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Mana Tohu Mātauranga o Aotearoa  
New Zealand Qualifications Authority

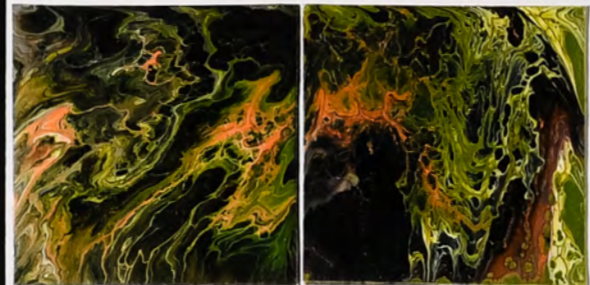
# Scholarship Visual Arts 2023

93306 Painting

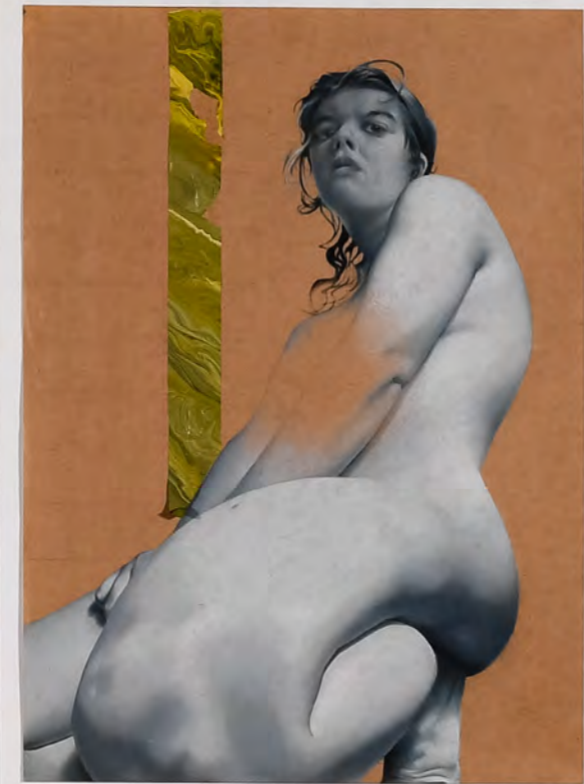
**SCHOLARSHIP EXEMPLAR**

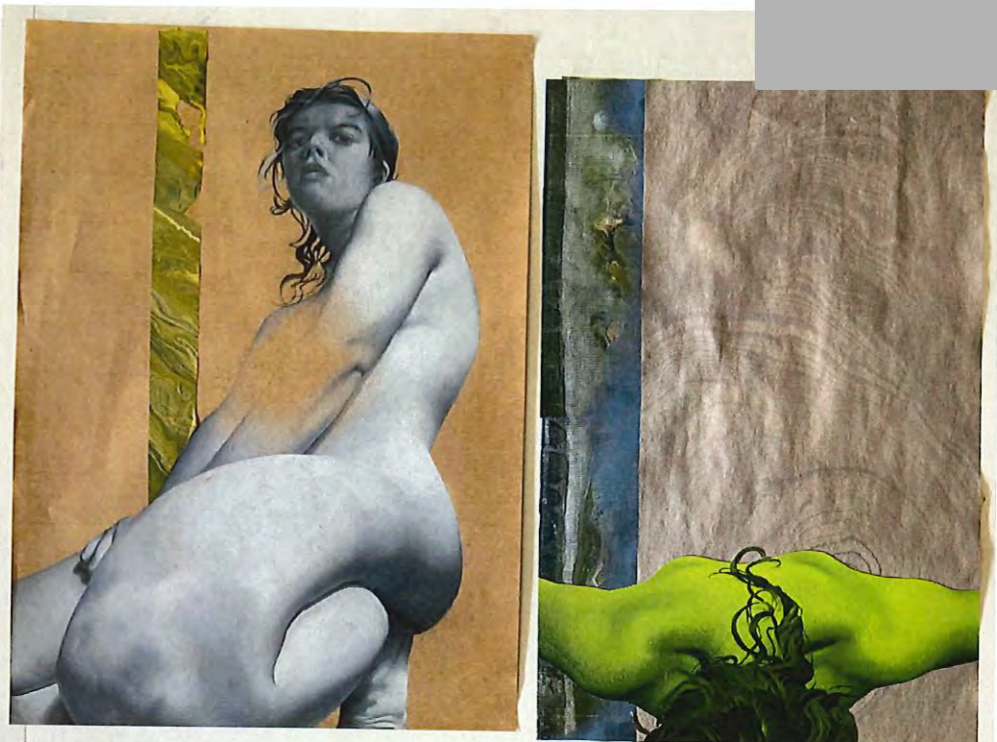


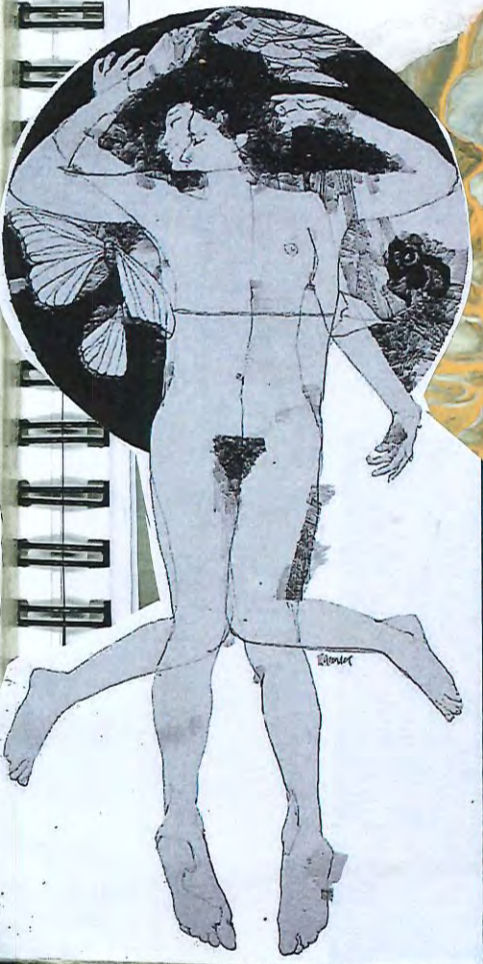
Look if I loved you ~~just~~ because of your hair  
How that you also without your hair  
I don't love you anymore



PERCEIVE ME







### Acrylic Pour Techniques

- Funnel creates cells + marbling
- Hard to control magic, therefore color defines mood.
- Silicone creates larger cells, thinner paint leads to bleeding. An uncompleted mixay results in chunks that disrupt flow. excess black will overwhelm, very fine bubbles.

