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Scholarship Visual Arts 2024

93306 Painting

OUTSTANDING SCHOLARSHIP EXEMPLAR





szkice olej na papierze



Theme

For my Level Three portfolio, I decided to move in the thematic direction of self-reflection and the human condition. To execute this, I chose visual symbolic elements to my work to convey ideas of perspectives on mortality and the uniquely human experience of being sentient. These ideas were portrayed using symbols and motifs such as self-portraiture, flowers, mirrors, skulls, water and much more. Along with taking inspiration from various artist models, I also took inspiration from famous literature. These literary allusions that appear in my work include Shakespeare's Hamlet and works from the poet and novelist Sylvia Plath.

Some compositional devices I used frequently throughout my portfolio include off-centred compositions, varying perspectives of the same scene, still life, Ruckenfigur (a figure shown from behind) and festaiolo (a figure that breaks the fourth wall) and even some stylistic features of figurative art.

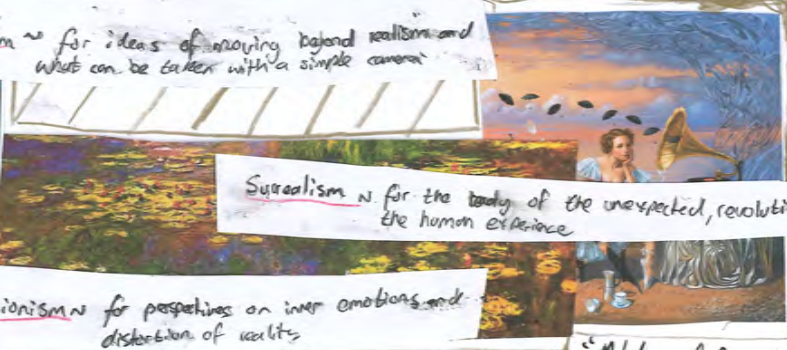
Most of my paintings were designed using my own photography as a reference to take hold of more creative control.

Styles and Movements

The three main artistic movements that influenced my work are Impressionism, Expressionism, and Surrealism



Van Gogh, "Self-Portrait"



"Water Lilies" ~ Claude Monet

Surrealism is for the study of the unexpected, revolutionising the human experience

Expressionism is for perspectives on inner emotions and distortion of reality

"Melody of Pain" - Michael Chertok



Background

Over the years of painting for NCEA and prior, I have developed a style that I can call my own. That being said, I have had many influences reflected in my work, including artist models and my own experience in life. I moved across the world from Ireland when I was fourteen. That aching to be home and adapting to change greatly impacted my artwork. Elements of my older works have shone through in my paintings this year as I have grown and developed as an artist.

Level 1 Portfolio pieces

In level one I was hugely influenced by the impressionist era, Monet especially. I studied water refractions, portraiture, and city and rural landscapes. I have taken many of these skills further into my level two and three portfolios

Dublin City-Scape 1



light in clouds

Woman & underwater scenes

metal colour palette

(Acrylic on card)

Dublin City-Scape 2



colourful skies (sunset)

Celtic knots and patterns

Evening settings

broken brush-stroke technique (Impressionist style)

(Acrylic on card)



(Mixed media)

- Acrylic
- watercolour
- gel pen

↑ Altamir (1871 painting)

I have a strong connection to the arts in general which has influenced my work including music, drama and a general love for literature

Impressionistic Techniques - Monet

Irish myths & legends

Level 2 portfolio pieces

Level two is where I first began experimenting with oil painting. I studied portraiture and anatomy and began introducing a figurative theme portraying complex ideas of control and conformity in my artwork.

