

Evidence of Learning Outcomes

Direct Evidence of Student Learning

“[Professor Crum’s] assignments require students to learn, create, apply, and evaluate material and be able to apply what they are learning in an appropriate and empirically verified, manner.”

-FACET Peer Review, Fall 2017

My grading rubrics assess five elements necessary in making and practicing art: technique, concept, craft, self-evaluation, and dialogue (see rubric below). Rubrics are similar across all projects for S240 and Stacked Intermediate/Advanced/BFA classes, with added descriptions for specific technical requirements. In introductory FINA-S 240 classes, students learn one new printmaking medium in a single project, then move on to the next. In the final project, they select from the variety of techniques presented over the semester, and expand the skills they learned in the introductory assignment. In Stacked classes, students learn progressively more advanced techniques in a given medium (silkscreen, lithography, intaglio, relief) over the semester, and ultimately work on more self-guided, independent projects of their choosing, which may involve traditional prints or print-based artist’s books, sculpture, installation, and interactive work.

A frequent challenge for students taking Printmaking classes is balancing creative expression and the technical requirements inherent in the medium. Problem solving, time management, and communication skills are crucial in the shared workspace, where students share large equipment like printing presses. Balancing safety with equipment alongside creative expression and personal accountability is a must. After four years of using Pre- and Post-tests to evaluate student knowledge at the beginning and end of each class, results only demonstrated one of these crucial five components: technique.

Base Grading Rubric for Printmaking Projects (200-, 300-, 400-level courses)

	Needs work	Adequate	Outstanding
Technique: Work exhibits a grasp of techniques that you’re exploring. You’ve reached out to me during class, did your own research on best practices for the processes you’re learning, and it’s clear you’ve worked outside of class time to accomplish these processes.	15 points	20 points	25 points
Concept/context: Elements of image demonstrate creativity, originality, and ambition. It’s clear you took time to experiment with a variety of image-making techniques within the medium you’re working with.	15 points	20 points	25 points
Craft: Prints reveal the artist’s attention to detail. They are clean, signed and numbered consistently, and accurately registered.	15 points	20 points	25 points
Self Evaluation (written) – you took the time to think carefully about your experience of this process, and the results of your work.	6 points	8 points	10 points
Dialogue (verbal) – you spoke up in the class critique, asked questions, and offered constructive criticism to your peers. It’s clear you were looking closely at all work on display, and employed terms that we discussed in class.	9 points	12 points	15 points

Grading rubrics demonstrate that a given student has gained proficiency in technique, the concepts and ideas driving their artwork, craftsmanship, and writing and speaking about their projects and those of their peers. However, just because a student received high marks on a grading rubric does not mean that they are scaffolding knowledge to build new skills. The below quote has irritated and invigorated me ever since I read it:

"Art cannot be taught or even nourished, but it is possible to teach right up to the beginnings of art so that students are ready to make art the moment they graduate."

-James Elkins, *Why Art Cannot Be Taught*, University of Illinois Press, 2001

In the classroom studio, I give students everything they need to make artwork —the supplies, facilities, prompts, books and research materials, instantaneous feedback, and a supportive space to take risks. Expectations on how to get a good grade are clear. Using Powerpoint presentations and the IUS Printmaking Archive of over 2,000 original prints by former students and visiting artists, I show students myriad examples of the ways print-based artists maintain a dedicated practice. My teaching is most effective when students leave my classroom with a toolkit of technical knowledge; research methods; professional practices; awareness of contemporary art practices and opportunities; and conceptual frameworks to begin a sustaining and satisfying work in visual art. By selecting and assessing learning outcomes necessary for professional creatives, I witness the “beginnings” that Elkins describes. I borrow the language of learning outcomes directly from graduate program or artist residency applications, grant guidelines, and job descriptions. This approach may be one of the reasons Fine Arts students from other discipline areas continue to take my classes throughout their tenure at IUS. Contemporary art is often interdisciplinary and cross-disciplinary. Painters make sculpture, printmakers make graphic art, ceramicists make books, video artists work with scientists, and so on. Not all students will use traditional print media in their work after graduation. Consequently, I design my assessment strategies to prepare students for a sustained creative practice after graduation.



