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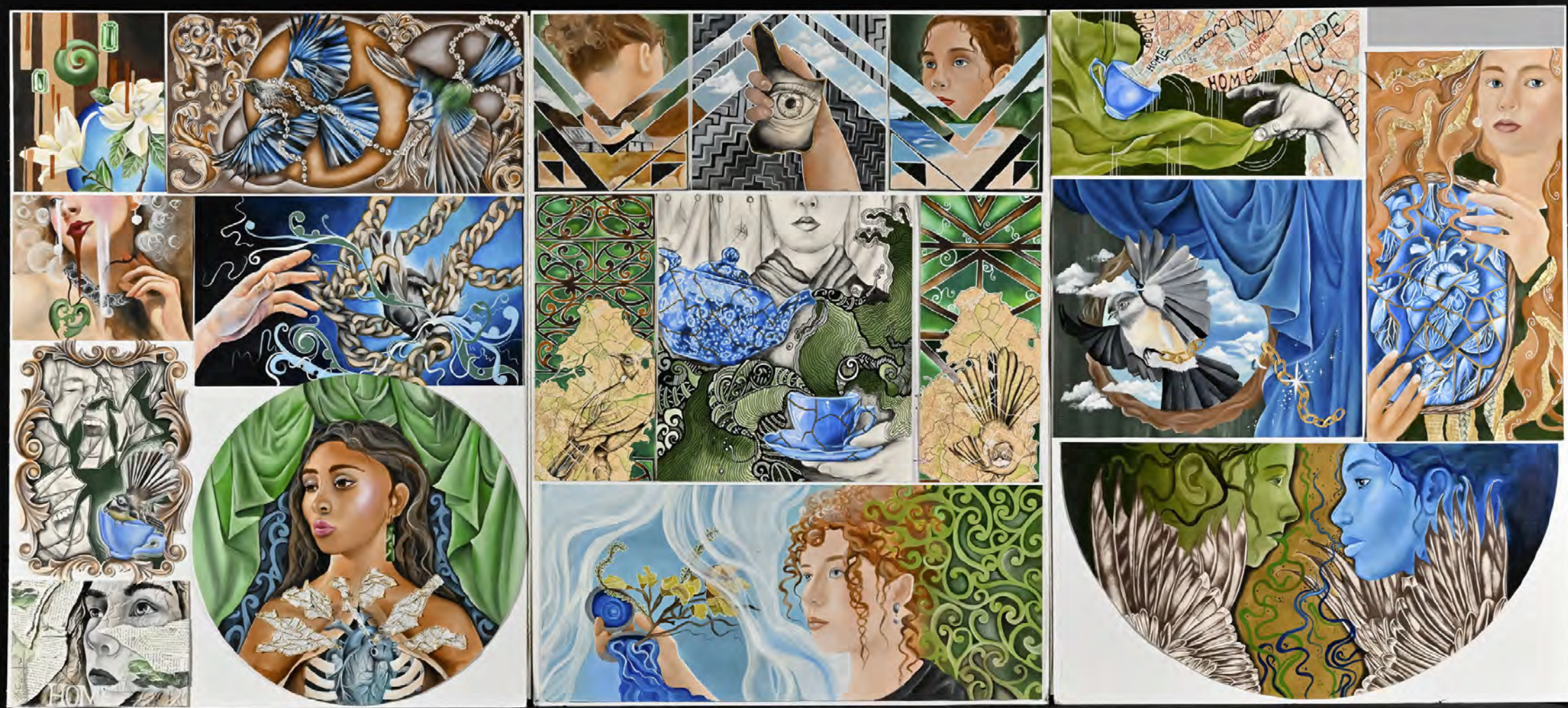


Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

Scholarship Visual Arts 2024

93306 Painting

SCHOLARSHIP EXEMPLAR





BEGINNINGS

Building off my initial brainstorm, I realised that I wanted to first explore New Zealand culture in a historical context, allowing me to frame the beginnings of my portfolio. I aimed to analyze the conflict in New Zealand's history, by contrasting elements of traditional Māori culture and European colonialism. Similarly, I also wanted to convey a possibility for beauty and harmony; allowing for the display of both divine and the darkness. These pieces were required to be striking and thought-provoking to allow a viewer to identify the negative and saddening aspects of history but also experience the individual beauty found in independent, yet co-existing cultures.

INITIAL INSPIRATION



Some of my first inspiration came from observation and photography of surrounding European design and symbols found in nature. The intricacies I discovered in the lace curtains and hand painted / designed plates and stained glass windows were easily comparable to the detail and delicacy observed in NZ ferns and Koru. I was therefore able to combine such features to reflect the similarities and harmony between cultures that may oftentimes clash.