Evening Settings



elongated shadows

(oil on canvas paper)

restricted colour palette

↳ warm & cool tones where the light is touching / not
Sunlight = warmer tones

↳ Bird's-eye view

Hard anatomy



(oil on canvas paper)

↳ minor reflections
↳ Pigeons in light red (small) - black and white blue

Study of various fabrics



(oil on canvas paper)

Paint layering / saturation in highlights

↳ sharp shadows



(oil on canvas paper)

- figurative composition
- imagery portraying complex ideas of control and lack of self autonomy
- intricate shadows

Other earlier works

Dogles Corner in the 1920s



(oil on stretched canvas)

Contrasting vibrant colours
↳ cadmium yellow & pinks blue
↳ glow from fairy lights

depicts a setting that is sentimental to me as it is my home-town

↳ light reflections in the water ground

located on my bedroom wall and features in some of my newer works



(Acrylic on plaster)

I painted this straight on my wall to cope with the loss of my grand father

Introduction

My

to

Artist

Models



"The Skeleton Painter" ~ James Ensor

James Ensor
19th century Belgian Painter known for his expressionist and surrealist styles. He cleverly portrays complex ideas of existentialism through skulls and his unique ideas of paintings within paintings. His concept of the artist's fascination with self-perception reflects the existential need for creativity, meaning and possibility in life. Initially captivated by the works of Rembrandt and Peter Paul Rubens, he later embraced the dynamic brushwork of the French Impressionists. Ensor is known for his supernatural and dark fantasy works like "Scandalised Masks", featuring elements such as skeletons, phantoms, and unsettling masks. He further developed in the later years creating this painting "The Skeleton Painter"



"Sisters Communing" ~ Jacqueline Fahey

Jacqueline Fahey
Credited for being one of the first painters from New Zealand who examined domestic subjects and the modern female lifestyle. Her paintings are associated with women's liberation and the feminist movement of the 1970s and 80s. Stylistically she uses intricate compositions and vivid brushstrokes that pair up with the idea of the reality of womanhood contrasting standards of elegance and perfection that were and are culturally accepted. Jacqueline Fahey, now in her nineties, is a pioneering female artist who continues to explore societal structures and politics through her art. She blends everyday settings with figurative elements, offering insights into human interaction and connection.

Other info

"the Skull" ~ Leonardo Da Vinci



"Tropical Plants" ~ Cladia Chazoviti



Jan Misset
Droste effect

"The Visual Self Portrait" ~ Lore Sian



"Lisbeth prepares a Bath" ~ Carl Larsson



Amada Nolan



"Ophelia" ~ John Everett Millais

Sir John Everett Millais
Sir John Everett Millais was a British painter and a founding member of the Pre-Raphaelite Brotherhood, established in 1848. Renowned for his meticulous detail and vibrant colours, Millais initially focused on romantic and mediaeval themes, exemplified in iconic works like *Ophelia* and *The Blind Girl* which are, much like Dagan-Bouveret, literary allusions to Hamlet. Millais's ability to convey emotion and narrative through his imagery, combined with his technical skill, secured his place as a leading figure in Victorian art. He was later recognized for his contributions to the arts, receiving a knighthood in 1885. His famous painting *Ophelia* depicts the Shakespearean character singing before she drowns in a river. After mixed responses from when it was first exhibited at the Royal Academy, *Ophelia* is widely regarded as one of the most important 19th century artworks for its accurate natural landscapes and its influence on many great artists such as John William Waterhouse, Salvador Dali and many more.



"Hamlet and the Gravediggers"

Pascal Dagnan-Bouveret
A French Naturalist painter of the late 1800s. Initially influenced by the realism of Gustave Courbet, he later incorporated elements of Impressionism into his work. Dagnan-Bouveret often depicted rural scenes, portraits, and religious subjects, blending traditional techniques with a modern sensibility. His ability to capture the nuances of light and texture made his paintings both vibrant and evocative, establishing him as a key figure in the transition between academic art and the emerging modern styles of his time. He was notably one of the artists to use photography references to bring more realism into his paintings. Further than biblical allusions, the artist incorporates literary allusions into his work evident by this painting "Hamlet and the Gravediggers" which clearly alludes to the Shakespearean play.



"Woman Before the Rising Sun"

Casper David Friedrich
Friedrich was a landscape painter of the late 18th and early 19th century. He was a key figure in the German Romantic movement, renowned for his evocative landscapes that explore themes of nature, solitude, and the sublime. He is particularly known for his invention of the "Rückenfigur," a motif featuring a solitary figure viewed from behind, gazing out at expansive vistas. This explores the idea of placing yourself in the figure's shoes encouraging second-order observation. His work has influenced many later movements such as Expressionism and even Existentialism and Surrealism.