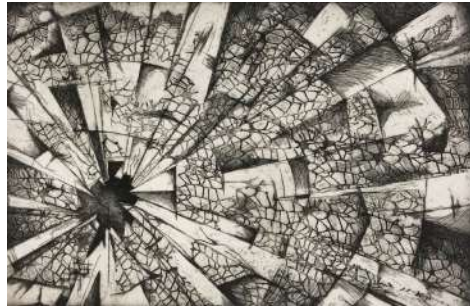
In my third-year review letter in April 2018, the SRC recommended the following for my Direct Evidence of Student Learning: that I integrate visual art with assessment, providing more context for learning outcomes and grading elements for each course, and giving visual examples of what makes a good student project for each course. **For meaningful evidence of student learning and teaching effectiveness, I assess the overall improvement from a starting point to an end point in a student’s work - either in a single semester or over the arc of their time in the Printmaking program.** How do I know if an artwork is “good”? The better question is, “Is this student ready for the next step?” Looking at the final work (before graduation, in a thesis show, or the last class a student takes with me), I ask the following:

- Is the artwork executed in a professional manner, ready to send to an exhibition?
- Is the student exploring subjects they care about, and doing research to address them?
- If the work is in conversation with other artists, artistic styles, schools of thought, critical theory, contemporary issues, and so on, does it relate to these in an original way?
- Did the student make the most of the technical possibilities inherent within the given medium or process?
- Does the work demonstrate thoughtful design decisions that act as the best vehicle to communicate their ideas?

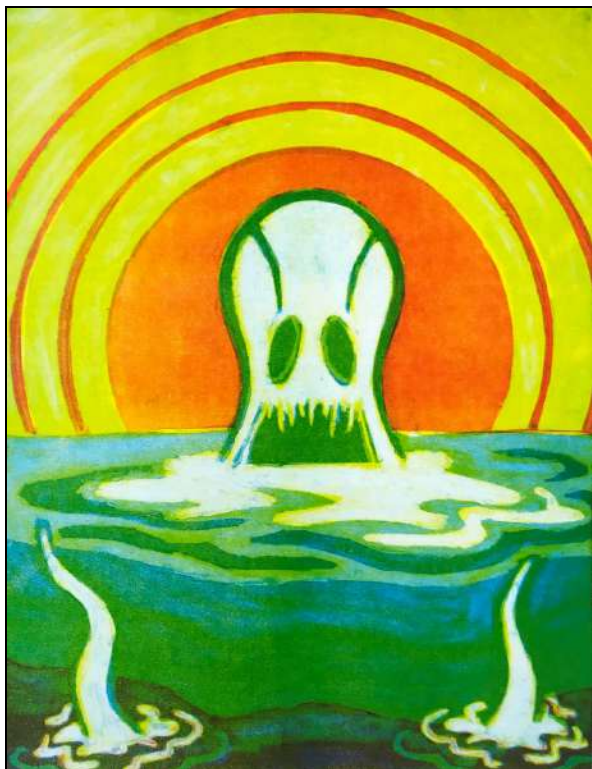
The following pages provide examples of projects that earned high marks on grading rubrics, as well as an assessment of individual student works at the beginning and end of single semesters and over a period of years.

Basic Printmaking Media (FINA-S 240) Grading Examples

During this course, students become familiar with the history and contemporary applications of relief, intaglio, lithography, silkscreen, monotype and digital applications for printmaking. Here are examples of student work that earned high marks in primary grading elements, Technique, Concept, and Craft:

Grading Element	Student Artwork Example
<p>Technique: Work exhibits a grasp of techniques that you're exploring. You've reached out to me during class, done your own research on best practices for the processes you're learning, and it's clear you've worked outside of class time to accomplish these processes.</p> <p>Learning Outcome Assessed: "CREATE imagery through various printmaking processes and techniques."</p>	 <p>This monotype (15" x 20") is an ambitious and precise use of only three colors: cyan, magenta, and yellow, to produce an image with depth, atmospheric perspective, and detail. Colors are aligned well, and the student used a range of techniques to modify the ink's application and create a variety of surfaces, objects, and spaces. This print was selected for the Annual Juried Student Print Exhibition (2019-2020), juried by IUS Fine Arts Professor Emeritus Brian Jones.</p>
<p>Concept/context: Elements of image demonstrate creativity, originality, and ambition. It's clear you took time to experiment with a variety of image-making techniques within the medium you're working with.</p> <p>Learning Outcome Assessed: "DEVELOP the ideas (concepts) behind your work, so that initial preliminary ideas result in inventive, visually engaging works of art."</p>	 <p>This linocut relief print (12" x 9") is called "Personal Responsibility," and a clear, though critical, statement on self-defense readiness/actions being a responsibility of a victim. The student used a variety of carving tools and mark-making strategies to create an image with a clear mood and message. In FINA-S 240, we begin conversations on how to use the possibilities within a particular print technique to communicate a message, and this print demonstrates student command of how to utilize the tools and opportunities within relief printmaking to make a statement.</p>
<p>Craft: Prints reveal the artist's attention to detail. They are clean, signed and numbered consistently, and accurately registered.</p> <p>Learning Outcome Assessed: "APPLY your knowledge of safety rules and precautions necessary to make prints in a shared studio."</p>	 <p>This copper plate etching with engraving and drypoint (12" x 18") demonstrates a well-crafted print, with tone and line well-defined and a clean and proficient command of multiple complex processes and printing.</p>

Evidence of Student Learning: Projects Over a Single Semester



Basic Printmaking Media, FINA-S 240, Fall 2019
Project 2, Three-Color Subtractive Monotype (20" x 15")



Basic Printmaking Media, FINA-S 240, Fall 2019
Project 4: Final Project, Intaglio (18" x 12")

Is the artwork executed in a professional manner, ready to send to an exhibition?

In this large copper plate intaglio print (at right), the student used several image-making techniques to build up a high level of detail, subtle ranges of tone and value, and dense black background. The prints in this edition are consistent, and the print is of professional craftsmanship and exhibition-ready.

Is the student exploring subjects they care about, and doing research to address them?

The student came in with an interest in fantasy and monsters. Students choose the technique (silkscreen, monotype, relief, intaglio) for their Final Project in FINA-S 240, and are required to closely research a contemporary or historical artist working in print. The image at right demonstrates a more complex and innovative image enriched by the student's in-depth research into *ukiyo-e* prints from Japan; Gustave Doré, a 19th-century French illustrator/printmaker; and contemporary pop culture and film.

If the work is in conversation with other artists, artistic styles, schools of thought, critical theory, contemporary issues, and so on, does it relate to these in an original way?

Though influenced by images from a variety of cultures and eras, the image is original and not derivative.

Did the student make the most of the technical possibilities inherent within the given medium or process?

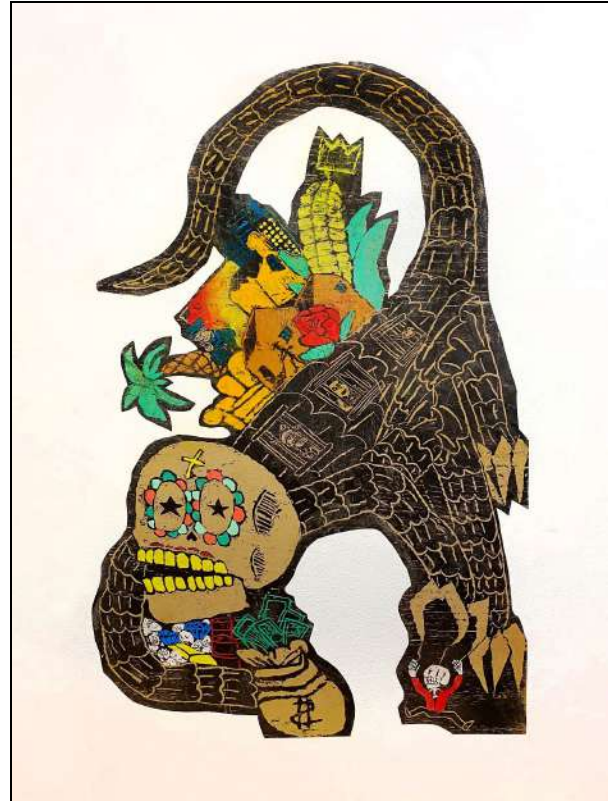
The student applied one intaglio technique to the copper plate, printed it, made modifications, and printed again and again. This process takes a good deal of patience and negotiation with the materials and procedures, and the student achieved a rich, velvety black background and dynamic range of tone, which is unique to intaglio.