These photos come from Larnach Castle, which remains preserved and decorated in traditional European style.



Koru fern in my garden.

IMPORTANCE OF KORU

The Koru is representative of life, growth and beginnings. The spiral shape connects to the idea of continual movement and positive change. I use this symbol in my art to signify hope of peace and also to represent life force - the good and the bad. I wanted to incorporate this representation of "life" and "spirit" into my own piece with the Koru representing the life force of the departed.

The white illuminated cover leaves from the Stained glass panels inspired by the white lilies in my second piece.

SANDY ADSETT (Artist Model)



Work titled "Waipuna"



I took inspiration from Sandy Adsett's contemporary use of Māori symbolism (specifically the Koru). I aimed to make use of the Koru symbol in the context of my piece and attach a contemporary twist similar to Sandy Adsett. His focus in his Kowhaiwhai patterns often takes a focus on interconnectedness which is something I wanted to reflect in my work. In my own work the Koru connect the idea of life force with the outside world and the Koru patterns aim to represent this.

WAN JIN KIM (Artist Model)



Birds are frequently used in art in representation of human hopes and human connection. Here I feature a blue Eurasian bird in representation of European culture following behind the already established and larger Tui to represent Māori culture and people.

FIRST PIECE



Here I have taken inspiration from European design and exaggerated the curls to emphasize similarities to the "furis" of fern leaves and Koru.



DEVELOPING & EXPLORING COLOUR

Vital to the initial development of my board was the selection of a colour palette that would reflect the tone and help convey the meaning within my pieces. Blue, green and brown make up the bulk of my pieces, all for specific reasons in relation to mood and ideas. In western culture blue is associated with masculinity, loyalty, security and is tied to ideas of spirituality and immortality. Blue can be seen as both "mymological" as well as harsh and jarring which coincides with my theme in meaning to convey both the beauty and the disharmony in Māori culture. In Māori culture green (Kākāriai) represents nature and growth, which can be similar to western culture where green is often associated with the environment. Name and environment is a key concept in New Zealand culture which is represented by my use of earthy tones.



This is a small fātau, meant to be a representation of traditional culture and Māori people. The chains surrounding and penetrating the bird are meant to depict and reference the events which have occurred in New Zealand history.

Dark moody background meant to reflect a more negative and serious tone to the piece.

Green can also be associated with healing and balance in Māori art and culture. I am drawn to this interpretation of color as I want to begin to incorporate the idea of hope and mutual connection between people and communities in my art.



REFERENCE IMAGES

Here I use Koru to represent life force. However, this force exists leaving the bird. I experimented with different gestures in order to convey the context "emotion" and "spirit" in the piece. I wanted to depict the human form as delicate but powerful.

gesture to "inward" and passive.

delicate but "powerful" positioning.

gesture to "grasp"

The ability to convey human spirit through gesture and form. Since my work is ultimately about the human form, people and their connection to the world is essential to my work. This is the first piece of my board and it is symbolic of the meaning in my work. The contrast with the dark background and the almost explore of cultural power.



right background
soft "European" facial features

Flaxing fabric
flowing hair
very soft, curved shapes and light delicate colors as well as rich earthy tones

SANDRO BOTTICELLI (artist model)

Inspiration drawn from Macmillan's 'Queen' Symbolism and culture. The parody is being cracked and mixed to appreciate the use of red lipstick is known to represent not only beauty but power also.

Again, I try to convey a double meaning within my work. On the surface level, the beauty and delicacy in and suggest a positive depiction of the figure. However, while this is true to a certain extent I also wanted to attribute to me more negative and dark events in New Zealand history. Around the neck of the woman is a traditional Maori pounamu, made from green stone. This piece alludes to the pattern of stolen culture and dominance of culture by the colonising European population which came to NZ in the 1800's. The delicate holding of the necklace at the finger of the figure represents a lack of care and concern and an air of arrogance by the character.



MY WORK

The pearl imagery reappears from my first work on the board. Here the pearls take on a more literal purpose of representing wealth and beauty.

I have borrowed both the dark earthy tones seen in the renaissance style from Sandro Botticelli for me from snailshells and keep the figure in soft light tones to contribute positively and beauty.



AYKUT AYDOĞDU (artist model) graphic designer/digital artist

For my last piece I drew together the ideas explored throughout my first board to condense them and represent them in a new way the way Aykut Aydoğdu utilises different subject matter alongside his portraiture, such as flowers, bugs and natural elements to create a highly realistic scene which crosses the boundary of reality and a fantasy convey meaning in my piece.