"Sleepover with Myself" ~ Camila Salinas

Camila Salinas
Camila is a 19 year old artist and influencer. In her work, she expands on figurative ideas in self portraiture. She plays with the concept of self reflection through realistic home-scapes and multiple selves which portray different parts of her personality. She has a mature grasp of colour and composition evident in her paintings *Sleepover With Myself* and *Quarantine 2020*. Salinas mostly uses either acrylic or oil paint on canvas. She also, much like James Ensor, uses her paintings within her paintings which again conveys strong ideas of identity and self awareness.

Artist Models & My Work



"The Skeleton Painter" - James Ensor
 This piece introduced me to the idea of paintings within paintings in interior settings. The artist's concept of self-perception and the existential desire to create inspired many of my pieces, especially the two below. His grasp of colour and composition was hugely influential to my work.



"Sisters Communing" - Jacqueline Fahey
 This artwork influenced me with ideas of everyday life and unedited or unfiltered reality. She brings a refreshing perspective visually and conceptually on beauty in art as she does not paint what is seen as desirable, she just paints her life as she experiences it.



My work
 In addition to my artist model, I have added a juxtaposing flower crown. Contrasting my artist model, my work features as a self portrait rather than simply a tribute to a play. It also features a young girl picking flowers heading towards the archway in the background. This symbolises the idea of innocence and naivety towards the inevitable death. The flower crown is a biblical reference to Jesus's crown of thorns.

My work
 The main ideas from my artist models that are included in my work are subject matter and composition. Both artist models used oil on canvas/board but my works are mixed media with an underpainting of gouache and oil-based coloured pencils for finer details. My two pieces developed the idea of a painting within a painting with the one on the left including a painting from last year's portfolio on my easel and the one on the right including the left-hand painting sitting on my easel. The two works inform one another but are taken with different lighting and different angles. To take the photo references, I used a wide 0.5 lens angle (with credit towards my sister for taking the photos) of me sitting on my bed, gazing upon my own work. The meaning of this, similar to my artist models, is to convey the idea of self awareness and identity. The messy room symbolises, much like Fahey, how I experience and observe my life.



Photographic references

"Fig" - Wendy Hollender
 Hollender is a botanical illustrator who uses pencils and watercolour. What captured me about this work is her grasp of colour and shadow. What I took from this work was subject matter and composition. Like this piece I have figs hanging on a branch with one sliced open.

My work
 In contrast to my artist model, I have created a fuller composition with more abstract ideas and a darker background. The idea of painting figs was originally inspired by a quote from her novel 'The Bell Jar'. Her words are an analogy for being indecisive over opportunities in life. "From the tip of every branch, like a fat purple fig, a wonderful future beckoned and winked." This connects to my overarching theme of self reflection and the human condition as it speaks on the idea of choices. After all who are we accept a collection of the choices we make.

For this painting I used acrylic on card with gold embellishments. I also touched up the background with oil paint to smooth out any drastic colour changes from the acrylic layers



"Hamlet and the Gravediggers" - Pascal Dagnan-Bouveret
 This artwork is inspired by the gravediggers scene in the Shakespeare play, Hamlet (Act 5, scene 1). This gazing upon the eye sockets of a skull evokes feelings of mortality emulated by Hamlet's famous monologue, "To be or not to be..." In other words, is it better to live or to die?

In this painting there are strong elements of depth provided by the dusky colour pallet and fog giving a mysterious air to the scene. This along with subject matter including the archway (symbolic of new beginnings), graveyard and a person holding up a skull (a juxtaposition) are what inspired me, particularly for the painting below.



oil on canvas paper
 Photographic reference



oil on canvas paper

"Ophelia" - John Everett Millais
 Similar to "Hamlet and the Gravediggers", Millais' "Ophelia" is a literary reference to Shakespeare's Hamlet. In the play, Ophelia is the love interest that is betrayed by Hamlet and subsequently descends into madness and drowns in a river. Her character conveys femininity in spite of constantly being overlooked and controlled by men.

