

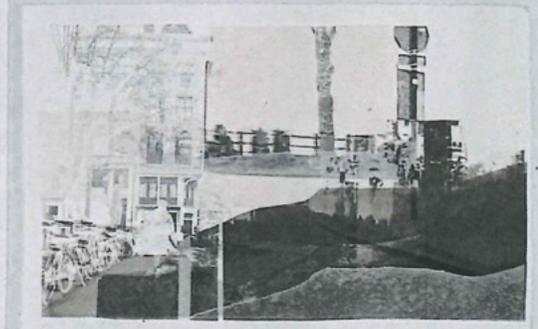
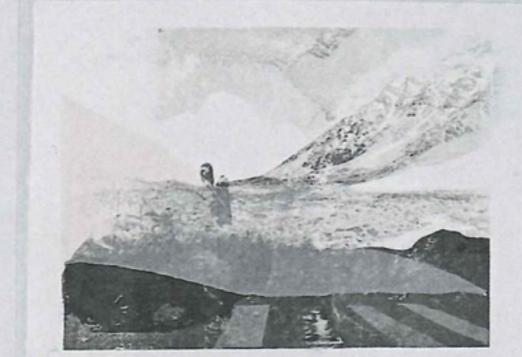
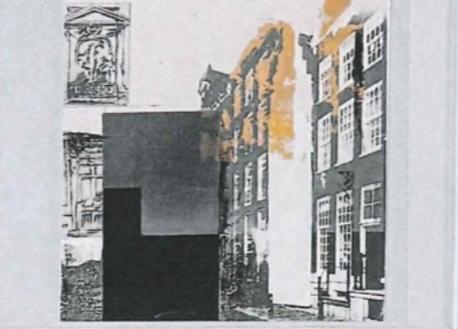
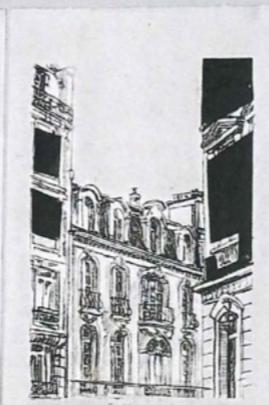
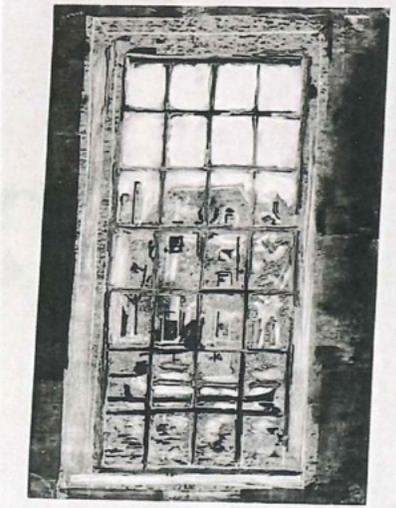
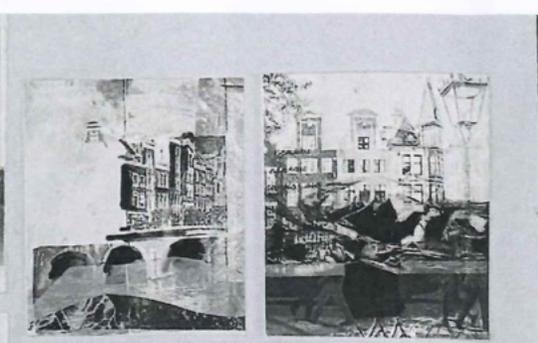
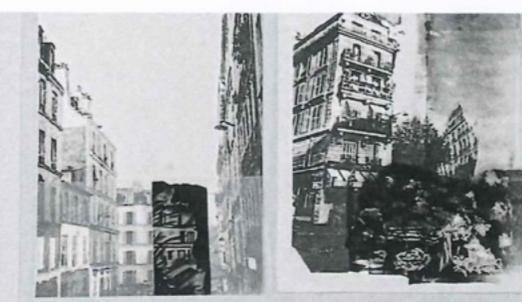
No part of the candidate's evidence in this exemplar material may be presented in an external assessment for the purpose of gaining an NZQA qualification or award.

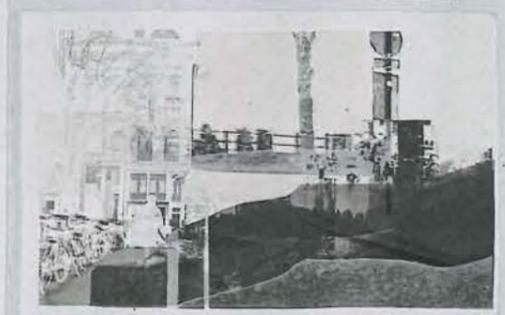
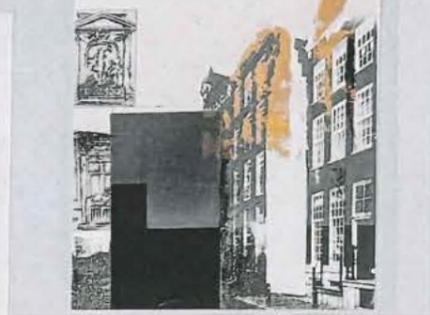
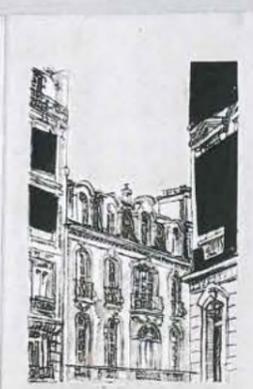
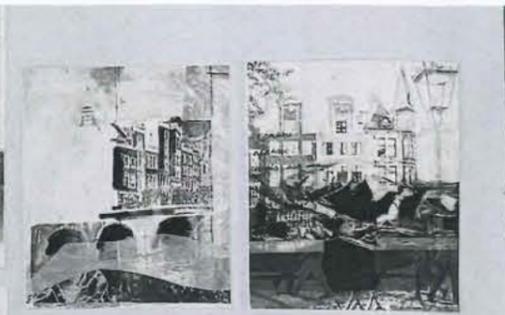