I utilize and combine the natural human figure with the "unreal" or "unsettling" picturesque and depicting of "display" or "reveal" idea

RENAISSANCE HUMANISM

I took inspiration from the specific part of renaissance art and philosophy known as "humanism". The focus on man depicts the human form as "powerful" and "divine". I took elements to incorporate into my art such as the naturalistic and lifelike nature of the portraiture. This allowed me to capture the expression and mood of the different portraits. Secondly, I aimed to paint in the renaissance style of art and capture a figure meant to represent the in coming colonialist culture to New Zealand.

while not in a renaissance style, Stephanie's art also takes a major focus on the human form and capturing expression and emotion.

She takes a great interest in capturing the culture of different people as she travels around the world and interviews them.



Stephanie's work inspired me in terms of her use of layers and now I can utilize this technique both literally and to also convey symbolic meaning through my work.

ANGIE DENNIS (artist model)

Bright colors depict the tone of the piece - mainly of darkness



"Fractured" society = biological mirror
Tone is represented by colour as like to Angie Dennis but of no opposite spectrum. Dark, moody tones convey feelings of despair & suffering

MY WORK

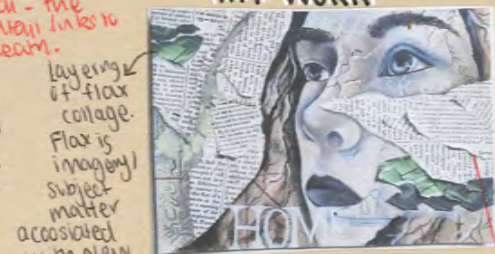


The work is placed in a frame inspired by European style during and warlike. Inside is a cracking reflection of two screaming women - they express their despair, suffering and dissatisfaction. While the use of a small bird posed in a rather innocent position - the purposeful use of a female links to the representation of death.

I have aimed to use Angie's concept of colour and imagery to capture a perspective on New Zealand.

Angie has a love for nature towns and flora and her love for New Zealand inspires her to capture how she views her world and the land she lives on.

However, this perspective links to a historical New Zealand, and the relationship of these issues into the present. Therefore colour and composition is used to create a sad tone and a reflection on the issues in our world.



layering of flax collage. Flax is imagery/subject matter associated with New Zealand and has been significant in making Maori culture weaving baskets, containers and mats.

MY WORK

layering of text of imagery related to the culture trying to be represented.

FINAL PIECE BOARD ONE



while I wanted the figure (who is a young Maori woman) to be extremely beautiful, this beauty was exaggerated in the sense that she is painted in a very renaissance style with long flowing hair and glossy skin. The purpose of this was to convey the way in which Maori people were forced and placed in a European context during an early history in order to be considered valuable members of society.

* Text is used to convey the idea of the layers of various historical narratives and perspectives.
* The use of text shows the record of Maori history (written things down)
* The use of flax incorporates the method in which Maori histories were recorded - collected through oral communication and cultural traditions (e.g. weaving).
* Expressive different to the renaissance style feel although positioned in the same direction.
* Beginning to bring in an investigation into the search for identity and "home" - hence the layers and layers.

DEVELOPMENTS

Tukutū Panels - Research & Inspo.



Two different Kaokao variations.



Tukutū panels are a traditional Maori art form and are used specifically to decorate meeting houses. The tukutū usually relate specifically to the ancestors related to the wharehau they decorate.



Orphans Inc (Artist model)

Kaokao designs are often associated with the East Coast and Te Arawa tribes. In aiming to reflect more of my personal whakapapa I was drawn to these particular designs as I grew up in Gisborne (East Coast). Kaokao designs represent the human side profile, specifically the beads and the sides of the ribs.

The design includes zig-zag lines that can be horizontal or vertical. The overall meaning of this specific pattern relates to the concept of "protection" as "courage" and "strength".

Contemporary art that takes the aim to change and modernize art in order to alter the demoralizing narratives surrounding women in art history. Being a student exploring culture and society from a female perspective this goal resonated with me and was important to incorporate in my work. She uses layers, shape and contour to combine scenes. I did this in combining elements from "humanism" and exploration with the natural elements attributing to ancestry and my background. The use of layers also plays into the idea that women see the world in complex ways too. From this piece I wanted to embrace the Maori concept of celebrating and acknowledging our past and who we came from/where we came from.