In her hand, she holds a collection of flowers that she handed out to the royal court during her flower speech (Act 4 scene 5). Each flower had a different meaning. "There's rosemary, that's for remembrance; pray you, love, remember. And there are pansies, that's for thoughts..."



My work
 In contrast to my artist model, and the story of Ophelia, I used my bath as a source of water to give a more modern twist to my work. I included different angles and perspectives of the same and similar scenes to portray the idea of different perspectives of death and mortality. To achieve this I took a photoshoot of the same scene that portrays a woman (me) in a bath of water filled with a variety of flowers and plants that I hand-picked. I also (like my gravediggers scene painting) included a sunset in the background to convey ideas of inevitable ends as a part of life.

Photographic references:



Currently in exhibition at A To MAHARA
 Titled: "Remembrance"
 oil on canvas paper



Currently in exhibition at A To MAHARA and winner of the "A To MAHARA Young Artists Award"
 Titled: "Ophelia"
 oil on canvas paper



Currently in exhibition at A To MAHARA and winner of the "A To MAHARA Young Artists Award"
 Titled: "Ophelia"



My photography was taken both with a Canon EOS and a mobile phone camera. I set up this scene in my bathroom and got these photos with the help of my family.

Artist Models & My Work (Cont)



Woman Before the Rising Sun - Caspar David Friedrich
 This piece depicts a woman gazing at a sunrise from behind. This compositional device called Ruckenfingur is a powerful technique that entices the viewer to stand in the place of the figure. It also leaves room to place your own identity to the figure since one is not given to it because it has no face. This work inspired me to play with natural backlighting (e.g. sunset or sunrise) and the idea of Ruckenfingur in a self-portrait to entice my audience to see the world (i.e. my art) as I do. I am also intrigued by the artist's use of distribution of colour comparing far away objects with close by.

My work
 My work on the left-hand side uses Friedrich's compositional device of Ruckenfingur. In contrast to my artist model, I created a more dramatic sky and included one of my visual motifs of holding flowers. For this piece, I was also inspired by the long dramatic and vibrantly coloured sunsets that we get living in a more rural area of NZ. I used to live in Dublin city where you could not see so much sky. The act of watching a sunset is symbolic of noticing how everything must pass and the beauty of that knowledge.

In contrast to my piece on the left, my right-hand work takes the angle facing me (away from the light source) giving the piece a sense of vulnerability. This image, in a way, is telling a story as the viewer gets more insight into the character portrayed.

These pieces, like most of my portfolio images, are self-portraits taken in my home. The reason I have done this is to give my audience a taste of the raw vulnerability of my art so as to understand my life and how I experience it.



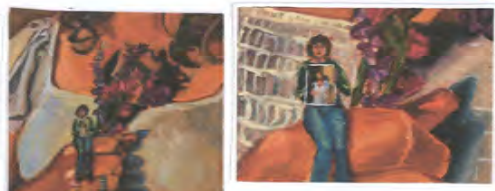
"Droste's Cacao" - Jan Misset
 This design was created for the 1904 Droste cocoa package. It depicts a woman holding a tray with the Droste cocoa package on it creating an endless sequence of images. This idea is known as *mise en abyme* and it occurs in many forms of art including film and literature theory referring to a story within a story (much like Hamlet's play within a play).

"The Unusual Self-Portrait" - Laresian
 This piece includes the compositional device of *mise en abyme* and features the artist holding up a picture of themselves. This was particularly captivating for me as it conveys ideas of the artist's fascination with self-perception.

My work
 My work portrays similar themes of self-perception with the compositional device of *mise en abyme*. Unlike my artist models, it features a series of works that zoom in closer only to reveal a smaller zoomed-out image of the first. This also acts as a visual representation of Hamlet's play within a play connecting my ideas across my boards.