Does the work demonstrate thoughtful design decisions that act as the best vehicle to communicate their ideas?

The scale is large enough to take up one's entire field of vision, the student chose a wheat-colored paper to print on, which increases the mood and atmosphere.



Basic Printmaking Media, FINA-S 240, Fall 2018
Relief print on paper (11" x 15")



Basic Printmaking Media, FINA-S 240, Fall 2018
Final Project, relief print on wall (48" x 24")

Is the artwork executed in a professional manner, ready to send to an exhibition?

Yes - the student printed an edition of these woodcuts, and installed one with wheat paste on a wall in the studio (a traditional method for printed advertisements or posters in public spaces, popular today within contemporary street art). When the print was selected for the 2019 Annual Student Juried Exhibition, he was able to repeat the process of applying the print to the wall so that it was smooth on the wall's surface.

Is the student exploring subjects they care about, and doing research to address them?

Yes. The student arrived to class with an interest in Mexican indigenous and postcolonial cultures, and developed more personal and individualized image-making strategies with unexpected choices in imagery.

If the work is in conversation with other artists, artistic styles, schools of thought, critical theory, contemporary issues, and so on, does it relate to these in an original way?

At the start of the semester, the student's work related very directly to artists like José Guadalupe Posada (Mexican illustrator and engraver, 1852-1913), but in the final project he had devised his own lexicon of symbols to present a legible, humorous, and politically-charged narrative within a single image.

Did the student make the most of the technical possibilities inherent within the given medium or process?

There is a clear sense of visual space within the image - objects in the background recede in space. The student used various wood gouges and Dremel tools with a sensitivity to the thickness and impact of each mark in describing complex forms and textures.

Does the work demonstrate thoughtful design decisions that act as the best vehicle to communicate their ideas?

The scale allows the student to make an image with many distinct actions taking place simultaneously, selective color that highlights and describes objects within the composition, and a visually-engaging S-shaped composition, which draws a viewer's eyes across the entire image.



Basic Printmaking Media, Spring 2017
Project 2, Monotype (20" x 15")



Basic Printmaking Media, Spring 2017
Final Project, Monotypes (each 15" x 20")

Is the artwork executed in a professional manner, ready to send to an exhibition?

Large (3" borders) surround each image. They are crisp and clean, and give space to the densely-inked images. Beginner's mistakes like backwards text are evident in the first monotype (at left), with ink colors that are not mixed or overlaid. For the Final Project, the student mixed specific colors for each image, and experimented widely with different transparencies of text before selecting an approach and ink opacity. Text is created with a hand-cut stencil, seamlessly executed with uniform ink application.

Is the student exploring subjects they care about, and doing research to address them?

Text-based images became a subject of this Digital Art major's graduating BFA Thesis Exhibition, with similarly short prose statements. This student was a great example of a BFA working across media and techniques, from printmaking to video, installation, sculpture, and books, and this work became significant in the development of this student's portfolio and research trajectory over the next 3 years - I saw it hanging on his studio wall until he graduated.

If the work is in conversation with other artists, artistic styles, schools of thought, critical theory, contemporary issues, and so on, does it relate to these in an original way?

For the Final Project assignment in FINA-S 240, each student chooses a technique (silkscreen, monotype, relief, intaglio) in response to a contemporary or historical artist working in print. This student was looking closely at the work of Ed Ruscha. This work bears a distinct resemblance to Ruscha's, but the black marks in the background of the student's images adds an atmosphere and record of physical mark-making that make these very different from Ruscha's more illustrative or solid-color backgrounds.