Makarori Beach Gisborne NZ



Scottish Highlands



Not my personal image

In the first piece of this three piece series the landscape imposed into the tukutū panel pattern is the Scottish highlands. The person (me) looking backwards represents looking into and acknowledging my past as my ancestors originated in England and Scotland.

In the third piece in the series the figure (me) looks forward. The landscape in the background as they are looking forwards to the future/present. The beach has been used to show present.

Moving forward from a more generalized investigation into New Zealand culture from a historical viewpoint, I wanted to direct my portfolio to be able to represent my personal heritage and place in this world. I wanted to depict how I embrace both my European heritage as well as the Māori culture that I am honored to be surrounded by. I took inspiration from the natural elements and landscapes from my original hometown of Gisborne, as well as the Scottish hillsides that links to the land and environment of my ancestors. While I aimed to represent how these elements co-exist together, by developing my portfolio I also wanted to reflect the sometimes difficult aspects of finding your place and understanding the cultures and histories that make up you as a person.



ED FAIRBURN (artist model)

Tui - messenger of God, attribute spirituality. Used in context to symbolize ancestors past and the human journey from this point.

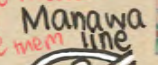
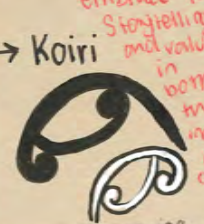
Fontal - messenger of death, connects the gods and people of earth. Used in my art to show connection and communication past and present of our living generation.

Contrast between map (European style) and the Maori art inspired Kowhaiwhai patterns. Purpose - to show we are able and that it is important to tell cultures and histories in BOTH forms and from BOTH points of view. While Maori voice has often been neglected in history, we can all even if not Maori, embrace the mores of storytelling and value them in both their individuality and comparability.



Ed Fairburn captured my attention due to his integral use of maps as the canvas for his art. Maps are intrinsically linked to our home and our place, and are used widely in present society to communicate where we come from. However, the use of modern "maps" is something particularly linked to European society so I wanted to combine this with Maori pattern Kowhaiwhai which are also used to convey information such as genealogy.

Kowhaiwhai Patterns - Research



Koiri - common meaning of Koiri is to nurture and to lock after. Can also relate to self reflection as there is a primary Koiri with a secondary Koiri curling in on itself/primary Koiri.

Mangōpare - represents homestead, symbol of strength, courage & power.

Manawa - Manawa is the Maori word for heart and represents your "life" line and Koiri that branch off from it. Consistent growth and genealogy.



Kelogsloops



(artist model)



Abel Klaer (artist model)

Klaer incorporates traditional styles of drawing and intertwines this with an illustrative/line art flair. The use of very fine line work and detail I aimed to combine with the traditional Kōwhiri designs, such as Kōwhiri and Kōiri. I very much took inspiration from artists such as Kura Te Waru Rewiri who adopt a contemporary style when using traditional Māori symbols and design concepts.

Some of these artists adopt a piecemeal illustrative style which I incorporate into the concept for this piece. The word "illustrative" and "something" and therefore I utilized this style to convey a very whimsical and imaginative tone.



The piece depicts a young female (self-reference) pouring tea into a teapot. The "tea" conveys or combines elements of my world, both relating directly to me and the culture within surround me.

The teapot and the teapot demonstrate "Kintsugi" to convey the idea that the culture of single people can be fragmented and multifaceted but still beautiful and promising.

Kintsugi is about embracing and celebrating our differences and flaws without being shameful or hiding them.



The art form of "Kintsugi" Naoko Fukumaru

vrushi lacquer (natural loger derived from tree resin) combined with dust or liquid gold powder.

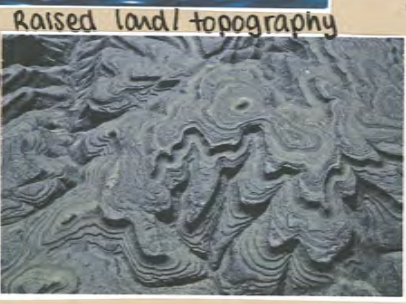


Contrast / unexpected element COLOUR

You would typically expect to see the blue as the fluid part (e.g. water is blue) and would not expect green to be particularly pleasing as the colour for a fluid (green connotes sickness, jealousy, etc.) However, I aimed to alter this expectation and maintain a harmonious element to the piece despite very colours in what may initially be considered an unflattering manner.



