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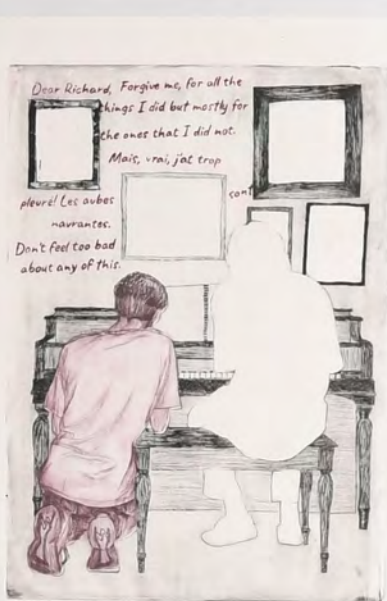


Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

Scholarship Visual Arts 2023

93309 Printmaking

SCHOLARSHIP EXEMPLAR



Dear Richard, Forgive me, for all the things I did but mostly for the ones that I did not.
Mais, vrai, j'ai trop pleuré Les ombes navrantes.
Don't feel too bad about any of this.



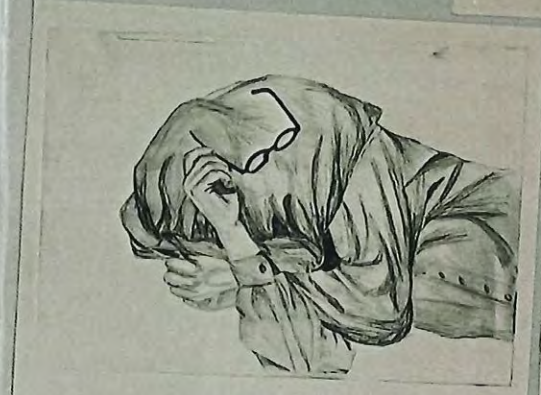
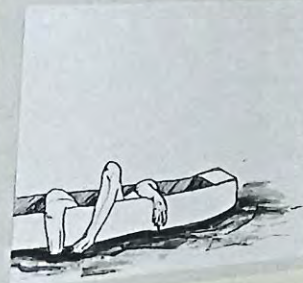
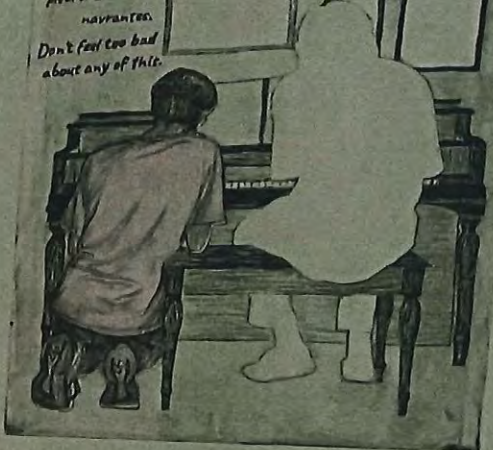
Printmaking



Printmaking



Dear Richard, Forgive me for all the things I did but mostly for the ones that I did not.
Mait, vrai, fat trop
Avec les autres
navrances.
Don't feel too bad about any of this.



what is it about?

Identity — Trans/queer identity
envy and repression of identity
feeling uncomfortable in your skin
intimacy of being accepted for your identity
~~queer~~ queer suppression and identity
Love/Loss Raw emotion

The violence we put ourselves through for others
The violence it took to become this gentle

The body the vessel w/o mind and thought
without gender, stripped down to skin why does
gender control thoughts why does it get made sexual
mind is the body and the body is the mind
a body used without warning viewed as an object for
power for gratification an object controlled by identity
an identity controlled by fear and suppression
I would feel more whole with a part of me missing

male gazing at male
Sulphure/Figure



"recto/verso"
Illiara Margutti

Trans identity
was named
Shannon
after the
Pleatwood
mac song
changed
name
to Riley

Pictorial concerns

Conceptual concern

make new works pictorial unrelated to current

more people more like sense of movement

unapologetic existence This Bm

Use wine to add color to some uses
Bc wine bottles a motif through



Theme Brainstorm

Things I want to incorporate

- words / lyrics
"I want a love that falls as fast as ~~the~~ a body from the balcony"
- Mitski "Townie"

"I was given a body that's falling apart my house is falling apart and I was given a mind that can't control itself"
- Car Seat Headrest "the ballad of Costa Concordia"

"if you were a waiting room I'd never see a doctor I'd sit there with my first aid kit and bleed"