Did the student make the most of the technical possibilities inherent within the given medium or process?





The works in this series demonstrate a command of ink mixing and application - the transparent white text was particularly challenging and monotype was a thoughtful and appropriate technique to use. The ink application of processes like silkscreen or lithography could have rendered the text illegible or too vibrant.

Does the work demonstrate thoughtful design decisions that act as the best vehicle to communicate their ideas?

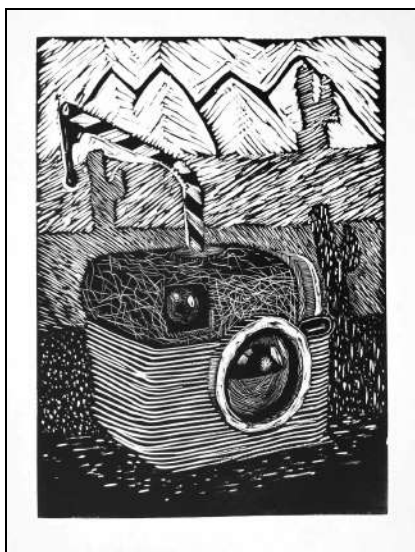
Letterforms are clear and legible, with a lack of straightforward mood or meaning in and of themselves. They recall commercial typefaces or signage, which bears an unexpected and thought-provoking relationship to the more personal and esoteric nature of the text. Scale is almost poster-size, again relating to commercial print media, but images have residue of hand pressure in the background, which is an effect most directly accessible through the monotype medium.

Stacked Intermediate, Advanced, and BFA Printmaking: Grading Rubric

In Stacked 300- and 400-level Printmaking classes, students engage deeply with procedures and research related to four primary print media: silkscreen, relief, intaglio, and lithography. Here are examples of student work that earned high marks in each of the primary grading elements:

Grading Element	Student Artwork Example
<p>Technique: Work exhibits a grasp of techniques that you're exploring. You've reached out to me during class, did your own research on best practices for the processes you're learning, and it's clear you've worked outside of class time to accomplish these processes.</p> <p>Learning Outcome Assessed: "CREATE imagery through various printmaking processes and techniques."</p>	<div style="display: flex; justify-content: space-around;">   </div> <p>Assignment: <i>BFA Thesis, FINA-S 442, Spring 2020.</i></p> <p>For this intaglio series, this BFA student brought me her research into artists who were making custom-shaped printing plates with a CNC (computer numerical controlled) router. Together we did research and cut plates of her own design, which is a marked technological innovation within the program.</p>
<p>Concept/context: Elements of image demonstrate creativity, originality, and ambition. It's clear you took time to experiment with a variety of image-making techniques within the medium you're working with.</p> <p>Learning Outcome Assessed: "DEVELOP the ideas (concepts) behind your work, so that initial preliminary ideas result in inventive, visually engaging works of art."</p>	<div style="display: flex; justify-content: space-around;">  </div> <p>Assignment: <i>Multiple Grounds in Intaglio, FINA-S 441, Spring 2018.</i></p> <p>This large image (18" x 24") at first appears as an abstract image or scientific illustration, and when viewed closer, depicts two mammary glands. Exploring the psychological and spiritual impact of amputations & mastectomies, student experiments in image-making and uses relative transparencies of various intaglio inks and surfaces to convey a sense of loss or absence. A skillful application of technical knowledge to convey a concept.</p>
<p>Craft: Prints reveal the artist's attention to detail. They are clean, signed and numbered consistently, and accurately registered.</p> <p>Learning Outcome Assessed: "APPLY your knowledge of safety rules and precautions necessary to make prints in a shared studio."</p>	<div style="display: flex; justify-content: space-around;">  </div> <p>Printmaking II Lithography Assignment: <i>Incorporating Photographic Elements in Lithography, FINA-S 343, Fall 2019.</i></p> <p>This photolithograph demonstrates a high level of craft and proficiency in printing. These are more challenging to print, as they often involve very thin, transparent layers of ink. In this artwork, the student had enough technical proficiency to carefully apply color layers to align with one another, and with a precisely executed ink mixture, density, and surface.</p>

Evidence of Student Learning: Projects Over Multiple Semesters



Relief print, 15" x 11"
FINA-S 240, Fall 2015



Reduction Woodcut, 32" x 48"
Relief Printmaking Media, FINA-S 445, Fall 2016

Is the artwork executed in a professional manner, ready to send to an exhibition?