I used basic photoshopping skills to create this illusion. All of these photos so far were taken during the same photo shoot to keep a cohesive theme



(oil on canvas paper)



Sleepover with Myself - Camila Salinas
 This more abstract and figurative piece also includes the idea of a painting within a painting (*mise en abyme*). This work inspired me in terms of colour, setting and the complex visual idea of having multiple figures of the same person in a scene.

oil on canvas paper



photo reference

My work
 I have included both leading ideas of my artist model in my own work (painting within a painting and multiple selves). I have used similar ambient lighting in my work but a warmer colour palette (more red and yellow lighting rather than purple and blue). Like my artist model, I also have two sources of lighter of different colours, one bright and yellow and one dimmer and red. In contrast to this artist model, I am painting at my easel in the scene. This was actually inspired by my previous artist model "The Skeleton Painter" by James Ensor.



zoomed in piece



pre-edited reference



reference

"All is Vanity" - Charles Allan Gilbert
 This drawing embodies a double image or a visual pun. Up close, it appears to be of a woman staring into a mirror but when you unfocus your eyes, you can see a clear image of a human skull. The title "All is Vanity" is a bible reference "Vanity of vanities, saith the Preacher, vanity of vanities; all is vanity." (Ecclesiastes 1:2) which refers to the vanity of humans which here is portrayed by the woman in the mirror. Though I did not include any visual puns, I am inspired by the angle of the reflection and the use of *memento mori* (a skull as a focal point) which translates to "remember death" in other words, remember you will die. This idea is a motif throughout my portfolio that urges the audience to think about their own mortality.

"Still Life with a Skull and a Writing Quill" - Pieter Claesz
 This still-life painting uses oil on wood and features a variety of evocative symbols. The toppled glass, gap-toothed skull, and guttering wick of an oil lamp all serve as stark symbols of life's brevity. What I like about this painting is the broken skull (*memento mori*), soft yet intricate shadows and low lighting. I am also inspired by the muted colour palette.

My work
 I took different things from each of my artist models including colour, subject matter, style and composition. Unlike my artist models, I added a dead wreath on the skull to connect to my overarching nature theme. This flower crown is a nod to an earlier piece (figure looking at a skull) as I have used the same headpiece during different periods so it has wilted. This is to convey ideas on the constantly moving and changing passage of time which links back to my overarching message of mortality. The mirror is a clear symbol of self-reflection and the sunset is a recurring theme of time and the beauty of brevity and change.

"Heirloom XXVIII" - Amanda Nolan
 This painting, or collection of paintings are cleverly crafted using oil paint on canvas. What interests me is the way the tiles with the darker backgrounds almost look like photo-negatives. Therefore this inspired me to create inverted still lifes of flowers to portray the idea of how the same thing can look different. This connects to my overarching theme of figurative and photo-edited art.



Again, to create the reference for this piece, I used basic photoshop skills to cut and stick multiple figures into the same photo. I also used a 0.5 angle lens to achieve a wider space in the composition

The painting on my wall also has a copy feature on my portfolio



references

These are small studies on the anatomy of a skull



oil on canvas paper



photo references



My work
 In contrast to my artist model, I have included vases and progressively wilting flowers that move towards the back right corner. This, similar to my previous work, is to convey the idea of the natural progression of time and how nothing is everlasting.

Artist Models & My Work (Cont)



"Lisbeth Prepares a Bath" - Carl Larsson
 This piece is an oil painting on canvas that depicts a woman standing over a bath. What I like about this painting is the artist's use of colour and the technique he used for shadows (which I will get on to on the next page). His use of cooler muted tones inspired me for the series of works below. I also like his connection of indoor and outdoor scenes by adding a plant in the corner. His command of detail in the fabric while not overloading the work with information keeping the important shapes is hugely inspiring and a style that I have grown accustomed to.

My work
 In the next series of works, I have joined the main visual concepts of my portfolio together creating a cohesive yet developing theme. I have incorporated ideas from my other artist models such as *mise en abyme* (a painting within a painting), elements of still life including a vase of flowers and a skull (*memento mori*), and even the compositional device of *Ruckenfigur* (a figure from behind). These works join together in almost a fluid motion telling a story of my perspective of death, mortality and the afterlife. The idea behind the cohesive works is to create a full circle story arch with the last piece (bottom right on my board) informing the very first piece (top of my first board) in my bedroom.