Ripples in water



Raised land / topography

Water ripples: Water is a particularly important aspect of culture to me; and in New Zealand in general. I see water as a representation of a gift given to us by nature that connects all humans to the land. In Māori culture it is the "life giver" (tears of Ranginui and the blood of Papatūmāwhiri)



Tea culture has various meanings and associations with the tea pot symbolising the telling of stories and friendship. "High" status individuals and in particular complex floral design very striking and sturdy accessories to European culture and in particular "high" status individuals.



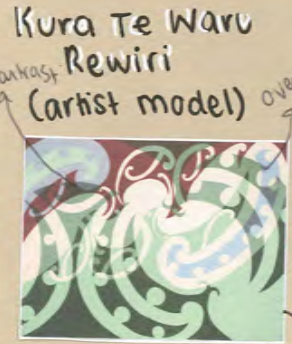
Personal photoshoot

I utilized this imagery to associate not only to European tradition but to appreciate the "spilling" of the tea and related discussion that typically happens at "tea time".

AS I moved throughout my portfolio I began to realize that my combination of Māori and European symbolism, while overall successful, excluded a large proportion of other cultures which make up New Zealand as a multicultural country. I therefore looked for ways in which I could incorporate practices or art symbols from other races and cultures. A trip to a Japanese garden and museum introduced me to the art of Kintsugi, which is used by artist Naoko Fukumaru. Kintsugi is the Japanese art of repairing broken items, particularly pottery and ceramics.



Overlap Bright colors



Kura Te Waru Rewiri (artist model) Contrast Overlap

A contemporary Māori artist - combines the traditional Māori patterns and design with a modern form of design and composition.

through my art piece I incorporated the Māori art symbol of the Kōwhiri and the Kōiri with the hair in my portrait. The flowing hair is a characteristic of Renaissance which pays tribute to some of my Kōwhiri paintings. I incorporated the Māori art symbol of the Kōwhiri and the Kōiri with the hair in my portrait. The flowing hair is a characteristic of Renaissance which pays tribute to some of my Kōwhiri paintings.

"This is me, this is me" is a peaceful sort of work that featured the exploration of positive and negative space through Kōwhiri - links to an exploration of self expression. Rewiri's investigation of pattern is and her culture in the watery reflection.

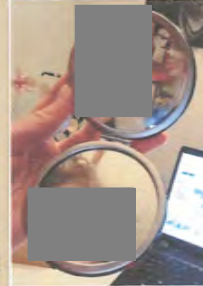


combining water, glass, oil, and physical world

Water

Significance of Curtains

Here I have used the transparent/translucent curtains in the way of constructing the idea of "obscurity". The curtains flow around and hide parts of the Kōwhiri flowers and the mirror reflection. "She is not completely able to realize/see what is in front of her as the curtains hide parts of what she is seeing. This form of obscurity connotes the idea that culture, in the context of the individual discovery can be highly complex and we don't always fit in a simple box or list. Culture and society is a continuum.



Before deciding on using swirling water in replace of a traditional "reflection" I played around with the idea of how different physical reflections at the same time can be representations of multiple viewpoints.

links to the idea of positive change and positive differences - we are all unique but despite this, all still uniquely valuable.

CONCEPT; REFLECTION

EXTENSION

FINAL IDEAS & DEVELOPMENT

Simon Vouet (Artist model)



*piece entitled "Allegory of prudence"
 • French baroque style; dramatic, opulent, conveys movement and causes of very intricate detail.
 • This style of Vouet works well with my last folio board and my concept as it combines classicism elements of balance and harmony with baroque style which conveys power and glory (typically relating to the crown/monarchy).
 • Allegory of prudence uses the concept of reflection and the mirror in Vouet's iconic French style.

baroque style- the use of the alternative worldview/truth.
 This figure represents prudence.
 The figure of truth.
 The mirror held by "the figure of truth" reveals the "true self" of the figure it depicts (prudence).
 Aimed to reveal an alternative reality/ truth through the use of the mirror & reflection in my artwork.

My Work



In my work I regenerated the idea of the heart used in board one, and the Kintsugi from board 2. The figure holds the mirror in front, contrast to my other previous pieces, as she reflects back an image of the world not herself. The mirror reflects a fragmented heart (representation of society) and yet the gold that fixes the reflection together paints a more positive alternative of healing.
 The gold painted heart represents a more positive alternative of healing.
 The gold painted heart represents a more positive alternative of healing.



Édouard Manet (Artist model)
 piece entitled "A Bar at the Folies-Bergère"

• Modernist style → transitional from realism to impressionism.
 • Artist uses the concept of literal reflection to prompt a symbolical, theological reflection on culture and society.
 • There is juxtaposition between the traditional "bar" scene in the foreground and the opposite cabaret scene in the reflection/background.