Scholarship Visual Arts 2025

93309 Printmaking

SCHOLARSHIP EXEMPLAR

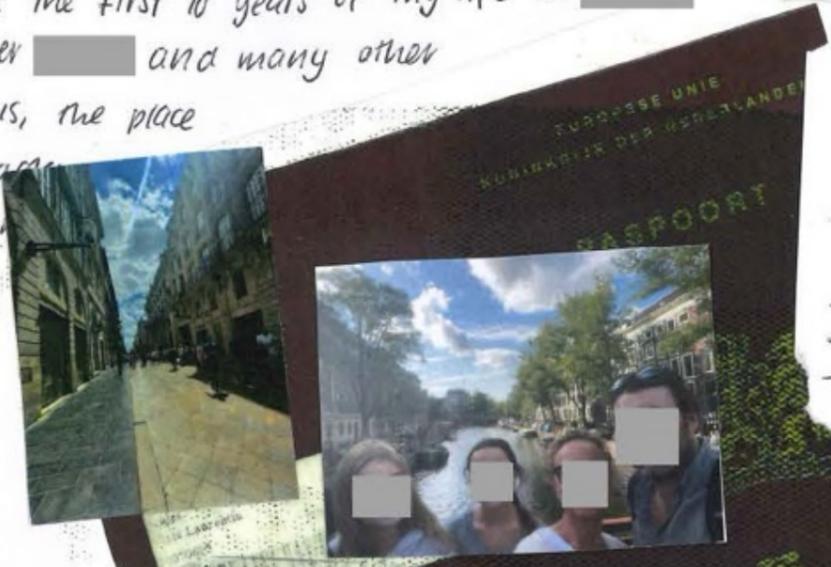




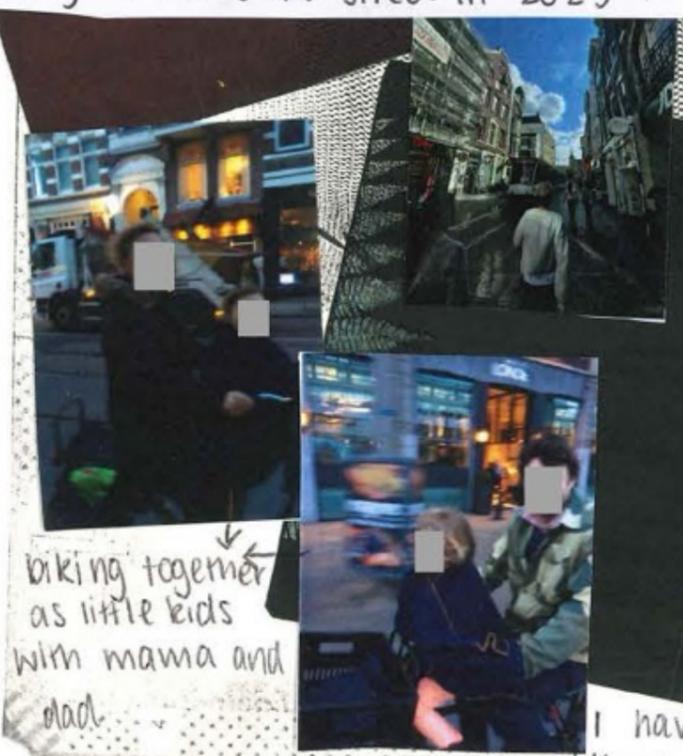
CONCEPT!

where do I belong? my entire childhood was spent riding bikes, walking through streets and ultimately living a life most tourists would pay to experience. This was something I never really realised until I moved away.

I was born in the heart of [redacted] on [redacted]. My mum is [redacted] my dad a [redacted]. They met in a bar in [redacted] and had me soon after. I had spent the first 10 years of my life in [redacted], but also all over [redacted] and many other places. This was, and still is, the place I call home. Even years after moving away, the connection I feel with this place has never changed. The deep sense of belonging I feel when I am home is something I am truly grateful for, and will forever miss. Having two homes around the world is not always as glamorous as it might seem. With all the joy also comes sadness. Leaving my closest family and friends has always been extremely difficult for me. Suddenly, every thing I knew was gone. However, I guess the saying is true. 'absence really does make the heart grow fonder'. I think this connection and feeling I associate with this place has only become stronger after leaving. It has made me realise how lucky I am to experience this. How lucky I am to love something this much that I miss it in this way. So, I want to bring this feeling out in my work. I want to show how different life was for me when I was little. I want to show the contrast between my two homes, and evoke this feeling of belonging.



visiting our house and street in 2025 ↗



↙ biking together as little kids with mama and dad.

home?

where?
- NZ
- NL
- France

finding it hard to find a sense of belonging.

pepena?

background (moving across the world)
- different houses.