This first piece of the series is to inform my earlier set of *Ophelia* inspired pieces (board 1). Juxtaposing those original works, the bath is empty, symbolising how nothing lasts forever (exemplified by the two rose petals which symbolise blood and remanence of what once was). The plant branching out conveys ideas of new life whereas the skull portrays the old. Water is a symbol of the fluidity of life and the importance of change, however, this water is stagnant like a pond. This is a reminder that if we do not grow and change we will rot away. This idea is evident as the empty water was once filled with flowers and plants (reference to my earlier works) and now it has nothing but a couple of petals. These ideas connect to my overarching theme of mortality and the human condition.



oil on canvas paper

My second piece of the series involves a different angle of the same scene but instead of an empty bath, I am kneeling in it looking up. This is to portray the idea of a higher power. The controversial belief in a higher power or a God impacts the choices we make and our perspectives on death, mortality and the afterlife. As I sit in the body of water (with connotations of holy water and baptism), I search for meaning and divine justice.



oil on canvas paper



References

My work

For my painting I incorporated the bright vibrant greens from my artist model to the fig leaves in the foreground. In contrast to my artist model, I created a bird eye aerial view where I am in the focal point reaching up. This is to portray the idea of reaching for a purpose, extending my ideas from my fig painting on my first board. If each fig is a different purpose as Sylvia Plath describes it, what does it mean if all the figs hang just out of reach?



Tropical Foliage - Cladia Dharamshi
 This expressive work is oil and acrylic on canvas. What inspires me is the bold vibrant colours and brushstrokes. I also enjoy the way the artist has captured the light bouncing off the leaves. I also like the way the artist has brought warmth to her painting by creating cooler blue-toned shadows and warmer yellow-toned highlights giving a lifelike depth to her work.

oil on canvas paper

"One fig was a husband and a happy home and children, and another fig was a famous poet and another fig was a brilliant professor..."



oil on canvas paper



reference photo (DS lens)



oil on canvas paper



reference / edited



oil on canvas paper

My fourth piece takes this idea further where it is revealed that the "hand of God" is my own hand and that I am gazing upon myself. This is to convey the idea that ultimately, we are in control of our fate. The choices we make and the ideologies we uphold are from our own beliefs and morals rather than a list of rules given to us to follow for the sole purpose of getting into heaven. This visual representation is also connected to the concept of having multiple selves to convey ideas of self-reflection which I took further here.

re-edited



edited reference

For my third work of the series, I developed a scene, incorporating figurative ideas and photo-edited paintings that are a motif throughout my portfolio. Here I have added to the concept of mortality and divine justice by placing the focal point of my last work on a giant hand (symbolising the hand of God). This is to portray ideas of judgement and the afterlife. This connects to my overarching theme of mortality and the human condition as it is easier to believe there is some higher power that will bring upon justice to the world. This is why mankind created religion; to soothe the sting of death and loss bringing about rule and order to the universe.

re-edited reference



Process and Techniques

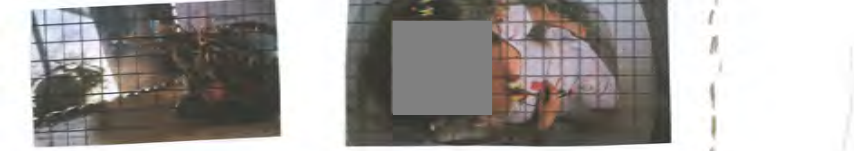
My Painting Process

Planning
My initial planning involves sketching out a basic plan of composition from my head (inspired by my artist models).

I then put this plan into action by putting together my scene in real life as best I can and taking a variety of shots. (Sometimes this involves multiple photos which I can stick together in edit.)



When I have picked out the best photos, I move on to sizing and cropping my photos to fit the sized ratio I want for my board (note: I will reduce the size of the photo compared to the space I want to fill to leave room for masking tape borders around my work). Then I grid out the photo which will help me get an accurate sketch.