*Bar at traditional Parisian wedding procession.
 *Folies Bergère famous cabaret in Paris.

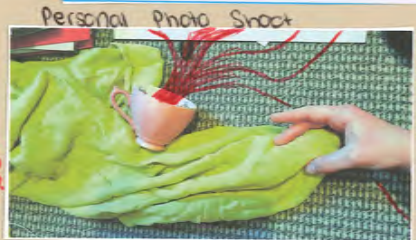
This brings about the ideal concept of changing cultural identity. It allows us to question about how culture and the associated practices change and evolve in different environments.

Personal Photo Shoot



I played around with different angles and positions before settling on this reference photo for my final concept. I like the fact that the mirror is positioned partially over the chest of the figure leaving a double meaning to whether the mirror connotes reflection or whether it represents the true image behind the mirror (where the heart would be located).

In my final board, I aimed to combine the wider aspects explored in board one with the more personal aspects explored in board two to begin to frame how I see the future of my world, and my place in it. I wanted to explore the equality I wish to see in my future, where the different cultures that make up New Zealand as a nation can come together in harmony. I centred this idea mainly around the joining of peoples - aiming to depict the different types of people I experience in my world coming together in appreciation of each other and our shared country/culture.



Again I conducted a photoshoot to craft the imagined scene. I wanted to play around with getting the correct positioning of the hand and flow of the material so that it could reflect the shape of the collage space I would be using. I needed a position that looked graceful yet intentional.

My Work



The concept for this piece was "spill the tea". Having used the teapot and teacup in previous works as symbols I aimed to regenerate this imagery in a different concept. The idea was that the hand is representative of society; hence the graphic pencil drawing and lack of colour. Society being associated with black and white has two meanings; firstly to represent that it is multicultural by not using one specific skin tone, and secondly that it can often be quite narrow minded, only seeing things one way of another.
 However overall there is a positive tone to the piece. The slightly flicked wrist connotes the gradual and slight tip of the "tea" of the heart had been spilled from the cup we see words such as "Hope" and "Dream" which show the positive intent.
 The use of words is key to McCann's work and allows him to convey particular meaning and effect. Here he uses the phrase "I am" referencing the strong voice of God (religious ties) but raises both questions and makes decisions around faith and identity. The use of text in my own work takes on the same purpose. It represents my hope of society.

DREAM

Colin McCann (Artist model)

I AM

HOPE

I am scared

I STAYED UP

New Zealand artist who makes political commentary with his work.
 → "Victory over Death 2"
 The use of words is key to McCann's work and allows him to convey particular meaning and effect. Here he uses the phrase "I am" referencing the strong voice of God (religious ties) but raises both questions and makes decisions around faith and identity. The use of text in my own work takes on the same purpose. It represents my hope of society.

Significance of shape & composition



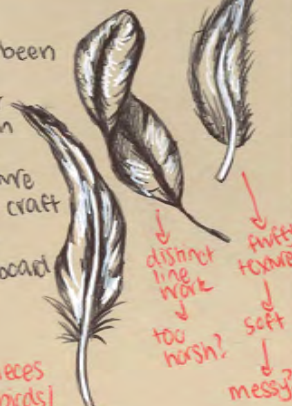
Sometimes the medium is more fluid. The painting is still divided into two "quadrants" and yet there is a distinct flow and "motion" to the piece.

flow = change = adaptability

the ability for society to adjust and become more open and welcoming.

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while birds have previously been used on my board (1) to symbolize the two unifying (or contrasting) groups of people, and in board (2) to represent the sacred symbol of birds and nature to New Zealand, I wanted to craft an alternative meaning for my regeneration of this icon in board three.



Gretchen Albrecht (Artist Model)

Gretchen Albrecht is known for her "hemisphere" shaped artworks which contrast to the traditionally shaped square and rectangular typically found in the art space.

These semi-circles are used to symbolize contrasting but also intertwining experiences, and explore memes of duality, balance and time.

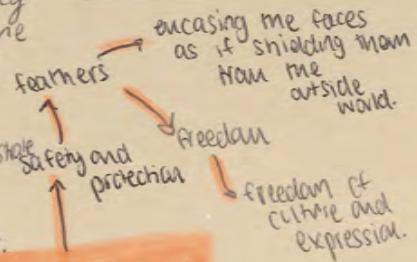
Sophia's piece depicts two birds sharing the "breath of life" through the act of a Hongi greeting.

SOPHIA MINSON "Breath of life" "Manawa Ora"



She utilizes contrast in order to represent the duality of the human existence including the light and the dark as well as the masculine and the feminine.

