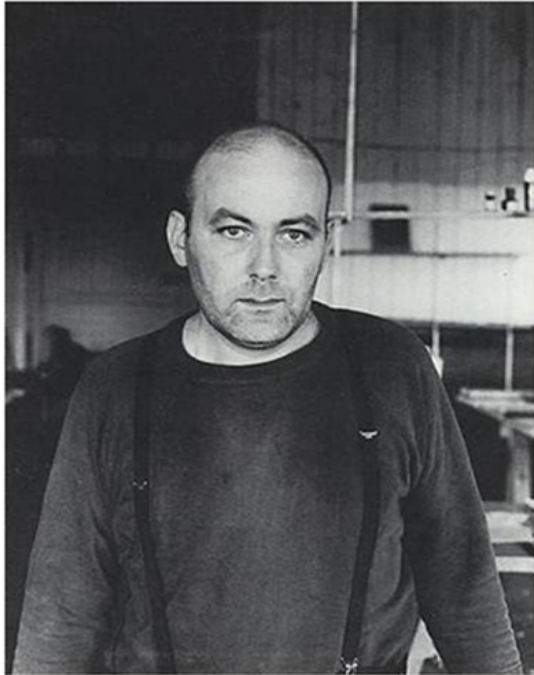
## Techniques:

wood block prints  
Indonesian shadow puppet,  
wheat paste newspaper,  
linocut print  
paper cut outs

2



# Dieter Roth



Dieter Roth was born in 21/4/1930 and died in 5/6/1998, he was an Icelandic artist of German-Swiss heritage best known for his artist's books, editioned prints, sculptures, and works made of found materials, including rotting food stuffs. He was also known as **Dieter Rot** and **Diter Rot**. he was a fluent draftsman and expert printmaker, and his drawings and prints contained his wild energy within peculiarly virtuosic forms.

Compared to the innumerable self-described artists of the last several decades. He began an apprenticeship in commercial art when his family moved to Bern in 1947, his clientele include the local milk association and the cheese union.

4

## Materials

Dieter Roth is known to have referred to his work as *dinge* or 'stuff,' deploying an all-encompassing word to convey his discovery that even the most seemingly banal act of covering things up or leaving them alone can make a valid art work

5

6

## Techniques

Dieter Roth is good at using wide variety of media to complete his work, spanning everything from drawings to series of sketches, prints, print portfolios and books, from individual objects to films and collages, from painting to installation, also including musical objects, performance and a significant body of poetic works.

To Roth, experimental and expansive work in various media and with differing materials was a constant challenge but basically he likes to use lino and woodcut (relief printing), etching (intaglio/gravure printing), litho, offset, serigraph (screen printing),

