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Level 3 Visual Arts 2024

91456 Produce a systematic body of work that integrates conventions and regenerates ideas within painting practice

EXEMPLAR

Excellence

TOTAL E



Excellence

Subject: Visual Arts – Painting

Standard: 91456

Marker commentary

Hei tauira o te Kairangi, ka kitea i te tāpaetanga kōrero nei he taunakitanga o te tauira e manawa ū ana ki tētahi hōtaka whaihua, ki tētahi hōtaka matawhaiaro. Ka whanake haere te marohi e huhua ake ai ngā whakaaro ki ngā pikitia e hāngai pū ana ki te kaupapa i te āhua o ngā tukanga me ngā tikanga peita i whāia ka kitea te māramatanga i tētahi rerehua whaiwhakaaro, tētahi rerehua whakamatua hoki. Ka whakapakarihia ā-raupapatia ngā mahi toi i te tauira e whakawhanake ana i ōna anō pūkenga i tāna momo toi kia hua mai ētahi kohinga mahi peita e matatau ana, e pūkare ana, e whai tikanga ana hoki.

Ko te Ahi-kā-roa he kaupapa ka taea e te tauira kia eke i ngā taumata nā ōna wheako i taua ao. Nā te whakapapa ki whenua me ngā pūrakau he ahurea kua puta kai tua o te kiri. He motuhake te taiao tonu o Aotearoa e tika katoa ana kia mātaihia. He tokomaha tonu ngā ringatoi matatau hei whakaarotanga mā te tauira. Ko Hiria Anderson rāua ko Kelcy Taratoa ētahi tauira pai. Ko John Walsh rātou ko James Ormsby, ko Tame Iti ētahi atu ringatoi e hāngai ana ki tēnei marohi. Ka āta whakapuakina e tēnei tauira tōna whakapapa ki te whenua, mā te whakaatu i te noho o te marae hei tohu āhuru mō te hapori me ngā pūrākau hei tūhonotanga hoki ki te wāhi ngaro.

Tīmata aī te papa tuatahi i ngā whakaatanga whakaahua motuhenga taiea o ngā whare i ngā momo tirohanga o te wāhi e karapoti nei i te tauira, e kitea ai te pānga o te tūrama māhehe me te hākoritanga o te marae, nā reira ka toko ake te tūhonotanga ki te wāhi ngaro me te piringa mai o ngā tīpuna. Ka tau te atarangi ngangahu i te kaha whitinga o te rā, māna ka ārahi i ngā whatu ki te whatitoka o te wharenuī. Ka hua mai i te rama te tūtakitanga o te poropango o te pō, ā, mā te mahana o te atatū e whakamārama i te waka i roto, i waho hoki i tōna wharau. Ka whakaata / whakaahua ngā tānga nei i ngā kōrero e pā ana ki te pō me te ao mārama, ka tuhura i ngā hononga i waenga i te ao kikokiko me te ao wairua mai i te tirohanga ki te wā me te wāhi.

Ko ētahi atu tānga i te papa tuatahi e whakamārama ana i te hirahira o te āpiti atu i te whakaaro hohonu ki te tāpaetanga, ā, ko te marae hei tohu matua e hāngai ana ki te hauora o te hapū. He tohu ēnei mahi toi o te timatanga whakahirahira, e whakaatua ana i te tokorua kaumātua e whanga ana i te waharoa mō te kaikaranga. He tūrangā hiranganui tō te kaikaranga, arā, te ki mihi ngā mate, te tuitui hoki i ngā ope e rua mā ngā kōrero tuku iho kai waenga i a rātou. Kai ngā mahi whai muri i te horopaki nei ka aweawe ngā whakaaro kia whakanui te huinga kahurangi i te aronga Māori. Ko ngā kaumātua ki te korowai āwheo e tohu ana i te huringa o te oranga o te tangata ki te ao wairua. Ko rāua ērā e takahi ana i te pā hukahuka o te awa ki Te Reinga me ngā āhutatanga maha ki ngā atua e tautoko ana i a rāua.

I te papa tuarua ka mau te tauira ki te hononga matua i waenga i te wharenuī me te wāhi ngaro, ka whakaatu hoki i ngā tūtohu whenua e hāngai ana ki tōna pepeha. I te mārire o te whakaaro ki te horahanga pikitia ko te awa tērā ka ārahi i te titiro ki te pae o te rangi, ka wāhi rānei i te aroaro ki tētahi hanga papatahi kia hua mai ai ko te matauri o te waka. Nā te āhua o te āta tā me te ahuahunga o te paparanga ka kitea ētahi āhutatanga o ngā huarahi mahi peita o mua hei whakaatu i te hanga o te whenua i Aotearoa. E hāngai pū ana ngā tohu i te onamata ki te wātū nā ngā tīpuna e mātaki ana i te matauri o ā rātou mokopuna kai te marae o te wharenuī.