Acrylic, Canvas, PVA,

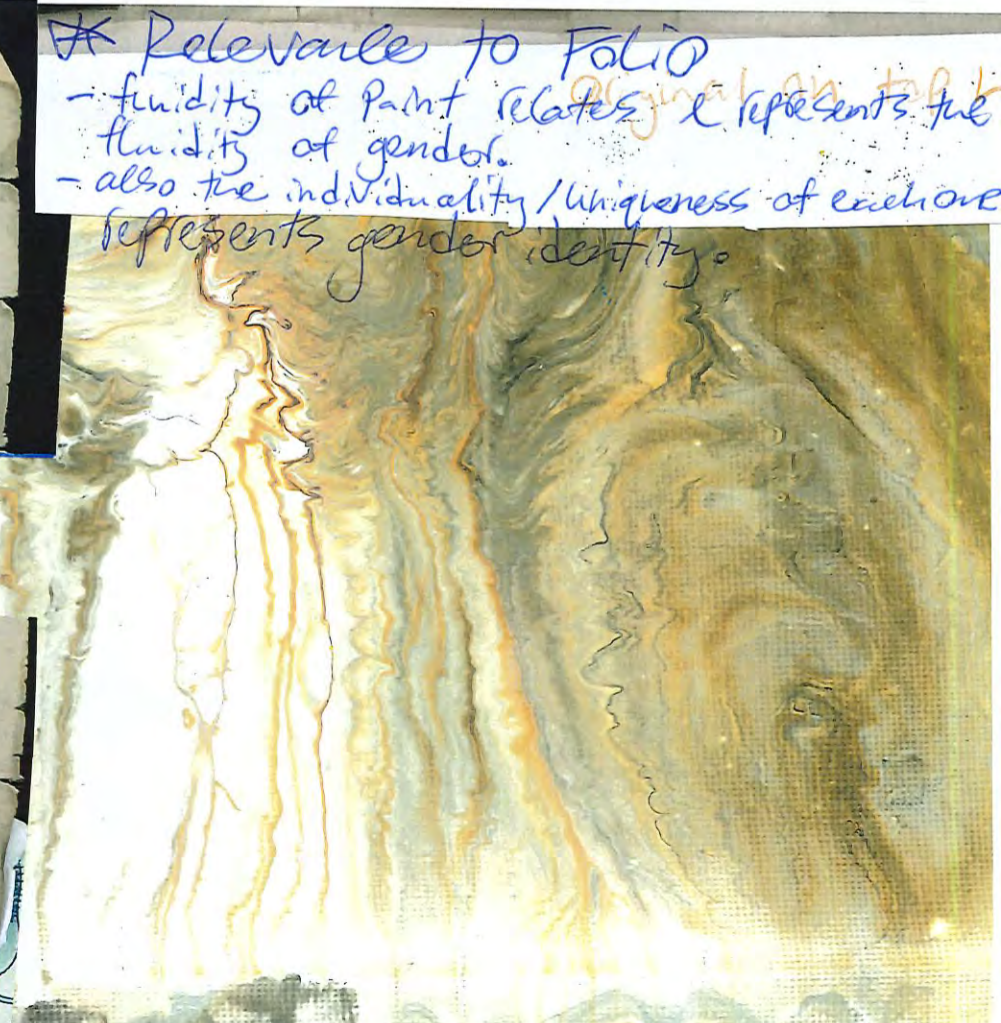
- Super annoying medium as it is super unpredictable & calls for compromise on composition otherwise you can spend days trying to achieve the perfect color balance & cells.
- flow of paint creates aesthetic & detailed patterns + blending. There is intense satisfaction at the 'instant' intricacies.

### \* Relevance to Folio

- fluidity of paint relates to fluidity of gender.
- also the individuality/uniqueness of each one represents gender identity.



I'M STUFFED MYSELF IN THIS COCON TO BEG FOR TRANSFORMATION



# Alexandra Levas

Notes  
 - main medium, oil on wood / sculpture  
 - inclusion of nature in all works

Subject: the subject is a floating head with female going to seed instead of facial features, there is sting floating around it.

Elements: The Background is split into a mint green and yellow. The yellow fades into the head cavity to make it appear floating. There are silhouettes of pine trees in the green. The color matches tones in the hair, joining the piece together.

Media: Chunks of already dried oil paint is included in the background to give the yellow texture. The wood block gives a really nice surface to paint on without worry of coming up too much paint.

Intent: The floating head filled with flowers is a portrait of dreaming. The light pink and gold colors mingle at the border of the blurry and you can see into the head cavity. It all feels like a dream.

La Théorie des Cordes I



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## Frída Kálch

Text @ top "my Identity is a compromise" or Transgenderism must be indicated, this whole Prepostious ideology

- chair green
- Back wall Light peach
- monochrome suit

- Mum kept my Hair (Freak)



- Artist's composition from Frída Carlo
- Suit Symbolises masculine presentation of perceived femininity
- Short hair + Scissors are ~~formants~~ representative of the beginning of my 'transition' and freedom from binary perception.

- Monochromatic creates effective naturalistic contrast = Looks Good!

- Portrait  
 Rita Angus - Masc Portrait

- Drawing Paper, Pr. Smalcol



- Represents my resentment for binary perception. the only way for you to see me is for me to present entirely androgynously and don't confuse you past the point of binary perception.

# Christopher Kemmers + Jacqueline Mildner (contemp)

Two Particular works done in oils, the figures in the paintings are done by Kemmers and the backgrounds are acrylic parts contributed by Mildner.

The color scheme consists of cyans, pinks and deep red tones



o The compositions involve portraiture of form, melding with the acrylic parts intricately  
 o This composition is something I hope to emulate in future works because of the intriguing visual.

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Subject: The monochrome painting is a 'Fractured Portrait' with the face moved in horizontal sections but kept within the original outlines.  
 Elements: There are multi-panel portraits. The single silhouette and some of the sections are blurred / partially blown color to pattern & confuse the portrait so you have to piece together the faces.  
 Media: The media used is oil on canvas. Black & white. *Acrylic used in Emulation*

The style of segmented identity represents the parts of myself that I can only allow to come out / repress around certain people.



