



ILAM

INFORMATION PACK
FOR NEW APPLICANTS

ILAM SCHOOL OF FINE ARTS
UNIVERSITY OF CANTERBURY

Overview

Thank you for your interest in the Bachelor of Fine Arts (BFA) programme at the University of Canterbury Te Whare Wānanga o Waitaha. To apply, please **complete the following by 15 November**.

1. **Pre-enrol your details on MyUC** <https://myuc.canterbury.ac.nz/login>
2. **Complete the online** [Application form](#) (see opposite page for example)
3. **Letter of introduction**
4. **Artist's statement**
5. **Portfolio**

We encourage you to go through the following details carefully, and to engage with the information available on our [website](#) or [Instagram](#) before applying. If you have any further questions, contact the Fine Arts Administrator on **03 369 2634** or creativeartsadmin@canterbury.ac.nz. You can also visit the Ilam School of Fine Arts Campus at The University of Canterbury. We recommend contacting us in advance, particularly if you would like to arrange a tour. We look forward to receiving your application.

School of Fine Arts

Application for Fine Arts Intermediate course

To apply for admission into the Fine Arts Intermediate course you must complete this application form and return it to the School of Fine Arts Administrator by **15 November** and also Apply to Enrol at the University of Canterbury. This application form should be submitted alongside a Letter of Introduction and portfolio as outlined on our website and the accompanying form.

Family name (name you qualified for admission under):

First name(s):

Date of birth:

Address:

Telephone number(s):

Email:

Permanent home address (if different from above):

Last school or institution attended:

Have you ever previously been a University of Canterbury student? ☐ Yes ☐ No

Are you a New Zealand resident? ☐ Yes ☐ No

Have you already sat Bursary Practical Art or NCEA Level 3 Visual Art Examinations? ☐ Yes ☐ No
(if yes, please fill complete details below)

Do you intend on sitting the NCEA Level 3 Visual Art Examinations this year? ☐ Yes ☐ No

Subjects:

University Entrance Qualifications

Are you currently sitting NCEA Level 3? ☐ Yes ☐ No

Please list your highest qualifications at the time of this application. This may include internal examinations.

Subject	Mark(s)	Year

Further Information (Compulsory)

If you have previously been enrolled at another tertiary institution, please attach an original academic transcript.

I hereby declare the information on this form to be true and correct in every particular and that no information which would have a material bearing on the application has been withheld.

Signature Date

Complete this application form and return it to the School of Fine Arts Administrator either at the Fine Arts Reception, via post at University of Canterbury, Private Bag 4800, Christchurch, 8140, or via email at creativeartsadmin@canterbury.ac.nz by **15 November**.

Applicants should expect to be advised of acceptance by the end of November. On a case by case basis, we may accept late applications. Please contact the School of Fine Arts Administrator at creativeartsadmin@canterbury.ac.nz.

3. Letter of introduction: ½ page recommended, no more than 1 page A4

We'd like to know more about you and why you want to study with us. Choosing to apply for art school already shows us that you have a passion for art, so we recommend addressing some of the following questions **in your own words**. You don't need to answer them all, but key questions are marked in **bold**:

- **Who are you and where are you from?**
- Tell us something special about your hometown, or a place you are connected to.
- Tell us a story about an artwork you experienced when you were younger.
- **Tell us about an early experience that made you want to become an artist.**
- **What are some of your interests other than art-making?**
- **What excites you about studying Fine Arts at Ilam, specifically?**
- Are there any lecturers or students at Ilam you are interested in learning from?
- Briefly describe any achievements or awards.
- **Why choose Ōtautahi Christchurch as a place to live, learn, connect and create?**
- Describe something you have read that made an impression on you.
- Tell us a wildcard fact about yourself.
- What do you hope to gain from this degree?

4. Artist's Statement: ½ page recommended, no more than 1 page A4

An artist statement is a written explanation about your artistic practice, and an understanding of the ideas, influences and motivations behind it. It should demonstrate your ability to express how and why you create, and what you are trying to say through your work. We recommend addressing some of the following questions **in your own words**. You don't need to answer them all, but key questions are marked in **bold**:

- **What materials are you drawn to make with?**
- **Tell us a story about the subject of your work, and why you have chosen it.**
- How does whakapapa inform your art practice?
- Tell us about something you learned from an influential artist, and how you responded.
- **What do you enjoy learning about? And does this interest extend to your art practice?**
- **Describe something you have read, watched or heard that has guided your art making.**
- Have you ever created art about something you care about (good or bad)? Tell us about it.
- **Are there some common kaupapa or themes present in your work? What are they and how have you explored them?**
- What excites you about making art?
- What potential do you see for the artworks and ideas presented here to be developed further?

5. Portfolio: 12 pages A4 or A3

The portfolio contains images of your art practice and must be **12 pages** in total, divided in two parts: **Artworks** (6 pages) and **Methodology** (6 pages). This is your opportunity to demonstrate your competency and ability, as well as your methods and process – *how* you arrived at the final artworks. The following examples are from previous applicants' portfolios, and include tips for your portfolio submission.