"I wanna make you drive all night just because I said maybe you should come over"
- Phoebe Bridgers "Waiting in Room"

"Isn't it often pain that makes us most aware of self?"
- Donna Tartt

"I take off my hands and give them to you but you don't want them so I put them back on the wrong way the wrong wrists"
- Richard Siken

Using words / writing as background similar to Akira Beard
"Love in spite of everything"

Portray desperation Love/Loss Raw emotion

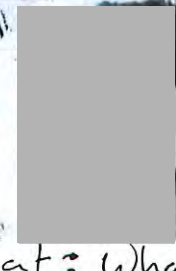
I want the paintings to invoke the same emotions as these lyrics

"I don't know what to do without you I don't know where to put my hands"
- Mitski "HIV/AIDS Epidemic - start normal? end kind of grotesque?"

Exhaustion
* Exhaustion a long tiring tiredness that's constant and limiting
Subject Matter?

"The Violence It took to Become This genta"

Reference VIBE

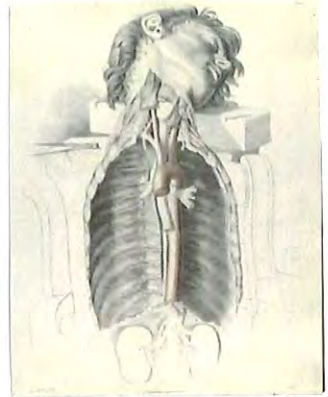


"It keeps coming back to that: Who I do with these hands" - Richard Siken

Used rolling papers to put drawings and layered to create collage as cigs are in a row of the works



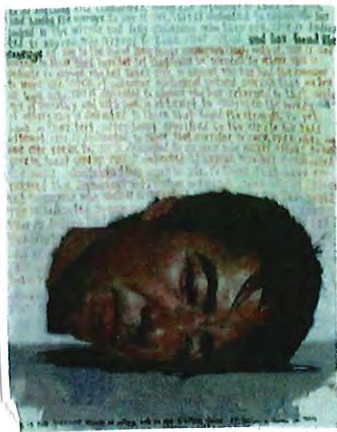
Inspo



Lithograph Surgical anatomy, Joseph Maclise



"arkh + Allegory" ew Myers

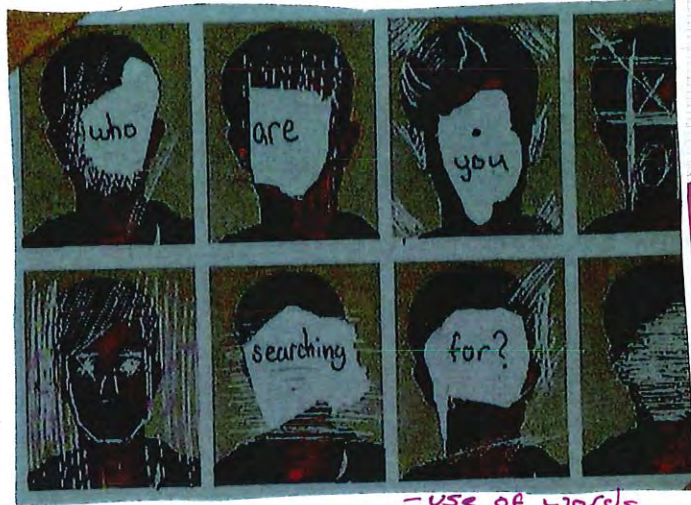


"Love in spite of everything" Akira Beard.