passports / stamps

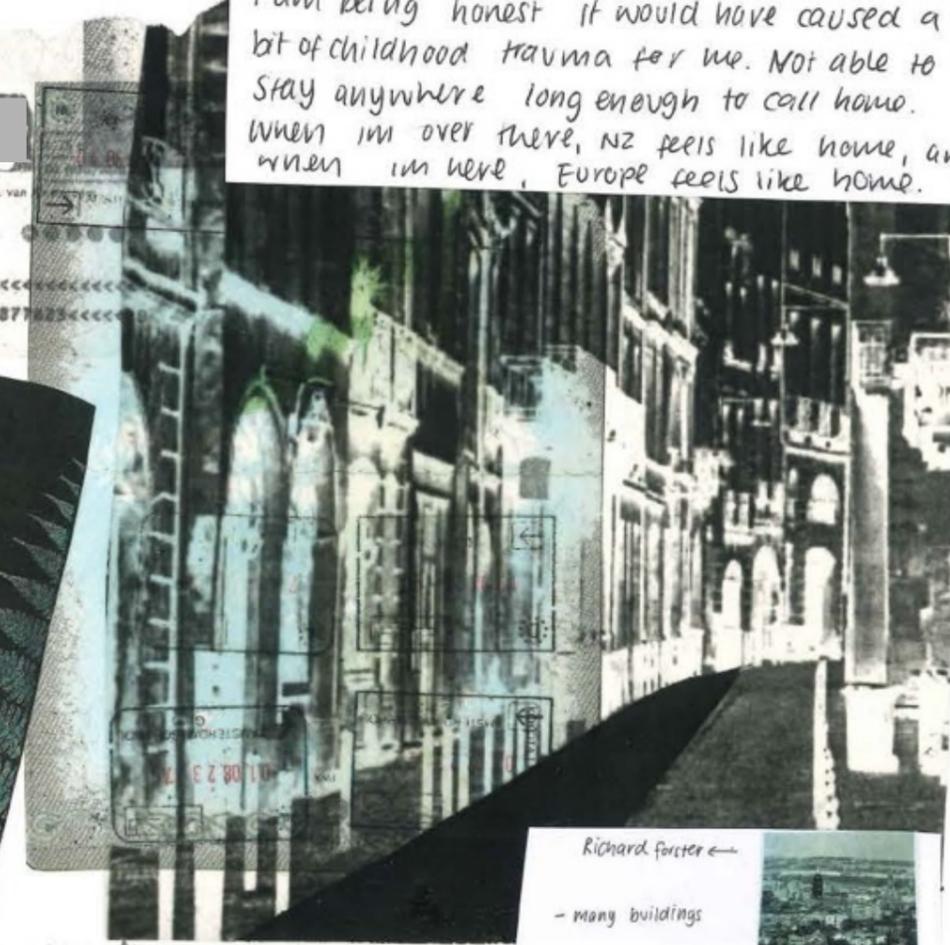


I have lived in many different houses throughout my life, however the place that truly feels like home is my first home:

Chicago's sig
- cool angle
- even go

↙
→ Ewen Gibbs
- nighttime vibe (show lights)
- faded (vintage film camera)
+ blurry look
- buildings - with and without writing.
- city

for me it was incredibly sad leaving behind my entire life. all my family, friends and earliest memories all left in one place. If I am being honest it would have caused a bit of childhood trauma for me. Not able to stay anywhere long enough to call home. When I'm over there, NZ feels like home, and when I'm here, Europe feels like home.



Richard Forster ←

- many buildings
- black and white
- upper angle/view
- traffic
- old city buildings



HOME? → The real question.

My work ↓



→ Seher Shah
 - colour blocking
 clear, bold shapes
 - black and white
 < thin and delicate lines.

Fernando Bryce
 - bold writing
 image with writing
 vintage / "old" look.

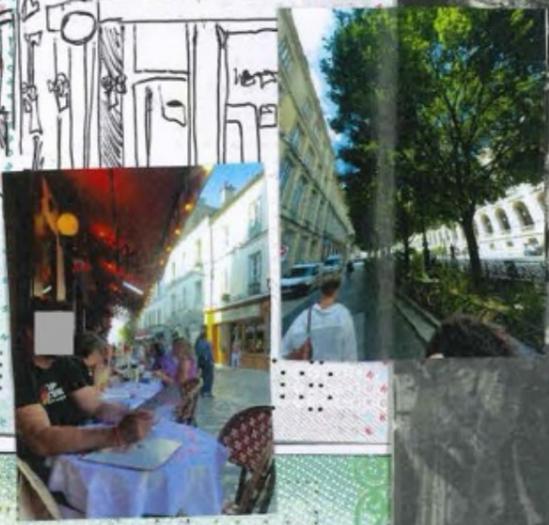
Nō the Netherlands mo New Zealand ōku

ake au ki Amsterdam
 ana au ki Canterbury

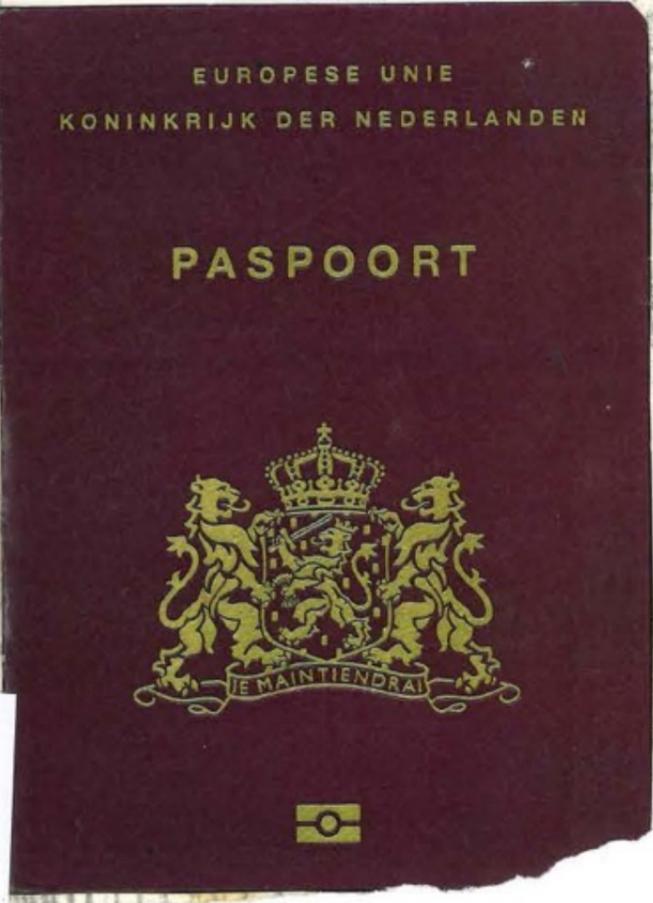
LIVED IN 7 HOUSES.