Ko te kauwahi i ngā mahi nui (whaahua me te whakamahuki) kua whakatauirā mai i te whakaaro whānui i te kōpiri o akoranga kia auaha ake ngā tuku ki taumata kē. Ko te kōwhiringa tae me te āta tito e mārohi ana i Te Reinga, taua wahi ka whakawhiti rātou ki Paerau. Haere tonu ana ko ngā mahi nui kai pae toru kua āta whakaarohia ngā tipuna hei kaitiaki o te whenua. I koinei kua āta tāngia ki te peita ngā maunga; tō rātou awa e kōpikopiko ana ki te pae tawhiti.

He māmā te kite e ngākau ū ana te tauira tōhona kaha kia puawai ōnā whakaaro o tōna kaupapa. Kua whakatinanahia tōna ū ki te puawai tōna ake tāera i te rangahau; he pakeke anō te whakataunga a ngā mahi ki te ringa auaha nei.

This submission provides evidence of a high level of student engagement in a programme of study that is in-depth and personal. The proposition develops and expands a range of pictorial ideas within a well-defined theme. Painting processes and techniques show understanding within a considered and controlled aesthetic and artworks are built upon sequentially as the candidate develops skill within their mode of work which culminates in a fluent, evocative, and meaningful body of paintings.

Ahi-kā-roa is a theme that students can readily access within their lived experience. Considering the longstanding ancestral links to land and the associated narratives is central to developing a sense of self. Our immediate environment is distinctly unique to Aotearoa New Zealand and is absolutely worthy of study. There are a number of excellent New Zealand artists for students in urban areas to consider: Hiria Anderson and Kelcy Taratoa are two such examples. In this proposition, John Walsh, James Ormsby, and Tame Iti are naturally suited to the narrative. This candidate clearly articulates their whakapapa to land using the marae as a beacon for the community, and pūrakau that acknowledges their spiritual connection.

Panel 1 begins with detailed, photorealistic representations of buildings from varied viewpoints around the candidate's surroundings, where subtle lighting informs and animates the sacred spaces of a marae, evoking spiritual connection and ancestral presence. Strong, directional sunlight casts crisp shadows and leads the eye around the entrance to the whareniui. Artificial light creates a welcoming counterpoint to the indigo of the night sky and warm "golden hour" light illuminates the waka inside and outside of its structure. These compositions reflect stories connected to te pō and te ao mārama, exploring the relationship between the living and those who have passed through the lens of time and space.

Further works on Panel 1 are a step in adding deeper significance to the submission with the marae serving as a central element, symbolising its holistic role within the community. These artworks mark a meaningful beginning, showing an elderly couple waiting at the waharoa for the kaikaranga to begin the pōwhiri. The kaikaranga serves as a pivotal female position to mourn the past and connect the histories of both groups. In the context of subsequent compositions, this paves the way for exploring the journey of the deceased from a Māori worldview. The elderly couple, haloed and wrapped in korowai, represent this passage of life as they both move through space and time in compositions rich with references to atua Māori and their roles in this journey.

In Panel 2, the candidate maintains the pivotal connection between whareniui and the spiritual realm, providing specific viewpoints in the whenua linked to pepeha. Careful consideration of pictorial space uses the awa to direct the eye towards the horizon, or to break the foreground into a flattened plane on which to place a silhouetted waka. Subtle application and treatment of the surface is suggestive of early approaches in depicting the New Zealand landscape in painting. The symbolism in the works is well understood and clearly relates the links between past and present as tipuna look upon silhouettes of children who are in front of a shimmering whareniui central in the composition.

Inclusion of larger works (photographed and annotated) are an indication of purposeful development by the candidate to escape the constraints of the portfolio board to create more significant works. The deliberate shift in palette and structure suggests Te Reinga, the place where the wairua of the departed reside. Further larger works on Panel 3 thoughtfully consider tīpuna as kaitaki, guardians of the landscape, looking towards the sensitively and carefully rendered maunga; their awa winding towards the horizon.

It is evident that this candidate has invested considerable time in developing understanding of their subject as well as perfecting their approach. There is substantial evidence of personal engagement towards developing an individual style within the study; the artworks are produced with a mature and thoughtful hand.