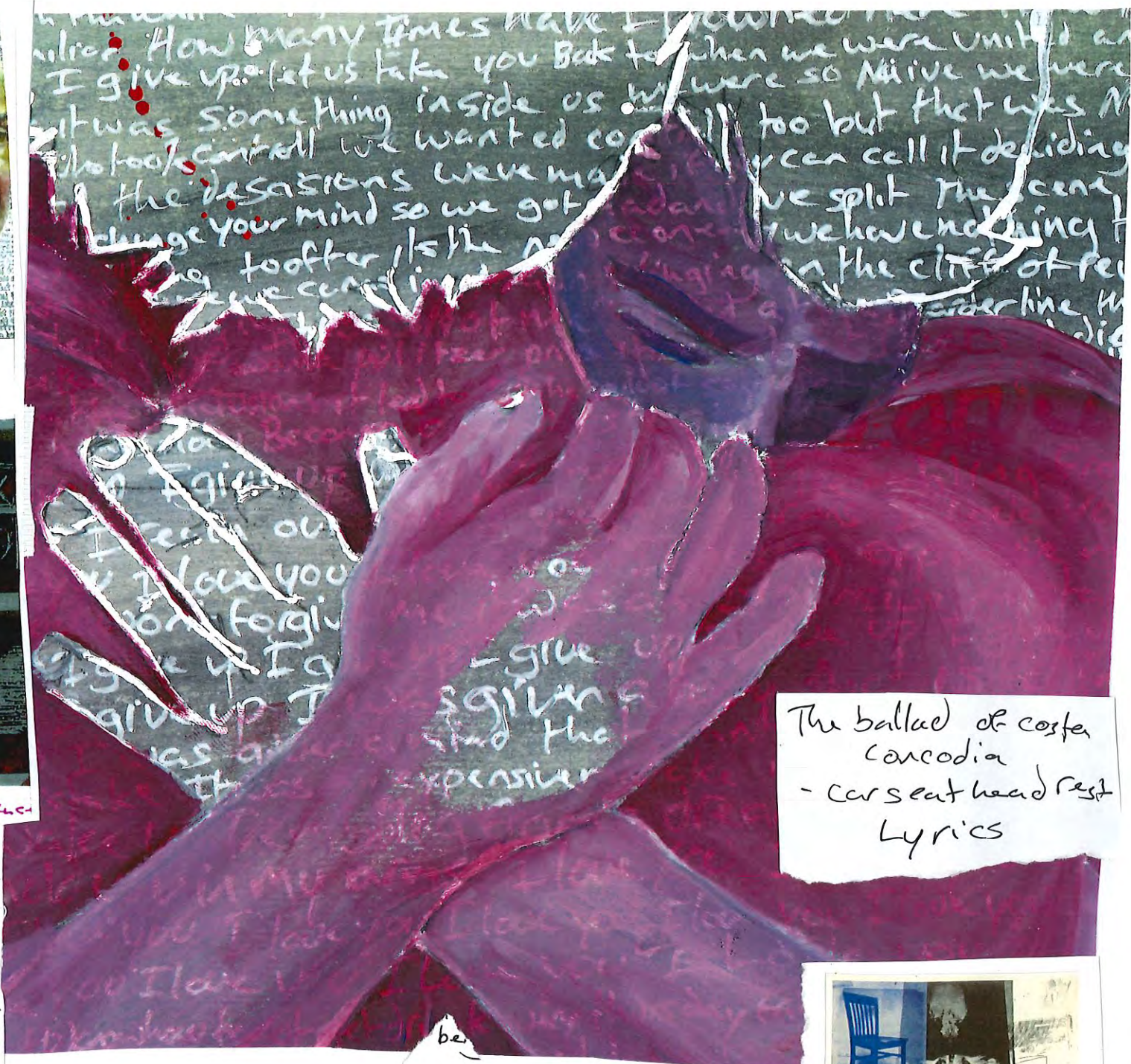
- use of words as Background
- floating figures



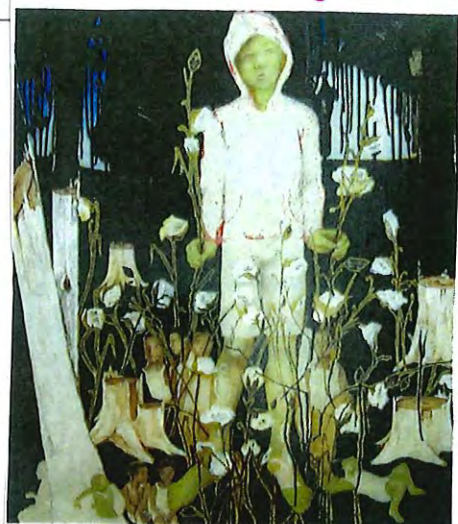
Akira Beard.



- use of words
- crossing out of face
- panel like



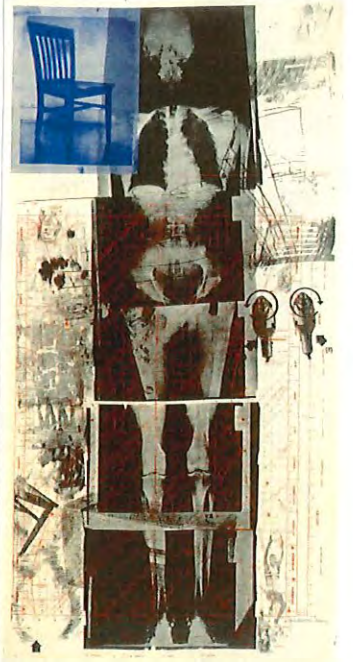
The ballad of coster concordia
- car seat head rest
Lyrics