On completion, I will cut out the size needed (including border size) from my oil canvas paper pad and based on the amount of squares that fit on my reference photo, I will size out the intervals for my grid on paper leaving out the measured border.

My process (Oil)

Once my grid is drawn out, I layer watered down gesso over top. I do this so if I make a mistake on my sketch, I will not erase the grid lines underneath. Upon drying, I sketch out my composition. This is where the grid lines come in handy. I then put another layer of gesso over the top.

Once this is dry, I wash a layer of solvent mixed with a bit of paint (usually burnt umber but it depends on the neutral shade of the picture.) While this is wet, I sketch out the image with a paintbrush in the same colour but more concentrated.

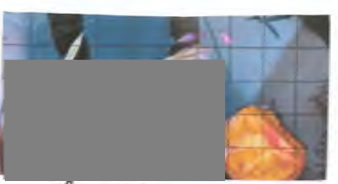
I then block in shadows and light values. You can create lighter blocking on a shape by wiping the wash off in the desired areas.

Once this is done, I block in my darker tones. It's important to remember the order of shape first, then value and colour.

After this, it is a matter of colour blocking and detail which is really up to the individual image and its needs



Example piece



reference of wash grid



my sketch (using grid)



wash with thinner + burnt umber and sketch with more concentrated burnt umber over on wash



blocking in colors



highlight where my whites are of the water

Mediums

Most of my work is oil on canvas paper, applied by synthetic and hog bristled paint brushes. The other few works on my portfolio are either mixed media of gouache paint and oil based coloured pencils on top or acrylic on wet strength paper. I also have a number of small theme-setting works in coloured pencil and white charcoal on black paper.

- Throughout my many oil paintings used only 5 colours:
- Permanent Alizarine Crimson
 - French Ultramarine
 - Cadmium Yellow
 - Burnt Umber
 - Titanium White



With my oil paints, I used linseed oil for a smooth appliance and either Gamsol (odourless thinner) or Turpentine to thin the paint.

Working with Oils

Because oil paint has such a long dry-time, you can manipulate it for longer on the canvas making it a very versatile medium. There are a number of rules to follow when working with oil paint. I learned these from studying the works of other oil painters (particularly online) and simply by learning experience. Note that I do not follow these rules religiously but they are a great guideline.

1) Always work from dark to light

This does not mean to cover your canvas with brown or black paint, but if you wish to have a smooth transition between colours, it is best to work this way. It only matters for wet on wet

2) Always work from thin to thick paint

When you are working with the first layer of paint, you tend to want more linseed oil (this layer also tends to have little white hence the last rule). To build depth and dynamics to your work, it is best to have the lighter colour thicker than the darker and let it seep into the other. Again this only matters when working wet on wet.

3) Limit your colour pallet

This is probably the most important rule to follow. If you mix too many colours together, you get a very muddy finish. It is best to pick saturated colours so you have more versatility in values. Using the primary colours in the purest form you can achieve the most variety which you can lighten with white and darken with brown. The more you mix these colours with brown and or white the less saturated they become.

Glazing

The technique I learned called glazing involves adding a linseed oil diluted colour over the top of a dry coat to give it a different hue. After an hour or so you can wipe this off leaving a stain over the older paint. This is mostly used to create or accentuate shadows but it can also be used to alter the hue of an object.



red glaze

You can take this idea to the extreme and have an underpainting using only white and burnt umber establishing the shape. Once it has dried you then add a layer of the desired colour on the top and wipe it off after it sets in



sample of glazed used as a shadow (found online)



I had a white + burnt umber underpainting only. colors were achieved via glaze techniques

Future

Development

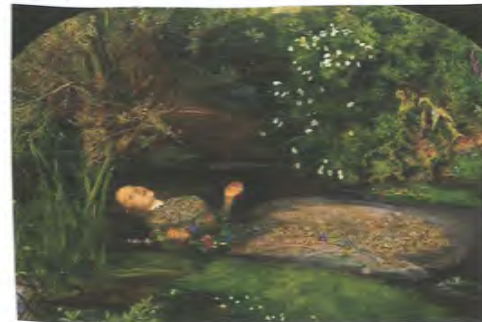
If I were to complete another board for my portfolio, I would like to develop my visual concepts of figurative art taken from edited or distorted photos and lean more into extensialim and surrealism. This might include expanding on my ideas of photo negatives or distorted lenses as well as developing my photo shop skill that will translate to my paintings.