- combining two passports. European and kiwi.
- drawing on passports to show contrast.
- * city / buildings / streets vs
- * mountains / flowers / farm.

Barbara Rae →
 - cool angle (downward)
 looking up - on a slant.
 cool angle.
 - edge of building faded into bold.

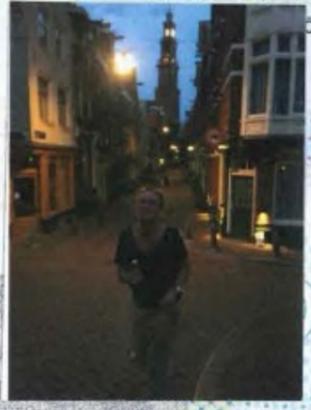


New Zealand
 ake au ki
 tēna katoa



KŌKOTA | VISAS

→ seher shah
 - delicate / thin drawing of building
 - harsh, bold blocked color
 disruptive and delicate at the same time.



even though it's such a privilege to be brought up in two places over the globe, it has made it very hard to feel truly at home and belonging.

34 TORU TEKAU MA W
 mama and dad walking home after dinner - empty streets at night time.

my old passport ↓

Nō the Netherlands mo New Zealand ōku Tīpuna

I TIPU ake au ki Amsterdam.

E Noho ana au ki canterbury

ko [redacted] Tōku ingoa.

ko [redacted] te maunga e RŪ nei +

ko [redacted] te awa e kē

ko mini hoki au ki ngā tahu o nehe, o n e h o h e

Nō Reira, tēnā koutou katoa

Pepeha.

- talk about the Netherlands and Europe in Maori → shows the difference and link between both homes / places.

home?

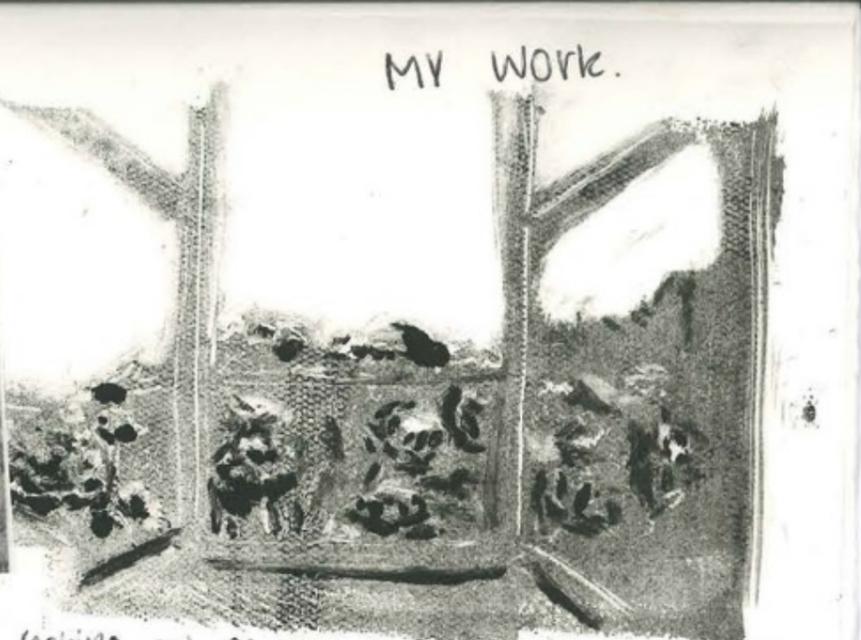
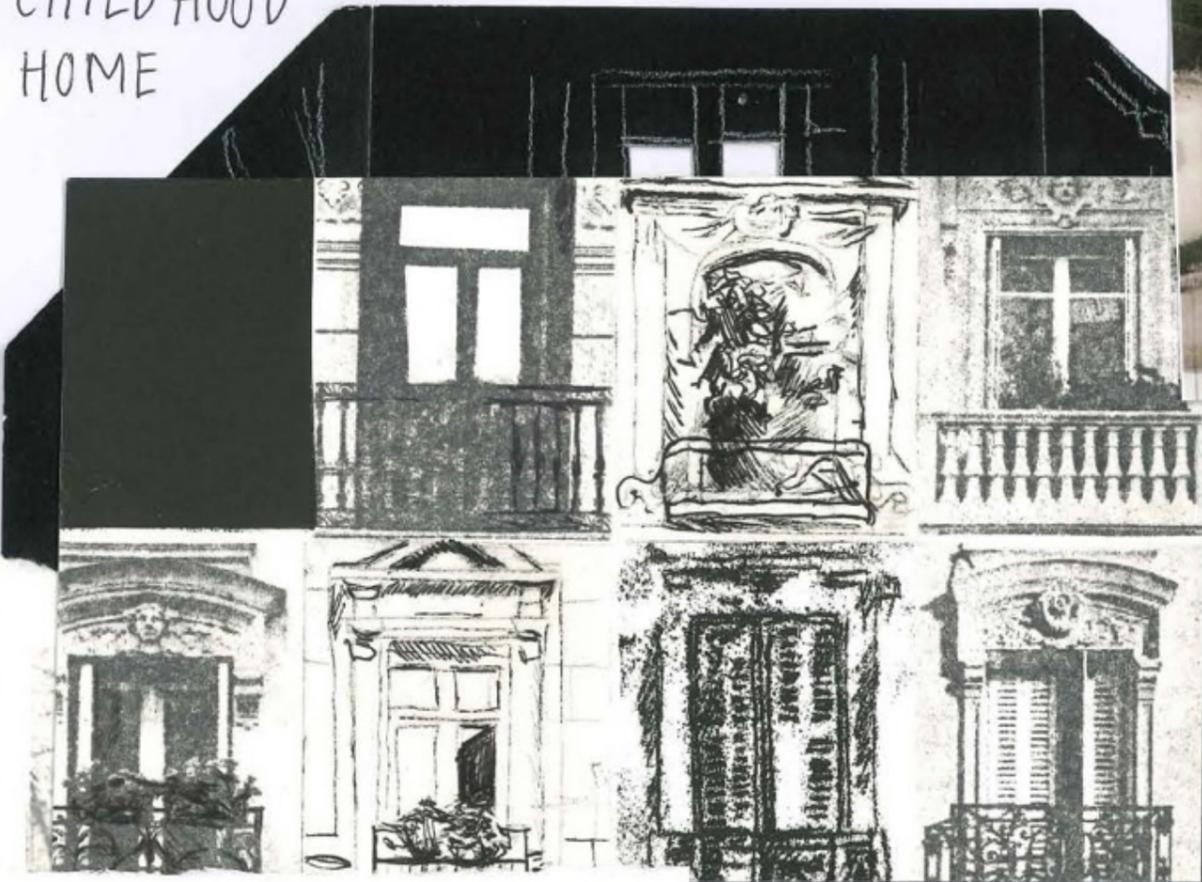
where is my home? where do I belong? many different houses moving across the world.