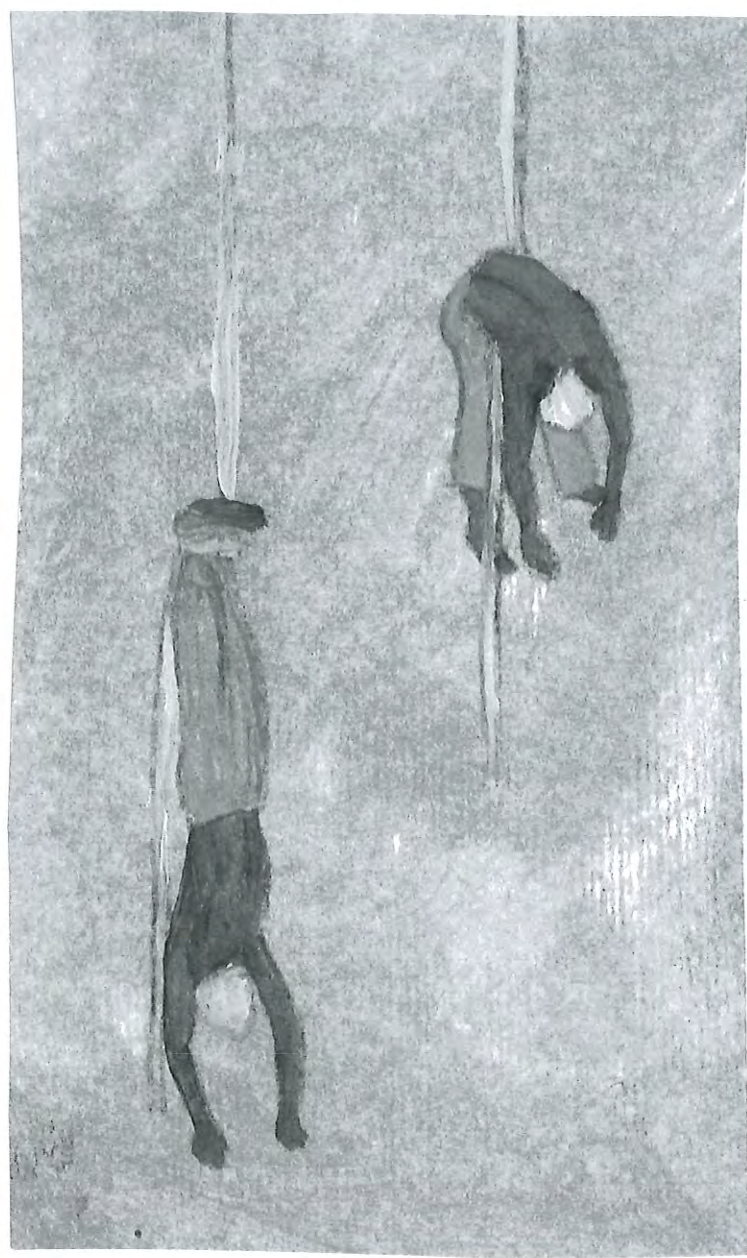
Anthony Gricolen
- line work
- unfinished look
- on traditional colours



"Untitled"
Ulrike Bolenz



"Booster"
Robert Rauschenberg '9

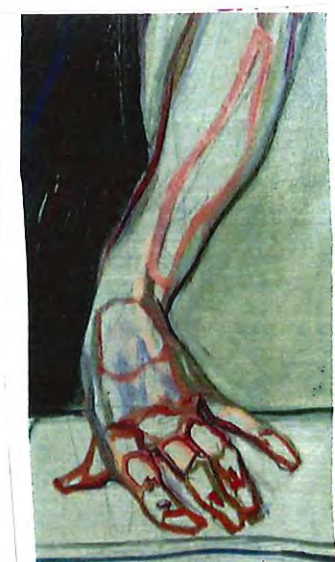


works from painting
Panel

I used to like the mornings I survived
garden see the flowers stretching in the sun
is drained at 10 am I spend hours just watching
Heaven I stay up late every night out of some
I come to bed its not really a contest



Axel Geis
- unfinished look
- painting / gestural



"Gestures" - postive/negative space
Agnes Grochulska - background/foreground
- "one in the shed" look

Class Critique notes
loneliness / corey Absence of memory
Love/loss addiction entymess
someone lost poetic being exhausted
losing yourself / missing a piece of you
feeling like a self at alcohol w/ wife
story book narrative lost identity
codependance lost purpose
emotional dependance/independence
distance from loved one
Dark vs light
gestural emotive