I would also like to continue with the idea of narrative art and further expand on ideas of mortality and the human condition. To execute this, I would incorporate new literary allusions or find new meanings to the references I already have. For example, I might incorporate *The Lady of Shallot* which is a poem by Alfred Tennyson in 1833. The Lady of Shallot is, like Ophelia, a marionette and closely parallels the life of Ophelia. More than this, the paintings inspired by these works carry a similar styles and symbolic elements.



"The Lady of Shallot" - John William Waterhouse



"Ophelia" ~ Sir John Everett Millais

Personal Statement

I decided to take on scholarship painting because it gave me a chance to unravel the meaning behind my paintings and figure out what inspires me. This helped me understand myself and the world around me in more depth. Painting is something that has helped me cope with the vast changes in my life. Moving to New Zealand especially as a neurodivergent queer woman, made it difficult to create and maintain connections with others. Therefore I sought meaning elsewhere and found it in my art.

I wanted to develop a personal way this year because it gives this raw sense of vulnerability to my work. Almost every one of my paintings used references taken in my own home and shifted around the idea of self portraiture. I did this as it was the only way to express my own personal vulnerability around these ideas. It is as if I am allowing any viewers of my work into my home and exposing them to my most inner thoughts. I hope this sense of raw vulnerability in my work reaches out and confides in others.



Outstanding Scholarship

Subject: Visual Arts – Painting

Standard: 93306

Total Score: 23

Marker commentary

The proposition for this Outstanding Scholarship Painting submission was to “use self-reflection to explore the human condition.” As a contemplative project using a restricted scope of self and personal surroundings, specifically home, this submission provides in-depth analysis combining literary and artistic references to create technically fluent and confident paintings. Early in the enquiry, the candidate identified a range of painterly approaches they wished to integrate into their practice, alongside particular pictorial and thematic strategies.

The development of original and authentic source imagery via staged photography was supported by a range of established artist practices, which have been carefully chosen to support the theme, scope, and context of the study. Choices around colour palette, development of surface, lighting effects, and point of view are supported by close analysis of artist reference, which include James Ensor, Caspar David Friedrich, Michael Chevel, and Jacqueline Fahey. For the candidate, this presented an opportunity to locate themselves within a range of practices to construct a sense of their own narrative.

Planning and careful development of composition is evident in this submission as the candidate crafts their paintings. Narrative approaches and literary allusions abound as the candidate confronts the vicissitudes of being. Established visual techniques of Rückenfigur, festaiolo, and mise-en-abyme are thoughtfully employed in image-making, while shifts of scale, pose, and gaze allow the viewer to gain insight into the central character. The candidate describes this as exposing the “raw vulnerability” of themselves. By searching for symbolism in the mundane and commonplace, and literal reference to the self, this enquiry creates a particular sense of introspection. The narrative shifts between points of view, looking at and looking with the artist as multiple representations of self, environment, and the passage of time swing between the whimsical, imaginative, and mundane in an increasingly dreamlike state.

A strong technical exploration into oil painting processes has taken place and is supported by the workbook. Colour and surface decisions are underpinned by various mark-making strategies dealing with paint consistency to achieve a particular outcome. This has been expertly employed where the candidate skilfully combines gestural brush marks and impasto with blending, glazing, and overpainting to vary the pace in and between phases of work. Focal points are carefully controlled within individual artworks where brush shape and size, weight, and speed of paint application have been carefully considered. Textured and activated surfaces act as a counterpoint to more detailed passages that allow the eye to travel, and rest, in paintings. The generation of images is strongly established in a process of thinking, trialling, and construction where sketching, photography, and digital collage are employed to create meaning within and between works.