NZ? NL? France?

P<NLDSCALES<< [redacted] NW92097086NLD

My work.

CHILD HOOD HOME



artist models
pinterest

looking out of the windows in [redacted] was much more significant to me than here in NZ. In [redacted] the city is like a work of art, something I will always appreciate.



↑
MY WORK
↓

My parents bought a house in [redacted] two years before I was born. This was the best investment they had ever made. The house was bought in terrible condition and they had made it their mission to renovate the entire 5 story house. Buildings and houses are built up ↑ due to space constraints because of the canals. Most houses are built on wooden pillings to support them on the city's soft, swampy ground. The house is ^{so} centrally located that it gets hard to sleep at night because of the noise. We have to inspect the house every year and it is crazy to think that ^{this} ~~that~~ is where I grew up.

windows!!! ↓



this is my childhood home and environment and its sad to think that's all over now.

our house ↑
I want to include the windows looking in, and out, as this is what my everyday view was like.



FLOWERS! ❀

expanding on the idea of two worlds mixing together, two worlds weaved into one.

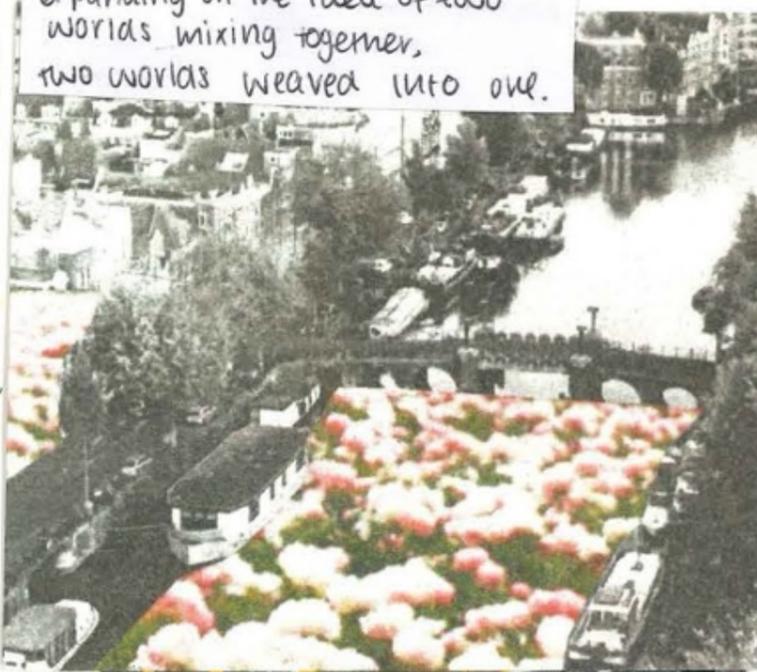
My work



my dad's peonies!!

in

My work.



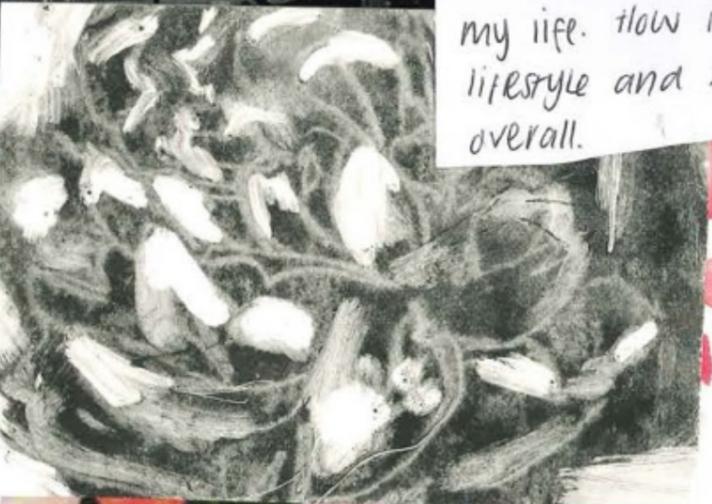
My drawing



When we still lived in [redacted] in 2011, my dad decided to expand and grow his dad's flower business. He grows peonies on a farm out in [redacted] (the first place we moved to when we arrived in NZ). It is the biggest peony farm in the southern hemisphere and grows 70,000 flowers every year. This was a huge culture shock for me, who had only ever known city life. It definitely took me a while to adapt but I got settled in so nicely at a tiny country school in the middle of nowhere. Not only did I have to restart my life, but I also had to learn a new language.