The artwork (at right) is a multicolor reduction woodcut, which requires the artist to carve a block and print one color, then carve and re-print the block more for each subsequent color. This process is challenging, particularly at such a large scale. The student precisely aligned color layers and made an edition of prints that would fit well in a professional exhibition at a museum or gallery.

Is the student exploring subjects they care about, and doing research to address them?

The student was interested in making work about increasing representation of Black artists and art subjects, and this work addresses both subjects with a strong graphic impact.

If the work is in conversation with other artists, artistic styles, schools of thought, critical theory, contemporary issues, and so on, does it relate to these in an original way?

In this work "Pietà", the student researched Renaissance-era Christian artworks of the same name, which depict the Virgin Mary holding the dead body of Jesus. Utilizing religious iconography and gilded calligraphic letterforms, the image depicts two Black figures and a message to "Normalize Black art." This encourages a double-take in viewers - the Pietà composition is instantly recognizable from art history, yet the text and identity of the subjects make for a more complex visual statement.

Did the student make the most of the technical possibilities inherent within the given medium or process?

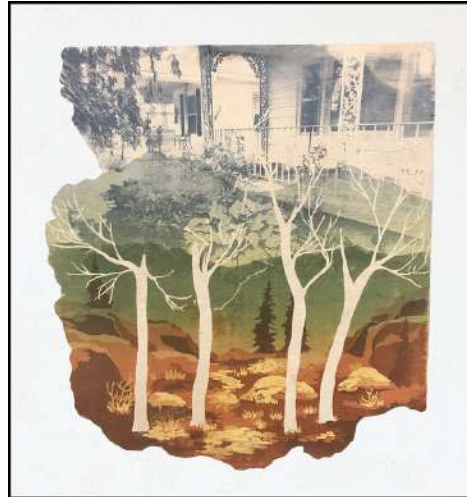
The student used a variety of carving tools and methods to create believable forms and space in the image. Fabric, hair, and figures are rendered in a strategic and sophisticated manner.

Does the work demonstrate thoughtful design decisions that act as the best vehicle to communicate their ideas?

Though the print features only 6 layers of color, many additional hues result from the various ways the color layers interact with one another.



Reduction Silkscreen, 15" x 11"
Printmaking II Silkscreen, FINA-S 344, Spring 2017



Silkscreen on wood panel, 36" x 24" and 18" x 24"
BFA Thesis, FINA-S 442, Spring 2018



Silkscreen on wood panel, dimensions variable
BFA Thesis Exhibition, Barr Gallery

Is the artwork executed in a professional manner, ready to send to an exhibition?

Printed layers are smooth and applied with a variety of transparencies and stencils, cut edges of wood are precise and even. The student worked with me outside of class to cut and install a French cleat hanging system on the back of panels. This is a reliable and professional method that would be welcome and used in any gallery setting. The early print is spatially flat, features opaque and nonspecific colors, and a lack of variety in mark-making strategies - all of which improved significantly in her BFA Thesis.

Is the student exploring subjects they care about, and doing research to address them?

Early and later prints are indicative of the student's interest in human relationships to landscape and nature. Her images developed when she went to specific places to draw and gain source imagery.

If the work is in conversation with other artists, artistic styles, schools of thought, critical theory, contemporary issues, and so on, does it relate to these in an original way?

This student was deeply engaged with psychological and sociological writings and principles on memory and landscape, which resulted in an addition of autobiographical photographic imagery in her thesis work.

Did the student make the most of the technical possibilities inherent within the given medium or process?

