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Scholarship printmaking exemplars - 2014

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Outstanding Scholarship

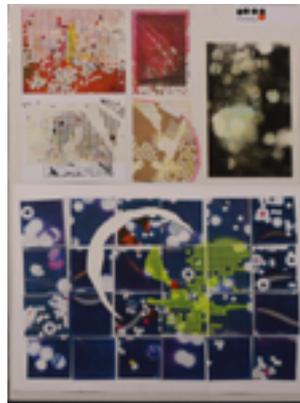
(click icon images to see a large version in a new window)



Panel 1 (JPG,
873KB)



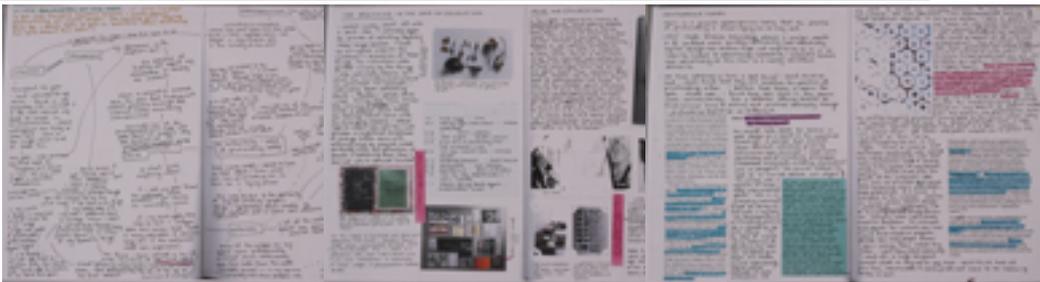
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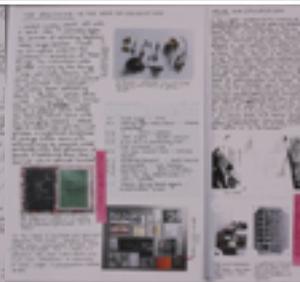
Panel 3 (JPG,
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[Entire Folio \(JPG, 2.4MB\)](#)

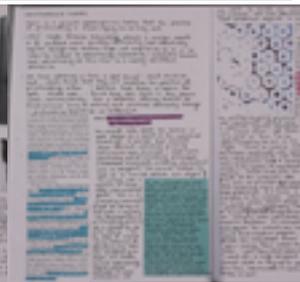
Sample Workbook pages



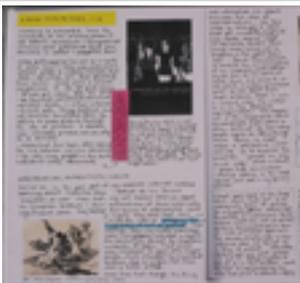
Sample page 1
(JPG, 3MB)



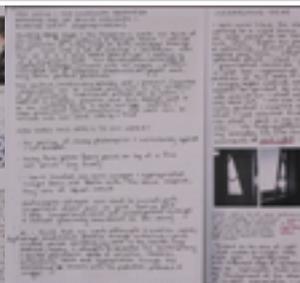
Sample page 2
(JPG, 3.1MB)



Sample page 3
(JPG, 3.2MB)

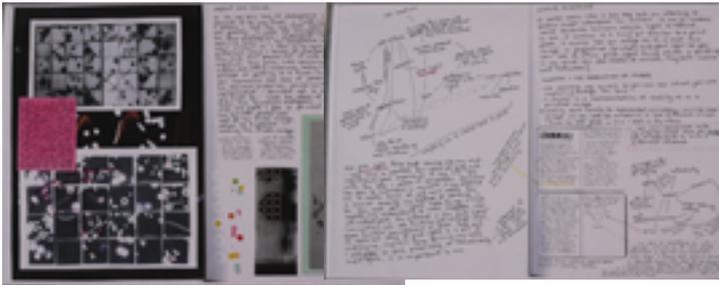


Sample page 4
(JPG, 3.1MB)



Sample page 6
(JPG, 2.7MB)

[Sample page 5](#)
(JPG, 2.9MB)



[Sample page 7](#)
(JPG, 2.7MB)

[Sample page 8](#)
(JPG, 2.7MB)

This Outstanding Scholarship Printmaking submission presented an ambitious foray into the authenticity and value of printmaking today. The candidate engaged in an intelligent examination focused on ways of seeing and perception related to systems of value and ideas of authenticity, using a vast array of print methods and technologies to unpack these ideas. Underpinning the enquiry is a constant questioning of the role of printmaking in relation to the construction of an image, which positions this as a lateral proposition that is constantly thinking, looking and testing.