Work composed in photo shop. Business diff between 1 or 20  
 Color is often slightly desaturated, punctuated by patches of intense color to highlight or outline specific features.  
 Line is painterly applied, only used to define specific features or line eyes, the rest is a crosshatching / scribble motion layered many times to create color gradients or intriguing texture  
 A lot of her work emits a somber atmosphere due to the 'blurred' effect of the layered scribbling and lack of complete flat colors. The control of light is brilliant, she illustrates a significant range of lighting, each one conveying a separate tone. Particularly in lavender and baby at home.  
 Portrayal of feeling through color is important for my own work as the image may not be enough on its own, to fully portray the pain and frustration I am attempting to illustrate. I have adopted a slightly olive green into my color scheme that will help me achieve this goal.



David Wallace is a contemporary artist currently living in Pennsylvania. He creates collage, often featuring portraiture with a stained or brown background.

The face is often the focal point of his works with additional images incorporated for pops of colour or to create a stronger leading line/composition. Sketch or text is also incorporated for these reasons along with the intention to busy the page a little more.

The conventions of Wallace's art that will apply to my own work include: the prominence of portraiture and the stained or brown backgrounds.

Portraiture is important to my work as the theme surrounds my personal experience with dysphoria. The brown he incorporates is a key color in my series this year and therefore will be recurring often.

Suminagashi (Jizemon Hiroba)

Jizemon Hiroba is credited with the invention of Suminagashi as early as the twelfth century.

Suminagashi is a paper marbling technique, traditionally done with black ink being applied to the surface level of water or another liquid, by touching a wet brush to the water, then to create the spaces between ink rings, water is dropped in the centre of the ink blot.

This traditional art form has been developed as new coloured inks can now be used.

- Through my own experimentation I have found, only papers with fibrous textures will immediately pick up the ink pattern, so I have begun using brown charcoal paper, this works very well.
- Also, if oil pastel is applied to the back of the page the ink will be printed on, a Shikaneff will occur as the oil prevents the water from absorbing into the paper momentarily so the ink can still be absorbed by the other regions of the page. I will apply this technique to my work.
- I have chosen to incorporate Suminagashi into my 2023 series because the stark contrasting pattern is easy to dissociate and each print will be entirely unique as you cannot replicate the way the ink spawls near perfectly, at least by hand.



PERCEIVE ME



rendition of Martyrdom of Saint Sebastian - Guido Reni

- Registration numbers from Antitrans bills in US
- Top surgery scars in Reni's pattern



- Compositional Imagery taken from St Sebastian by Guido Reni.
- Inclusion of top surgery scars bonded by acrylic paint conveys ideas of transgender prosecution
- Unpainted areas successfully 'glow' due to contrasting grey scale + bright body.



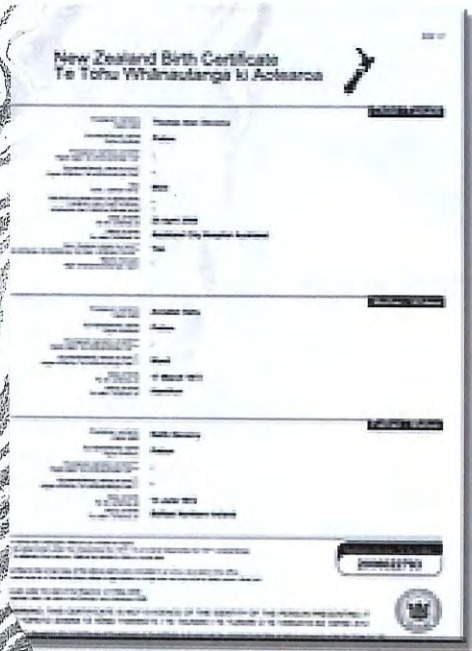
- portraiture  
Canvas, Acrylic, PVA



The exploitation of a martyr.  
Why should my existence as my full and real self bring me hate / pain, from anyone. / be persecuted for my opinions / arts.







### Death of Marat

- Story line of betrayal within own home
- Paper will be birth certificate
- Bath water is Acrylic Pour
- Protruding limbs in Pink / green I haven't decided yet.
- Top view for compositional purposes. To better fit the Canvas space.