Extra works



"suicide 2003"
Grzegorz Domaradzki



looked
at
icarus
and
Troy

+ Greek tragedies

"In short: I felt my existence was tainted, in some subtle but essential way."
— Donna Tartt, The Secret History

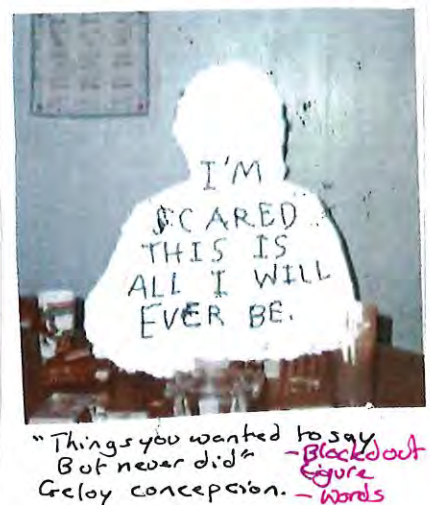
"One likes to think there's something in it, that old platitude amor vincit omnia. But if I've learned one thing in my short sad life, it is that that particular platitude is a lie. Love doesn't conquer everything. And whoever thinks it does is a fool."
— Donna Tartt, The Secret History



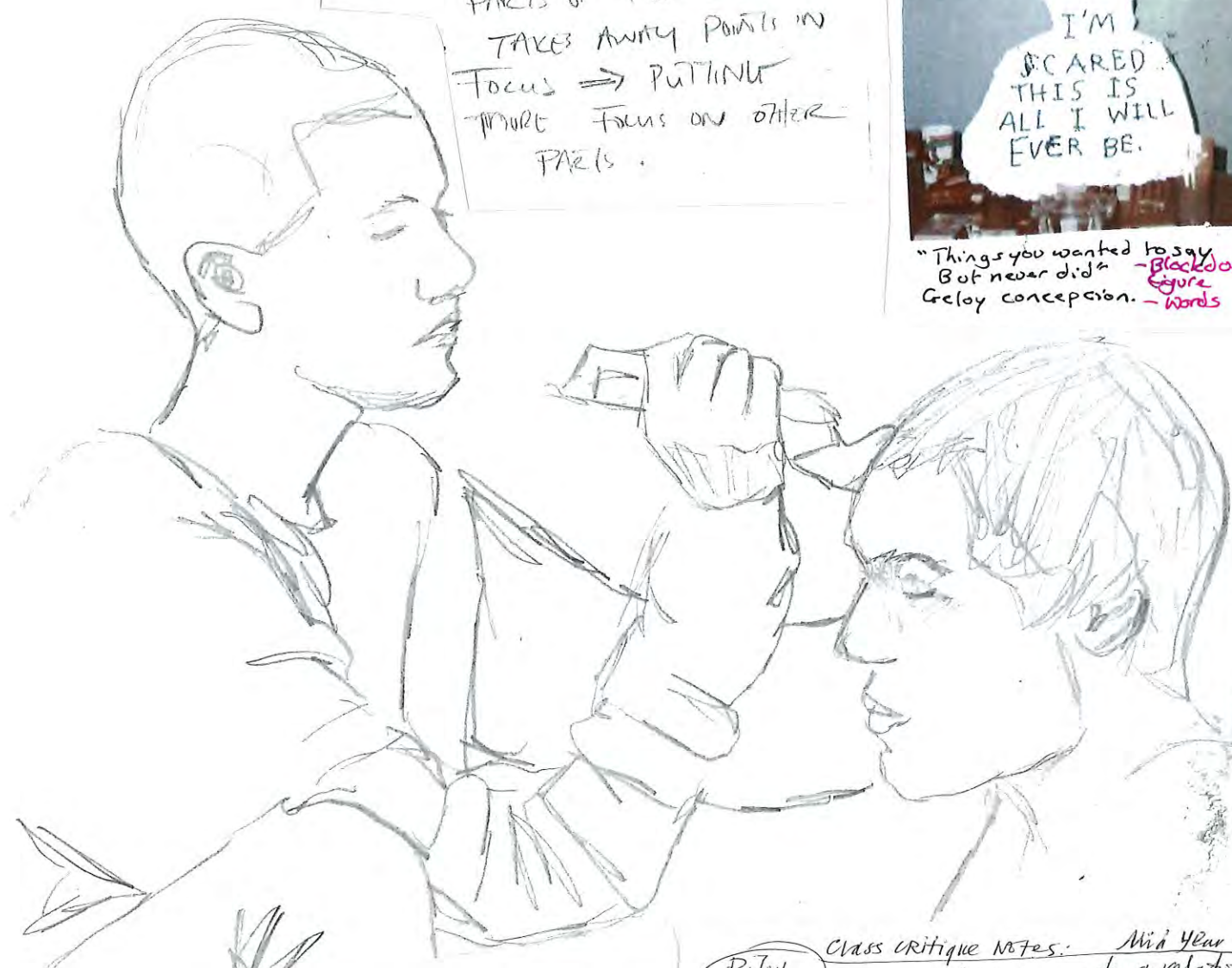
Use wire to create figures to fill in/cast shadows on to artworks
Connects to the linear aspects of current works