Ideas of collecting are used in part as subject matter and as a tool to produce images. This creates a multi-layered conceptual element that acts as a guide to reading the works on the folio. Sub concepts run parallel to one another and are treated in a fluid responsive manner; these are collection, obsession, authenticity, value and appropriation, all of which are utilised as concept and method. The candidate approaches these concepts by considering how the production processes of images can affect the way an image comes into existence. Therefore being open to how a collection might form, how that collection might create a pattern and then, how that pattern might be reproduced is of interest in the making and creation of an image. The images presented on the folio are an outcome of this investigation—a series of ‘processed’ images.

The folio work is highly experimental and exploratory throughout whilst still achieving well synthesised and beautifully executed works. The candidate consistently engages in rigorous analysis and critical evaluation, which effectively contributes to the ambition in evidence in the workbook and in the presented works. They question their own ideas, but also their actual work - there is an internal enquiry operating alongside the external dialogue.

Innovative print processes are employed throughout with technical expertise. Handcrafted, technological and photographic processes expand the conversation to create a breadth and depth to the work. The relentless application of print technologies, old and new, deliberate and improvisational, all enable fluid and unintentional processes to occur that embody concepts of chance and transformation.

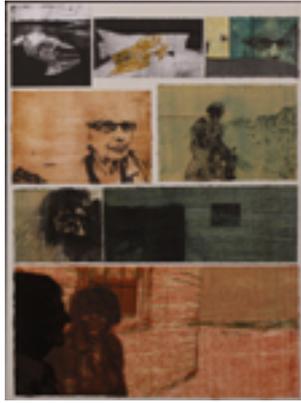
Overall, this is an outstanding body of work that operates at a very high level and is academically rigorous and innovative in all aspects of its development and resolution.

Scholarship

(click icon images to see a large version in a new window)



Panel 1 (JPG,
814KB)



Panel 2 (JPG,
909KB)



Panel 3 (JPG,
842KB)

Entire Folio (JPG, 2.5MB)

Sample Workbook pages



Sample page 1
(JPG, 3.1MB)



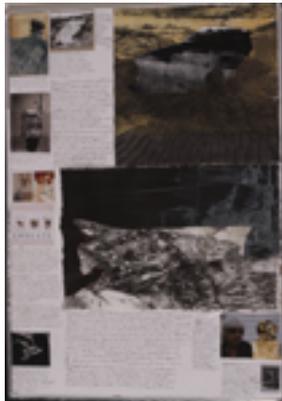
Sample page 2
(JPG, 2.8MB)



Sample page 3
(JPG, 3.1MB)



Sample page 4
(JPG, 3.1MB)



Sample page 5
(JPG, 3.5MB)



Sample page 6
(JPG, 3MB)



Sample page 7
(JPG, 3.2MB)



Sample page 8
(JPG, 3MB)

This Scholarship Printmaking submission presented a body of work that focused on the essence and changing state of an isolated coastal community. Drawing upon the candidate's own home environment and their everyday life, this is a moving and poignant exploration of the lives of the people that belong there and how an image can communicate a sense of place and home.

An image of an older local woman is used to set the scene and to act as a signifier of a community that is slowly eroding and disappearing. The image of a car wreck is also employed as a metaphor for the land's colonial imprint on the everchanging landscape and perhaps in itself, of time past. Together these two key motifs are located in a floating picture plane, a landscape that is vast, open and raw.

The drypoints utilise a severe cross-hatch that sets up a sharp textual rustic quality to the imagery. The drawing sensibility also has high ridges and sharp contrast. The mergence of these applications with other print methods of lithography and relief roll techniques create rich and dynamic image making process. Monoprinted backgrounds of cracked paint on wood provide textural surfaces that associate to the subject and site, and reflect something of the story being told. All of this is matched by a colour palette that is evocative, atmospheric and reminiscent of natural environs.

The shapes of the car wrecks are used as a framing device and as a kind of mapping device. They represent the objects they are (buried in the sand to try and support the land from eroding, which in itself is an interesting idea) but also as objects that no longer have the function or role they once held. The 'frames' and grids within compositions operate in a similar way, they become abstract windows to different print layers and signal reference to other time zones and past memories.

The workbook contains evidence of parallel practice, other explorations undertaken using collage and strong photographic research. Literary reference is made to New Zealand poets such as Denis Glover and James K. Baxter. Artistic reference includes Goldie, Anne Noble, Stanley Palmer, Colin McCahon and Kiki Smith. These contexts contribute to the richness of the dialogue and to some extent further narrate the lives of the characters in the imagery.