This concept inspired my last work, and I used the idea of actual "breath" rather than the act of the Hongi, to physically demonstrate a level of understanding, compassion and respect.



"strength lies not in similarities" Stephen R. Covey

things which go well together

colour schemes (use of blue and green; analogous colours)

blue on one side & green on the other to show distinct groups but use of harmonious colours to show the peace between peoples.

me use of two distinct colours on each side of the semi circle inspired by Gretchen Albrecht shows distinct partitioning plus flow.

1 Freedom & flight

In both of these two last pieces a key reasoning for the use of birds/feathers is to contrast works in previous boards with the idea of freedom, and breaking away from societal expectations, norms, and negative thinking patterns to craft a new future.

MY WORK



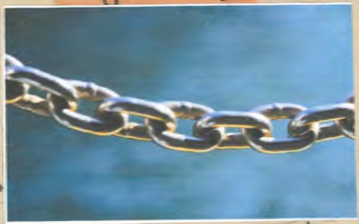
2 Transitionations

Feathers, as a result of their association with birds and therefore a natural lifecycle signify change and transition. I wanted to use this to highlight my hope in these pieces for negative ideals and ideologies currently existing in present society.

This piece contrasts to a specific piece on board one where chains are impaling a fantail bird and destroying its life force. Here I contrast that idea by instead representing ideas of freedom - with the breaking free of the chains a testament to that. The curtains signify a period of transition rather than concealment as they are drawn open to reveal the fantail.

Significance of chains (regeneration).

on my first board I use chains in a piece to show the negative effects of colonialism of native Maori culture. Here I take a more hopeful outlook to a future where the bird has broken free from the chains and flies free.



flies free → freedom → cultural freedom

MAURI

Mauri is a Māori concept which refers to the "life force" or "life essence" of humankind. Through this principal it is understood that Mauri is to be breathed into the human form to create life. Without Mauri the physical body is not whole as it lacks a key element.

Grand Finale - Final Portfolio Piece



This final piece embodies the concept of "coming together". I aimed to convey the idea of people and the hope that despite differences in culture, ideology, or values, we can unite as society for the fact that we are all people - all different but all the same. I positioned the faces at equal level to each other, creating a lack of hierarchy/dominance. The use of monochromatic blue and green aims to remove specific ethnicities and skin tones from the equation and instead remain inclusive to every group and culture. The feathers encapsulate the figures along as protection - equal to both people.

artistic interpretation of "mauri"

geometric concept where work is divided further into two "spheres" positive connotations.

Bright colour provides vibrancy & warmth

GOING BEYOND THE BOARDS

"Coming together is a beginning, keeping together is progress, working together is success." - Henry Ford
"Cultural differences should not separate us from each other but rather cultural diversity brings a collective strength that can benefit all of humanity." - Robert Alan

New Zealand as a multicultural nation...

CONTENT

According to a Stats New Zealand 2013 census, New Zealand demonstrates a large range of ethnicities across the country, reflected by the fact that there are over 150 spoken languages. Across the last three decades, the diversity as New Zealand as a society has increased momentously, including the wide range of different cultures, ethnicities, religions, ages, values, and morals that make up our small island nation. Through my board I feel I have succeeded in my investigation into a female Pakeha perspective on the history, complexities and future of New Zealand culture. However, I am not sure I have completely given justice to the wide range of groups and people that make up New Zealand. If I were to continue to move forward with this portfolio I would like to conduct specific investigation into other art forms from different cultures in New Zealand and explore how they can work together in harmony, and how they contrast each other.

PRESENTATION

While I have explored a variety of media and conventions across my portfolio, going beyond the boards I would conduct a more complex practice by extending the presentation of my art and associated concepts one way in which I could achieve this is through large scale mural artwork. Inspired by the various mural artworks throughout my community, many of which relate to culture, I feel its required "commentary" nature would force me and my work to make more of an open statement that would hopefully make a positive impact on the wider community. In tandem with this, the use of different color and associated imagery sparked the idea of creating pieces that were forms of dress; combining perhaps elements of dress, pattern and design from beautiful Maori culture with elements from the soft and elegant European (specifically renaissance) style of dress.

Erika Pearce (Hastings City Library Mural)



This work from Erika Pearce is an inspiration to what I would hope for in any further development of my portfolio. It is a heartfelt piece which is inspiring and brings together different cultures within the community in a harmonious way. The two women represent; one, the Muslim community, and; two, the Maori community, both who are living and growing on the land that makes up New Zealand as a country. The shared look between these two women displays peace and understanding.