Use light to create shadows.
get chairs/table miniatures and set up wire figures at them

Blocking — BLOCK OUT PARTS OF FIGURES TAKES AWAY POINTS IN Focus ⇒ PUTTING MORE Focus ON OTHER PARTS.



"Things you wanted to say But never did" — **Blocked out figure** — **words**
Gloyl conception.



external + skin
internal + insides
Anatomical study of the empty chest.
Gerard de Lairese

CLASS CRITIQUE NOTES: Mid Year

Riley
Additions → to a relationship → alcohol smoking
Love/Loss
Gender/Identity
Loneliness/lonely
Absence/Absence of memory
Losing someone/something
Poetic/Dark
Feeling together memories/relationships
Being exhausted/losing yourself/piece of you.
Interior/Exterior → of body
Feeling like you are a shell/nothing inside
Wine on floor — alcoholism
Storybook — narrative
Losing someone/losing yourself — identity gone/broken/lost
Relationship — rely on each other
Lost purpose
Emotion dependence/independence
Distance yourself from someone you love for our good
Dark vs light/contrast/bricks great —
Colour works well
gesture — emotion/expressions
Transfer vs intaglio
Powerful neg spaces
Inspiration — picturesque vibe
friendship aspect
Text/poetry/Names/new identity/lyrics
→ reveal ideas of body/vessel



Thought about for extension work
Bringing the more linear aspects of my works/drawings to life by creating sculptures out of wire and using those as singular works or as away to cast shadows about them on to unfinished works making them complete.

Pictorial concerns

make new works pictorial unrelated to current
→ more people more life/sense of movement
Unapologetic existence
This is me



*Embrace me in my Death Bed — line work — figures non-distinct fr. Background.
Sara Yasunaga

"Does such a thing as 'the fatal flaw,' that showy dark crack running down the middle of a life, exist outside literature? I used to think it didn't. Now I think it does. And I think that mine is this: a morbid longing for the picturesque at all costs."
— Donna Tartt, The Secret History