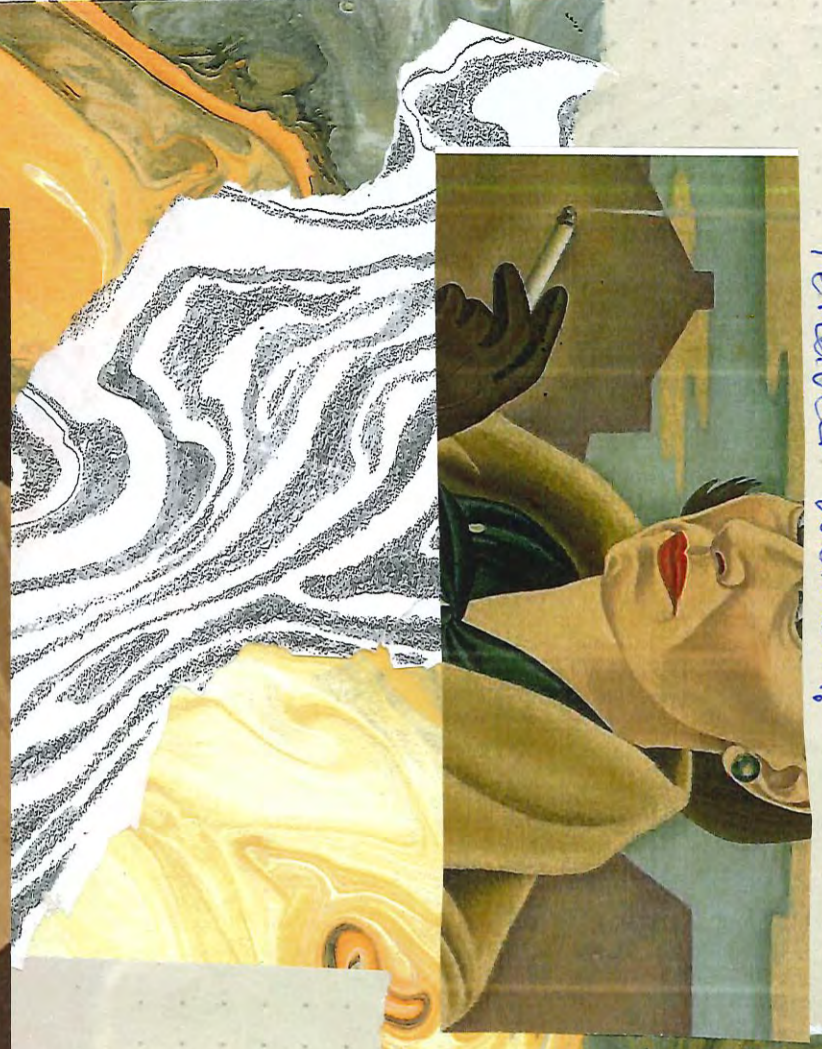
The Death of Marat inspired work stems from <sup>after</sup> the abandonment / betrayal I experienced <sup>after</sup> coming out to my mother. She changed my legal name without my consent to make herself feel better after "losing her daughter".



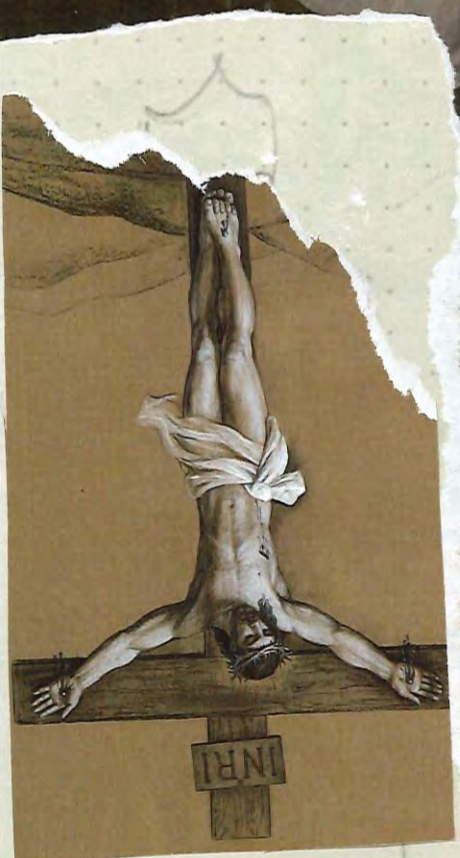
The Blank State recurs throughout these 3 works. It is an illustration of the absence occurring when dissociating. Often dissociation occurs ~~to~~ in response to body dysphoria, especially with my chest. In the Death of Marat inspired work I crumpling, my chest diffuses into its surroundings, symbolizing its irrelevance to my ~~the~~ identity.