To me, flowers represent more than just this part of me, (my NZ side). It represents growth, and ultimately shows how I have flourished in the different ways throughout my life. How I have changed my lifestyle and even more as a person overall.

Mixing both worlds. rural country life vs big city life. flowers also represent that happy, nostalgic floppy, free feeling. a carefree outlook on life.



My work

artist models: two worlds colliding/mushing into one.



Receiv
rk

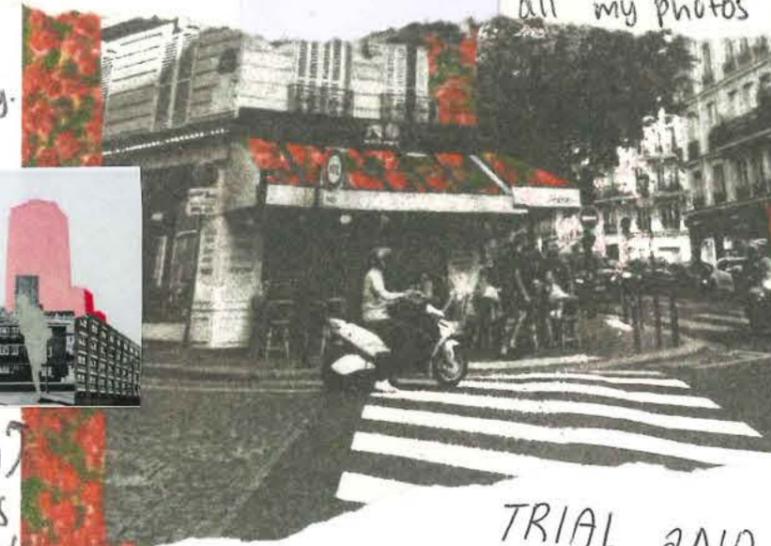
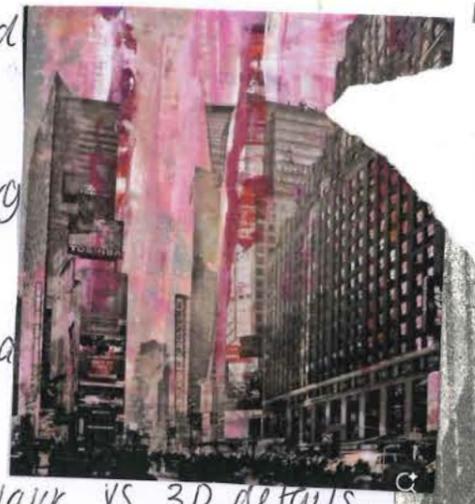
Pictorial interests:

- Architectural forms, old buildings, city.
- Harsh contrast B+W vs detailed areas
- Hard edge vs soft forms.
- play between positive and negative shapes.
- distorted view points.
- Blurry areas - looks ~~not~~ old
- Night lighting.
- Layered, montaged imagery
- cut out.
- Breaking out of pictorial space
- Pops of colour.
- Shape of blocked, flat colour vs 3D details.
- Exaggerated perspective - drawing eye
- photographic elements.

• blocky colour
• solid
• almost cartoony.



artist models



all my photos



my photos.

TRIAL AND ERROR:
 tried adding colour to make the prints more diverse. Love the inspo of the colour, however I think the black and white is much more clean and crisp. More sophisticated and elegant. Kind of how Amsterdam is. It also represents a dream or memory-like effect. As if it's in the past.
 I will stick to black and white.

Technical / print processes

- transfer, pronto, mono print, collograph, (shapes).



MY WORK ↑

concept / ideas / subject matter

- construct / deconstruct, old / n
- clean, elegant, b & w.
- bauhaus.



artist models



NEW YORK

artist models



STREETS & ARCHITECTURE

my work behind.

- collage of buildings / architecture.
- multiple combine into one.

all my photos

MY WORK

Water colour - technique.

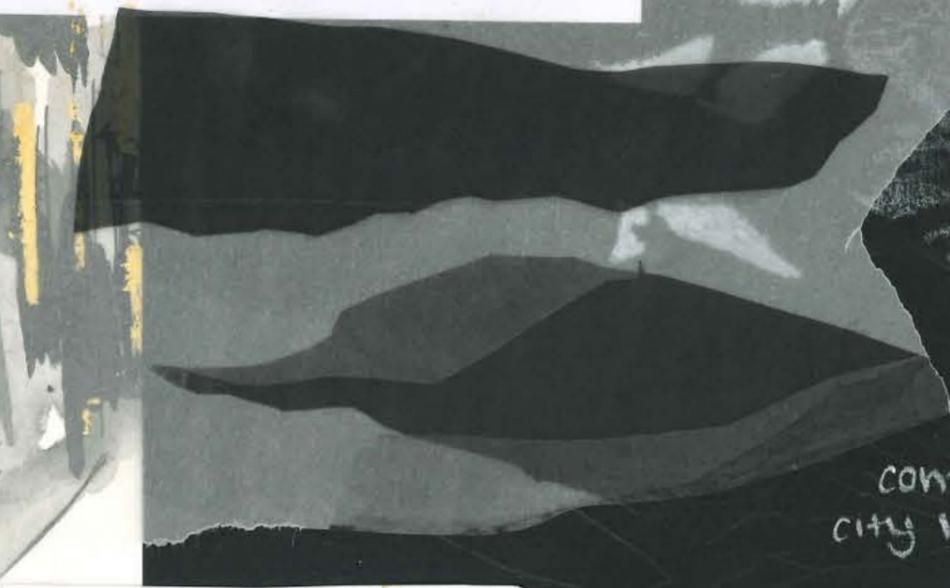
- Fluidity and change.
- Water is inherently unpredictable. The pigment flows, blends, and shifts on paper.
- It symbolises change, adaptability and impermanence - like emotions, memories, and nostalgia.