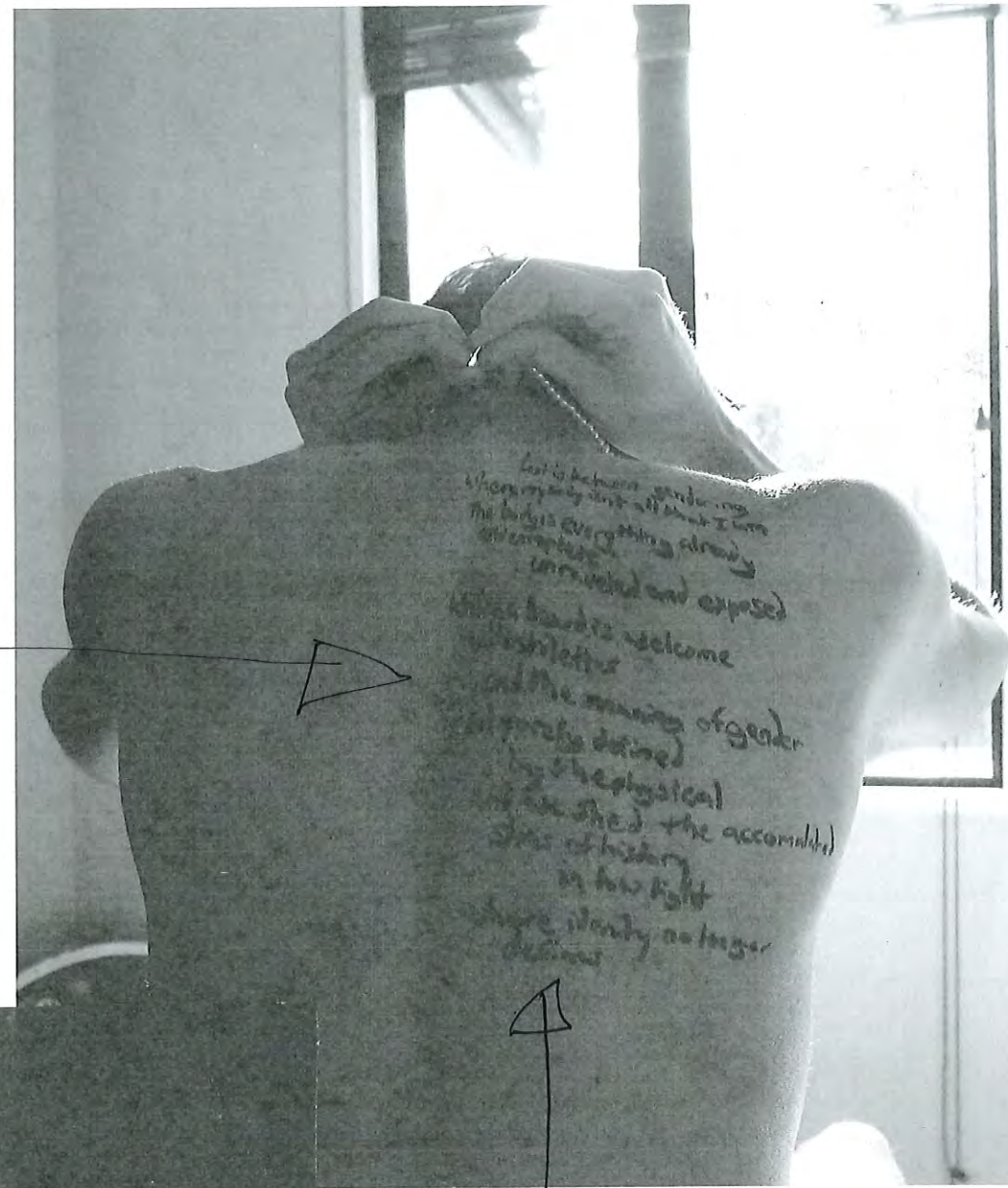
"For if the modern mind is whimsical and discursive, the classical mind is narrow, unhesitating, relentless. It is not a quality of intelligence that one encounters frequently these days. But though I can digress with the best of them, I am nothing in my soul if not obsessive."
— Donna Tartt, The Secret History

"Forgive me, for all the things I did but mostly for the ones that I did not."
— Donna Tartt, The Secret History

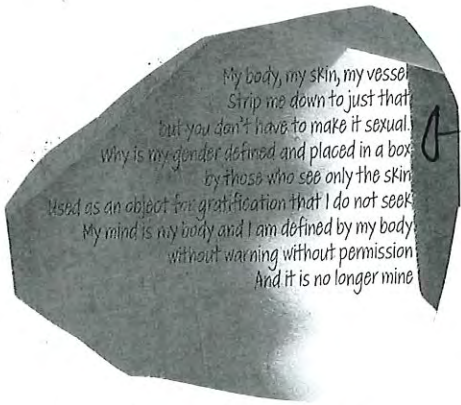


Print w/ words
Paint/twink
wordson to
wash over
Background
with paint
make
parts
Blank
and
white