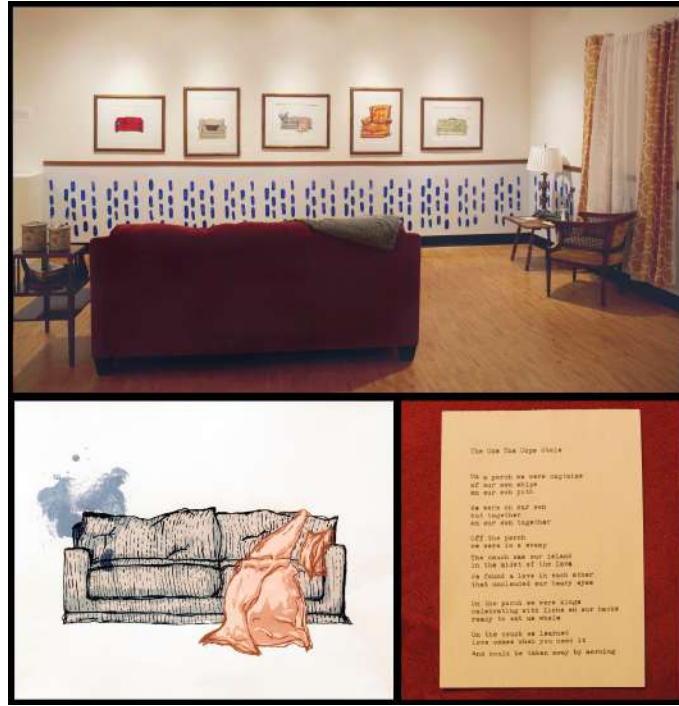
After several semesters of learning different techniques, this BFA Printmaking major focused on Silkscreen (screenprinting) because of its ability to incorporate hand-painted and photographic images.

Does the work demonstrate thoughtful design decisions that act as the best vehicle to communicate their ideas?

With layers of increasingly transparent ink and gradations of color, she merged two very different types of images, with more atmosphere and sense of space than her earlier landscape. The student devised a method to print on shaped wood panels, which isolates a scene, emphasizes an individual's point of view, and utilizes shapes drawn directly from tree cross-sections.



Subtractive Monotype, 20" x 15"
Basic Printmaking Media, FINA-S 240, Fall 2015



Installation with found objects, typewritten prose, and
multicolor silkscreen prints, FINA-S 442, Spring 2018

Is the artwork executed in a professional manner, ready to send to an exhibition?

This BFA thesis exhibition combines works on paper with typewritten prose and an installation that transforms the gallery space into a living room. The five framed silkscreen prints were framed well, with large mat windows that matched the paper color, and darker frames that resembled frames from a living space. Found objects were thoughtfully selected and arranged with handmade ones, and objects like a blanket on the couch also featured hand-printed imagery.

Is the student exploring subjects they care about, and doing research to address them?

The student's early images (like the one at left) are well-executed but not particularly specific to research or challenging in content or concept. In her BFA thesis paper, this Printmaking major drew compelling parallels between her work and Gaston Bachelard's 1958 book *The Poetics of Space*, which proposes the systematic analysis of domestic living spaces as an entry point to memory and the soul.

If the work is in conversation with other artists, artistic styles, schools of thought, critical theory, contemporary issues, and so on, does it relate to these in an original way?

Her prints focus on five couches or armchairs, each accompanied by typewritten prose that animates the furniture while revealing the writer's psychological states and experiences. There is a sense of nostalgia, which coupled with the specific and unusual selections of subject matter made for a specific, descriptive, and personal - not cliché - expression of memory and personal reflection.

Did the student make the most of the technical possibilities inherent within the given medium or process?

In the print of the couch (middle right) there is an evident command of silkscreen (screenprint) processes, which combine drawn and photographic imagery (the blue stain above the couch's left side). Screenprint was a strategic choice among print media. It has the greatest capacity for stenciled textures and shapes, ensures an entirely white background when needed, and was historically used in commercially-printed wallpaper, fabrics, and interior decor.

Does the work demonstrate thoughtful design decisions that act as the best vehicle to communicate their ideas?

The artist created believable forms and textures efficiently, with a limited color palette, and varying levels of transparency enhances visual space.