Rita Angus Portrays herself as she feels she is rather than a Perceived woman.



Religious oppression of queer identity is not something I personally experience, however it is present in my close community. It is Enraging!!! So notes me as Jesus, being queer & non-binary as a preacher of love for my community. Jesus wasn't white in the first place, so theres nothing wrong with bending his character a little further to spread my own opinion.



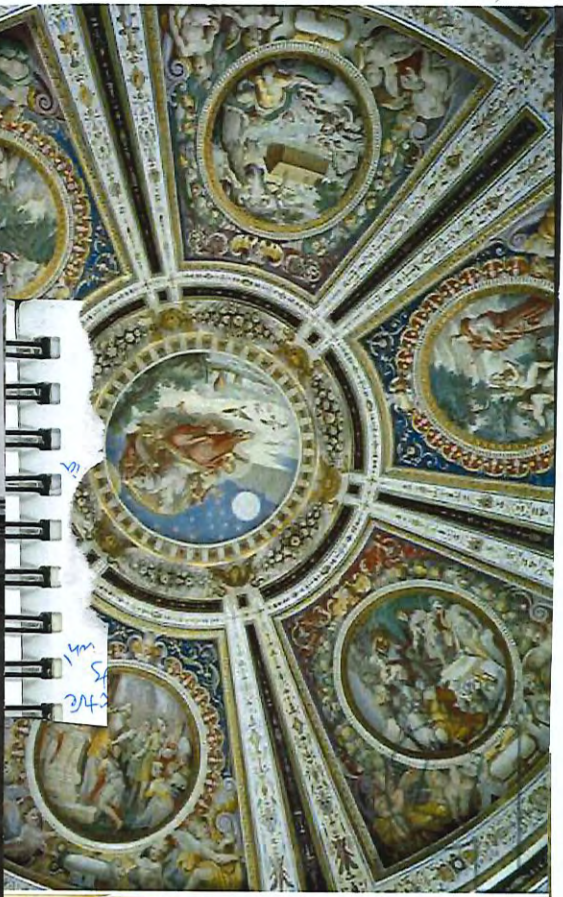
Why crucified?  
HAIR CUT



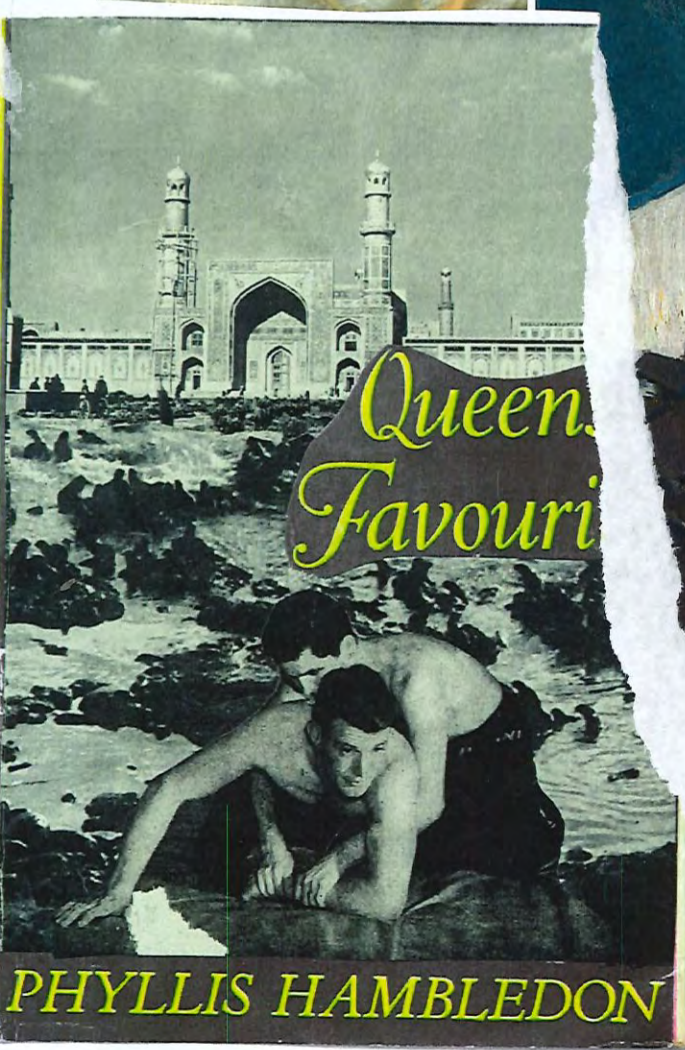


Preferred Artist Models

- o Andrew Cadima  
- incorporation of more monochromatic color instead of grayscale.
- o Mildner + Remmers  
- further incorporation of figures into the pane pattern.
- larger scale (Life size) Canvas.



I want to exhibit more portraiture of gender/queer people, other than myself. Expression of individual identity is extremely important, along with peoples exposure to it. Gender is not binary. Gender is not fixed. The more people see of this, the more it is normalised. I aim for my art to comfort people (home), or at least relate to the imagery/feeling. I want it to impact your thoughts on queer identity and the boxes constraining it within your mind.



If I had access / willing participants I would love to do a classical Renaissance fresco/mural displaying queer bodies / love within a church.

Another ambition of mine is to complete a large scale street mural depicting similar subject matter, relating to the importance of exposure to identity.

## Scholarship

**Subject:** Visual Arts – Painting

**Standard:** 93306

**Total Score:** 20

### Marker commentary

This Painting Scholarship submission presented a sophisticated self-portrait and personally relevant enquiry about gender fluidity. A high level of engagement and ownership is present in the folio and workbook. Holistically, these two sites of evidence combine to engage in an intensive exploration of self and identity.

The candidate employs compositions and figurative elements from other artists' works, such as Frida Kahlo, rendering their own image in Kahlo's androgynous persona in *Self-Portrait with Cropped Hair*, 1940. This symbolic gesture affirms their own story and representation of "transgenderism". In the portrait, raw handwritten words of perception hover above them as they hold a pair of scissors (also commenting in the workbook that "Mum kept my hair"), whereas Kahlo's hair lies strewn on the ground. This work is an influential piece; it is a signifier of the beginning of their "transition and freedom from binary perception", characterising this moment as an emotive expression of their resentment of such perceptions.