Murals as a medium to express culture;

I feel my topic of investigation is one that allows others to conduct conversation and be prompted to talk about how we see, value, and can celebrate culture in New Zealand. The large scale and public nature of the mural provides the necessary outlet that would allow my art to educate, spark conversation and create a sense of community.

Murals as a medium to influence communities;

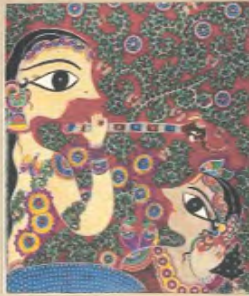
Part of moving forward with this project would include extending the presentation of my art into a more social and community based setting where the ideas and concepts I have incorporated can influence a larger group of people and a wider framework of discourse. Mural art is able to provide social commentary in a community context and allow for cultural expression through the depiction of the history, culture and values that are important and valuable to the community. For example, the 'Pania of the Reef' mural from James Brough references Maori folklore and encourages people to start protecting the waters off the coast of Napier in the face of environmental concerns.



Traditional Indian style art practice;

→ Madhubani painting

Bharti Dayal



Mahasundari Devi

New Zealand has a large flourishing Indian population and it would be highly valuable to recognize their culture in an exploration of the New Zealand community. One such way to achieve this is to look into and acknowledge specific Indian art practices and traditions. Madhubani painting is a intricate form of Indian folk art that is known for its use of geometric patterns, natural dye, and vibrant bright colours. It would be particularly interesting to contact a Madhubani painter and learn the traditional techniques of using twigs, fingers and matchsticks to create this type of art. The art is often used to acknowledge and represent social gatherings, festivals, events, and religious rites specific to Indian culture. This would be helpful in enabling the wider community to be informed about the beautiful and diverse communities within.

Scholarship

Subject: Visual Arts – Painting

Standard: 93306

Total Score: 16

Marker commentary

This Painting Scholarship submission demonstrates a sophisticated, personal inquiry exploring bi-cultural and multi-cultural concerns. The candidate positions themselves at the centre of the study, investigating commonalities between cultures, symbolism, and imagery in a post-colonial Aotearoa New Zealand context. There is a high level of engagement and understanding in the workbook and folio, where the candidate develops well-considered strategies to convey their ideas.

The candidate researches and develops a range of symbols and motifs in their drive to eventually create works that will communicate cross-cultural harmony. Intentional references to damage are made in the initial stages of the project in the form of a smashed mirror and broken pounamu, deliberately employed to allude to Aotearoa New Zealand's colonial past. Decorative elements of rococo carving and pearls, employed to suggest an imposed European aesthetic, are juxtaposed with native birdlife, landforms, tukutuku, and kōwhaiwhai, which are referenced to represent the natural beauty and established cultural narratives within Aotearoa New Zealand. Panel 1 culminates in a large work that combines Renaissance religious symbolism with distinctly Māori iconography. In this work, a young wahine is depicted to personify beauty in a cross-cultural context. She is surrounded by sumptuous green fabric and blue kōwhaiwhai with an "immaculate heart", a reference to biblical Mary showing love and compassion for humankind; an icon for a harmonious future.

Subtle and purposeful juxtapositions are made throughout the submission, which are reinforced with solid research and exploration within the workbook. Artist models, movements, and techniques are combined with research where the candidate has visited sites of personal significance. References to Māori and other cultural motifs are employed with sensitivity as the candidate explores ways to communicate a contemporary multi-cultural Aotearoa New Zealand. Kōwhaiwhai motifs, including mangōpare and koiri, are combined with topographic contour lines to suggest the strength and nurturing of the whenua, and Japanese kintsugi repairs the distinctly British signifiers of teapot and cup.

Varying approaches to media, processes, and format are explored by the candidate and are used purposefully where the form of the artwork matches its meaning. Collage works are explored to capitalise on tearing, cutting, and sticking together, both as a technique and as a metaphor within the visual language. Images are thoughtfully constructed and produced with high technical facility, aligning subject and atmosphere to communicate ideas with clarity. Motifs are advanced, repeated, and re-framed at each stage of the process to create passages of movement and stillness.

In the early stages of the proposition, the candidate states clearly their intent in key statements: "Personal point of view as a young female Pakeha" ; "Analyse the conflict in New Zealand's history" to explore the "harmony that could exist" and to "explore New Zealand as a multi-cultural society and...my place as a European New Zealander in that society". As such, this submission is an authentic and refined personal investigation. It is thoughtful and analytical, and seeks to communicate issues of importance.