artist models.
- watercolour scenes.



artist model
← layering and overlapping shapes to create mountains



mountains clarify the contrast between country and city life RURAL VS URBAN

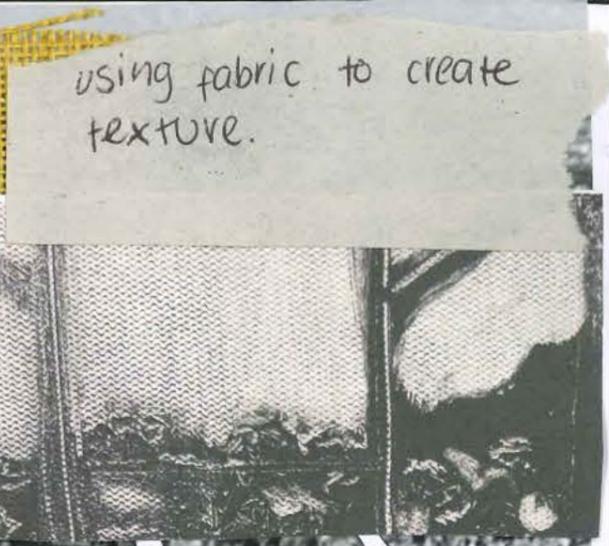
mountains, they symbolise not only the rural, farm part of me, but so much more than that. Mountains represent difficulties or hardships that must be overcome. 'climbing a mountain' represents struggle, perseverance, and effort. This speaks close to me and fits ~~the~~ my difficulties of moving away from home.

↓ layering using transfer-paper.
creates the mountain ranges but keeps the subtle, transparency.
used a lot throughout my works.



MAPPING

artist model.
map poster
(we actually have this at home)

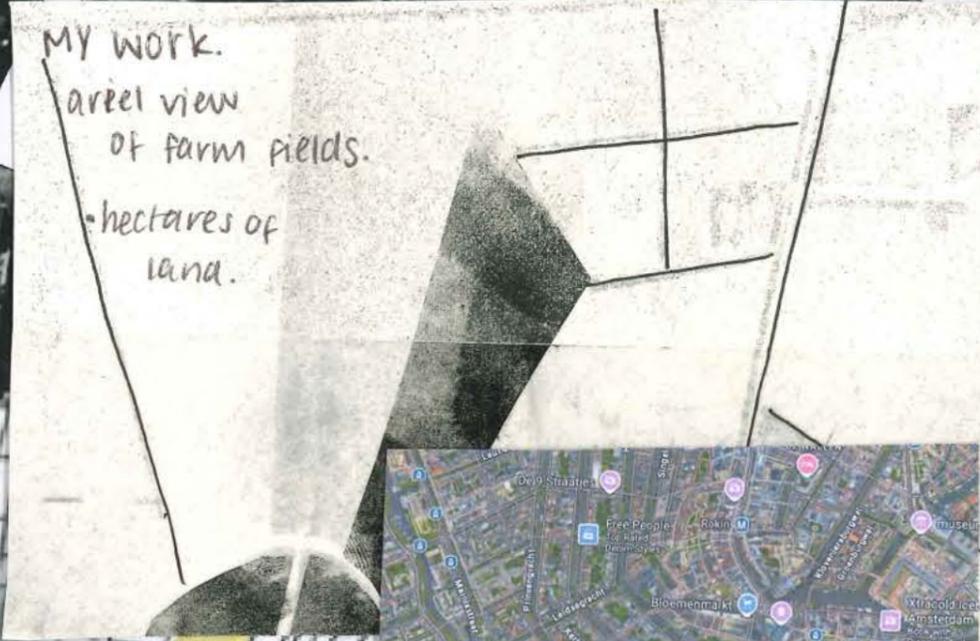


using fabric to create texture.

arealerial drawings of mountain range.



[birds eye view]
The birds eye views in my prints are to show and represent the bigger picture. it shows how home is more than just a house



My work.
areal view of farm fields.
-hectares of land.

gold leaf
↓ ↓ ↓

gold symbolises so many important things. Value and purity, often associated with enduring worth, abundance and power. The overall significance gold carries is something i want to evoke in my work. Gold is almost used as a highlighter through-out my prints. It sparks light in the old, nostalgic memories and environment of my childhood home. It is used to 'enlighten' the fact that this place is left, almost abandoned by me.



→ birds eye view
→ writing (Labels)
→ small / tiny details.

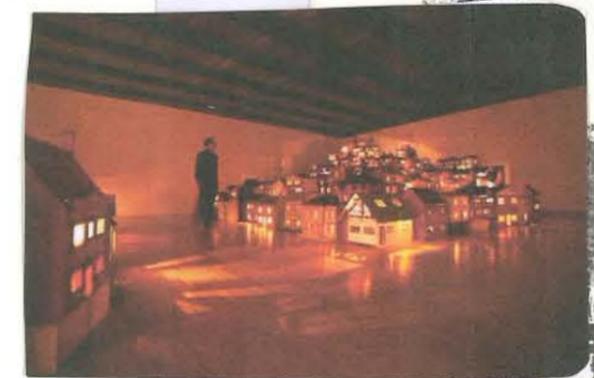
Artist models
- mapping
- pinpointing
- blocks and streets.

EXTENSION!



My work.