Artistic references are carefully selected and well-utilised and make sense of their chosen strategies and devices used to create the controlled and complex folio works. They also look to Rita Angus's paintings as an example of masculine-styled portraiture; Guido Reni's *Saint Sebastian*, created in 1620–1639, to convey ideas of transgender persecution; and Jacques-Louis David's *The Death of Marat*, 1793, to speak of their personal loss and betrayal. The adaptation of these artists' work as a kind of metaphoric symbology is powerful and communicates the determination and strength of the candidate's willingness to share their stories.

Every media process, motif, and stylistic characteristic is a representative part of the candidate's identity and lived reality, such as the collagic, fractured compositions to confuse the portrait structure, the inclusion of top surgery scars on a traditional figurative pose and the birth certificate held in their hand in the bath. Colour is a crucial symbolic and representational element utilised to embody their frustration and pain, thus introducing olive green into the palette to give the works a murky and ill-at-ease edge.

The candidate understands the fluidity of paint media to represent gender fluidity (a symbol of their fluid state). They employ methods such as marbling that rely on unpredictability and chance patterning to create abstract compositions, blocked areas, and motifs in paintings. The direct nature of the painting compositions, poses, perspective, and the rawness of media is well-handled; we are left with no doubt about the candidate's feelings and state (body dysphoria, dissociation). The blank stare that persists throughout the works assumes an immediate challenge to the viewer; they are asking for respect and want their art to provide comfort for their community, stating in the workbook, "I want it to impact your thoughts on queer identity and the boxes constraining it within your mind." This painting submission is an original and self-determined Scholarship exploration of trans identity and experience that is technically refined and mature in its synthesis and perspective.