Written on
Back with
eyeliner
Pen

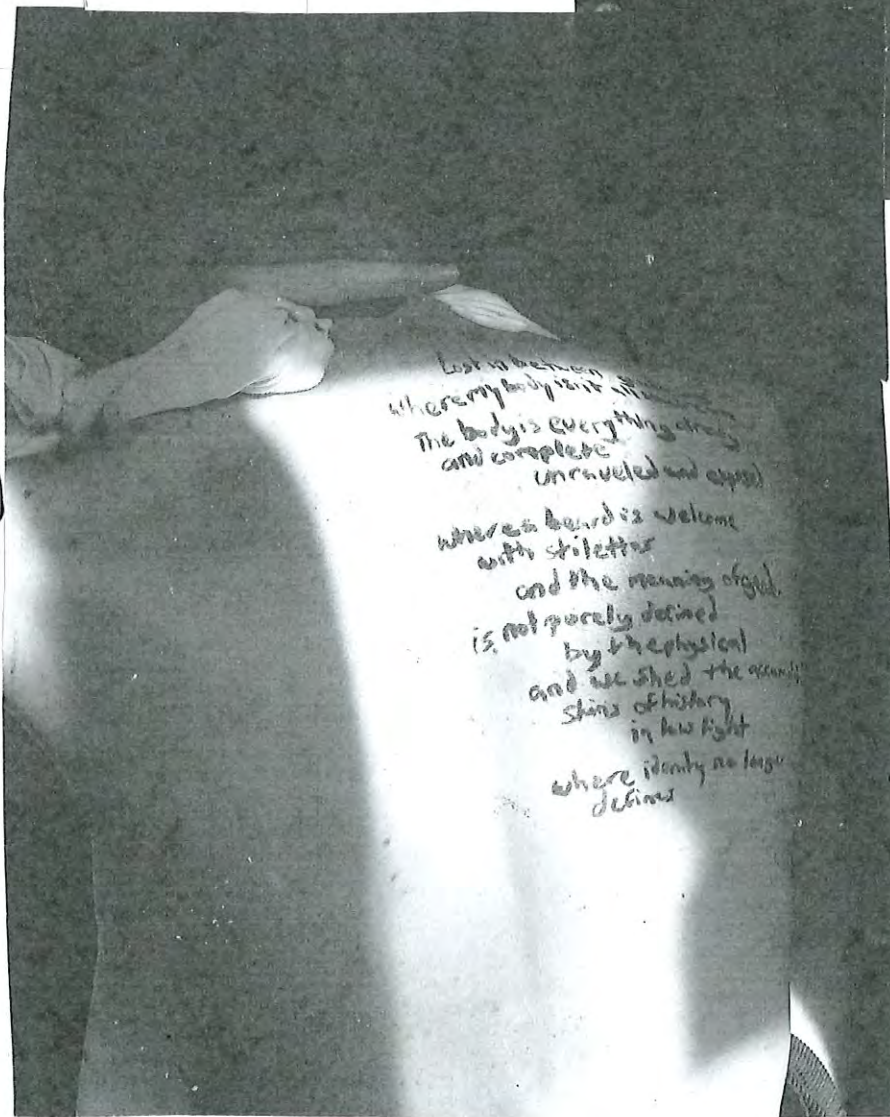


Photos of my friend [redacted] put words down over top of the photo [redacted]



my body, My skin, my vessel
Strip me down to just that
But you don't need to make it
sexual. Why is my gender defined
and placed in a box

By those who see only the
gratification skin used as an object for
I do not seek My mind
is not my body and I am defined by my body
without warning without permission
and it's no longer mine



Cost in between gendering
where my body isn't all that
I am The body is everything
already and complete unreveled
and exposed where a beard
is welcome with shilettos
and the meaning of gender
is not purely defined by
the physical and we
shed the accumulated
skins of history in the
low light where
identity is no longer
defined

Scholarship

Subject: Visual Arts – Printmaking

Standard: 93309

Total Score: 19

Marker commentary

This Scholarship Printmaking submission is a personal project about Trans/Queer identity and the feelings and raw emotions that arise through repression of identity. The workbook is raw in its delivery of the thoughts and ideas that the candidate wrestles with daily, both in living life and when drawing and making prints. It is significant that they have chosen to bring the viewer into their world to both share and educate through their own lived experience of queer suppression.

Compositional spaces within the prints communicate the poignancy of the candidate's experience and speak to loss, isolation, repression and intimacy. The candidate exercises an ethic of care in the way they make marks and compose each work on the folio. Evidence of the plate edge on prints is impactful and locates the image in space and the subject (themselves) in time within a scenario. The poses utilised throughout the work are authentically composed; looking at the work, we see into the figure's world and understand and feel the nuance and tensions being communicated.

Visual devices are employed that conceptually nod towards the complexity of emotions and purposefully disguise their identity and presence through tactics like shielding and burying oneself. This 'hiding in plain sight' is established through figure poses and gestures, the absent figure and silhouette, subtle visual references to the ways they feel the pain of masking their identity through the imagery of everyday activities (e.g. drinking depicted through cans, bottles, a single glass and bottle, and red wine stain on the floor). There is a strong sensitivity to tone and form, light and contrast, including restrained use of colour, which is well-managed through printmaking conventions and technical care. Tonal shifts in ink and line equal a change in emotional state or mood. Likewise, when the image becomes jumbled with multiple line drawings layered onto one another, we visibly understand the tension and an audible shift of perception.

The workbook is predominantly notational, with many images of experiments and works in development and other exploratory processes/works that led to folio works (or were being made in parallel: painting and photography). Artist reference is relevant and provides ways for the candidate to think about mark-making in relation to emotion and how they can build a heightened sense of character, feeling and actions. The pace of the folio works beautifully, emphasising the tension of the felt emotions through its calm and spatially-considered format.