Process Color Screenprint, 9" x 12"
Printmaking II Silkscreen, Spring 2017



Multicolor Intaglio, 18" x 24"
BFA Printmaking, FINA-S 442, Spring 2018

Is the artwork executed in a professional manner, ready to send to an exhibition?

All aspects of the intaglio etching process (at right) are very well executed, with subtle and sophisticated variations of tone and overlay of color and opacity.

Is the student exploring subjects they care about, and doing research to address them?

The student had been exploring abstraction for the duration of time we worked together, and in her BFA thesis exhibition began to incorporate figurative elements to explore psychological and emotional effects of bodily amputations. The resulting images were each as ephemeral, haunting, and layered as the image assessed here (top right).

If the work is in conversation with other artists, artistic styles, schools of thought, critical theory, contemporary issues, and so on, does it relate to these in an original way?

The student researched contemporary and 20th century artists engaging abstraction and the body, like Louise Bourgeois, and reading primary source records of people who had had amputations or double mastectomies. She worked closely with a family friend who worked in medicine to find reliable texts to enrich her approaches and subject matter. This demonstrates a self-motivated drive to find information and resources necessary for any artist pursuing research-based artwork, particularly in the natural and social sciences.

Did the student make the most of the technical possibilities inherent within the given medium or process?

The multicolor intaglio utilizes a variety of image-making techniques, including transferred textures, tonal gradations, and etched and engraved lines. The student deftly mixed ink of various viscosities (resistance to flow) so that they would selectively repel and attract one another on the copper plate's surface. When the ink was transferred to paper, the result has a luminosity and deep range of colors, light, and shadow.

Does the work demonstrate thoughtful design decisions that act as the best vehicle to communicate their ideas?

The earlier artwork (left) showed the student's command of colors and color mixing, as the multicolor image is formed with only four colors (cyan, magenta, yellow, black) but using a digital drawing and imaging software to plan and arrange hand-printed layers ahead of time. In the later image for the student's BFA thesis exhibition, she planned and arranged color layer interactions by hand, demonstrating a proficiency with ink mixing and image-making techniques.



Stone Lithograph, 15" x 20"
FINA-S 497, Spring 2019



Familiar Spaces BA exhibition
Art Seed Gallery, April 2019

Stone Lithograph, 18" x 11"
FINA-S 497, Spring 2017

Is the artwork executed in a professional manner, ready to send to an exhibition?

The work in the *Familiar Spaces* series is exceptionally well-crafted, clean, with precisely-aligned colors and proficient printing and framing.

Is the student exploring subjects they care about, and doing research to address them?

This nontraditional student attended independent studies and Printmaking courses whenever they fit with his work schedule over several years at IU Southeast. He was committed to stone lithography when I first met him, and enthusiastically conducted in-depth research on a variety of historical and contemporary techniques and approaches. His graduate BA thesis exhibition featured a series of images like the one above (right): hand-drawn images printed with stone lithography, with selective areas of color and negative space (areas unoccupied by imagery).

If the work is in conversation with other artists, artistic styles, schools of thought, critical theory, contemporary issues, and so on, does it relate to these in an original way?

For several years, the student prioritized gaining proficiency in the craft of prints rather than exploring concepts. In images like the one above (left), he merged Art Nouveau-style compositions from 19th century lithographic posters with invented comic book characters. These were beautifully done and visually engaging, but bore a strong resemblance to source imagery. The "Familiar Spaces" body of work (at right) features particular people and animals rather than general archetypes, posed as if for a snapshot but with significant areas of the space missing. This makes the images more unique, sophisticated, and unexpected. They are specific to the student's perspective and rich in opportunities for viewer interpretation.

Did the student make the most of the technical possibilities inherent within the given medium or process?

Various techniques in the student's lithographs create tints and washes similar to watercolor, which give space and color to highly-rendered drawn forms and textures. The student applied color only to select areas of the image, further alluding to both presence and absence, reality and memory.

Does the work demonstrate thoughtful design decisions that act as the best vehicle to communicate their ideas?

The student spoke frequently about activating negative space but in early images, blank spaces do not play significant roles in the composition. The unresolved spaces in later images like the one above (right) creates more mystery, narrative, and room for thought within the artwork.