3D installation / model of Amsterdam streets. I would extend on the 3D idea and cut holes through doors and windows to put lights behind the buildings, creating my own Amsterdam.



artist models ↑

artist models

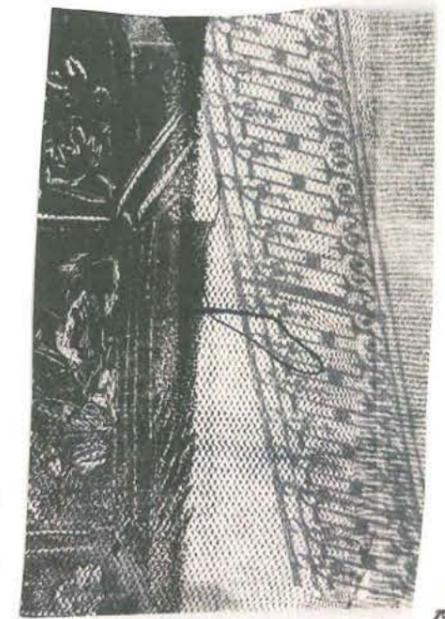
↑



↑

installations

artist models



my work

↑



FROM HERE:

If I had more time to extend my folio, I would want to explore different surfaces and textures rather than just printing paper. Textures like linen, canvas, maybe even rusty metal. Installations would help me to further combine the two worlds into one, and using these kinds of textures and fabrics would create a dreamy, subtle effect, much like the tracing paper had. The installations in the examples above show layers of imagery, colours, and materials. This layering could signify depth and atmosphere, as well as time, journey, and process (all very important aspects in my works). The installation could be hung on a wall. I could have it hung up on a shed in Sheffield on farm to show a strong contrast.

my work



Scholarship

Subject: Visual Arts – Printmaking

Standard: 93309

Total Score: 16

Marker commentary

The premise of this Scholarship Printmaking portfolio investigates concepts of belonging and identity through the central inquiry, “Where is my home?”. The Portfolio and workbook examine places of personal and formative experiences shaped by time spent in contrasting environments. The candidate grows up with a Dutch mother and Kiwi father in the central city in Amsterdam and later moves, at the age of ten, to a remote rural town in Canterbury. This geographical and cultural shift forms the conceptual foundation of the portfolio, informing subject matter and process-based decision-making.

The workbook provides insight into the emotional and cultural complexities of this transition, including sadness around leaving friends and whānau, the challenge of learning a new language, and the adjustment to a slower pace of life in Aotearoa. These experiences are examined through visual experimentation and written reflection. The artworks respond to specific sites and memories, considering how place contributes to identity formation. This inquiry is strengthened through reflections on ambiguity around belonging, including the annotation, “When I’m over there, New Zealand feels like home, and when I’m here, Europe seems like home.” This tension becomes a recurring conceptual thread across the portfolio.

Initial works on Panel 1 employ high-contrast observational drawing to record places of significance. The candidate uses controlled mark-making to depict architectural forms and landscapes from past and present homes. A range of drawing and printmaking processes, including white pencil on black paper, monoprint, photo transfer, and collagraph, is used with technical fluency and purposeful selection. The inclusion of a large A1 mixed-media work, documented photographically, shows an intention to expand beyond conventional Portfolio formats.

As the portfolio progresses, perspective and viewpoint are increasingly manipulated to extend the inquiry through layering. Prints incorporate maps, architectural motifs and the canals of Amsterdam, combined with aerial views of hills, paddocks and peony fields from Sheffield. The peony flower operates as a metaphor for personal development and resilience, signalling the candidate’s growth as they navigate feelings connected to dislocation and disconnection. Through Panel 2, previously distinct worlds begin to merge and weave together.

The workbook demonstrates sustained inquiry and critical engagement with process. It contains the candidate’s own photography, layered photograms, drawings on New Zealand and Netherlands passport pages, collages, colour studies and extensive print trials using solar plates, monoprints, collagraphs, pronto prints, transfers and drypoint. Processes are not approached superficially but are revisited, combined and refined. This iterative approach shows an understanding of how making informs thinking, with each experiment contributing to decisions evident in subsequent works. The practice is driven by inquiry, analysis and reflection, resulting in a substantial and cohesive body of work.

Artist references are integrated meaningfully across both sites of evidence, informing conceptual approaches and supporting shifts into new pictorial directions. The use of gold leaf, inspired by the monogram on the Netherlands passport, is particularly effective. The

candidate uses colour symbolically to add light and signify connections to place, aligning conceptually with the philosophy underpinning kintsugi repair, where gold is used to highlight breaks. These connections reinforce the overarching inquiry into identity and belonging.

On Panel 3, the works shift into more abstract and integrated compositions constructed through layered processes. Elements from both countries interweave: organic forms of foothills and mountains merge with canal bridges, architectural structures and pedestrian or cycle crossings. Peonies cross over maps, while aerial views of farmland layer over and under former homes in Amsterdam and France. Subtle tonal shifts construct dreamlike spaces where forms dissolve and re-emerge, suggesting the fluid nature of memory and identity. Material and technical decisions, including printed cardboard forms, collagraphs, flooded and bleeding transfers, stencils and translucent layers of tracing paper, are purposeful and conceptually aligned, supporting meaning across the Panel. These works bring together the contrasting urban and rural environments in a cohesive manner.

Progression of ideas, lines of thinking, decision-making and pictorial shifts is evident across the portfolio, demonstrating sustained inquiry, refinement and critical development. The final pages of the workbook show further extension, including a three-dimensional work, a layered photogram and proposals for installation-based outcomes that expand the investigation into notions of layering, transparency and opacity. These directions support further exploration of the concept in depth and range.

Overall, a key strength of this portfolio lies in the thorough investigation of processes and the fluent synthesis of varied media. The Portfolio and workbook together present a cohesive and resolved body of work that demonstrates a sophisticated understanding of printmaking practice and a personal, critically engaged inquiry into identity, place and belonging.