5a) Artworks: 6 pages

These are finished artworks – ensure you include your best work. We realise it is often impractical to provide us with originals, so for this reason we suggest that you photograph or scan your works, presenting them as full colour prints or digital images.

5b) Methodology: 6 pages

We value your methodology (**workbook pages**) as much as the finished artwork. These pages should evidence your methods and process and will likely come from a workbook or journal. These could include experimentation, exploration, ideas, research, reflection, or documentation. Ideally, these will relate to the artworks included in the previous section of your portfolio.

5a) Portfolio examples: **Artworks**

The following examples are from previous applicants. We hope they help you to decide on what to include in your portfolio. Below are some tips:

- 6 x pages only
- Include finished artworks
- Ensure you present your best work
- Single or multiple artworks can be included on each portfolio page
- You can present either a range of artworks (different themes and/or mediums), or a more focussed selection
- Moving-image works can be included as still frames
- Brief titles or descriptions can be helpful
- We realise it is often impractical to provide us with originals, so for this reason we suggest that you photograph or scan your works, presenting them as full colour reprints or digital images.

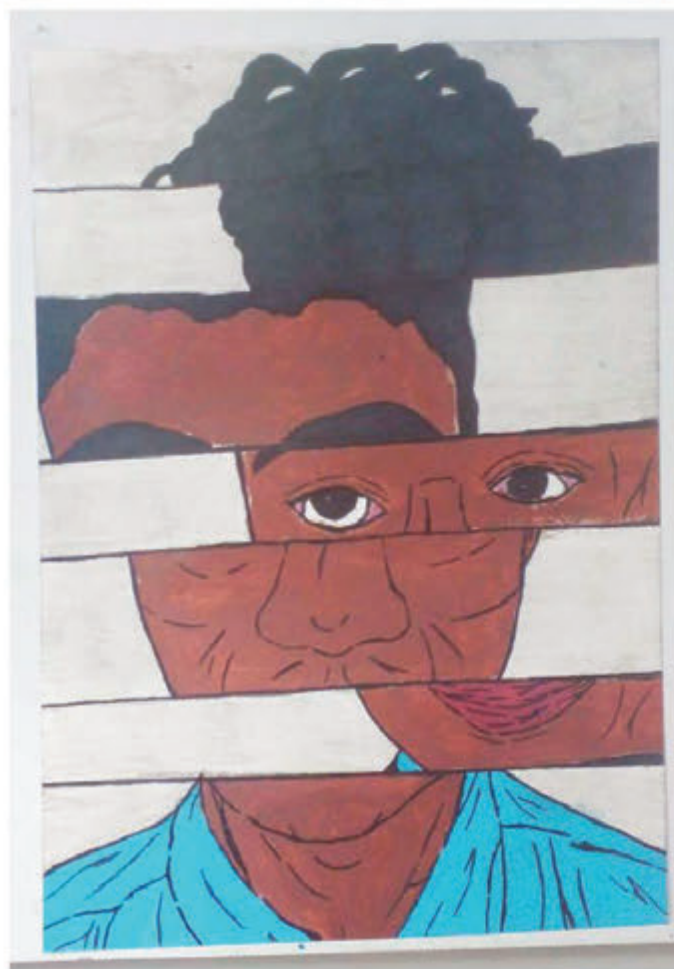
A WOMAN'S
WORK
IS NEVER
DONE

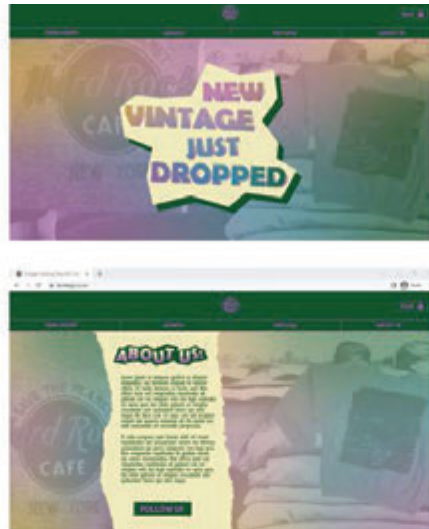


FRESH & CHEAP





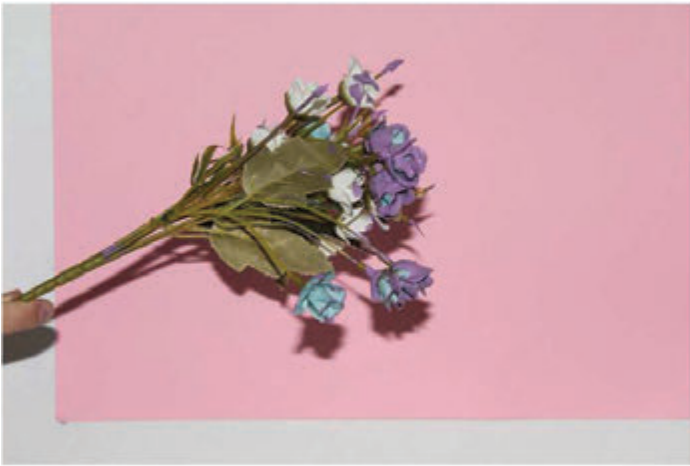




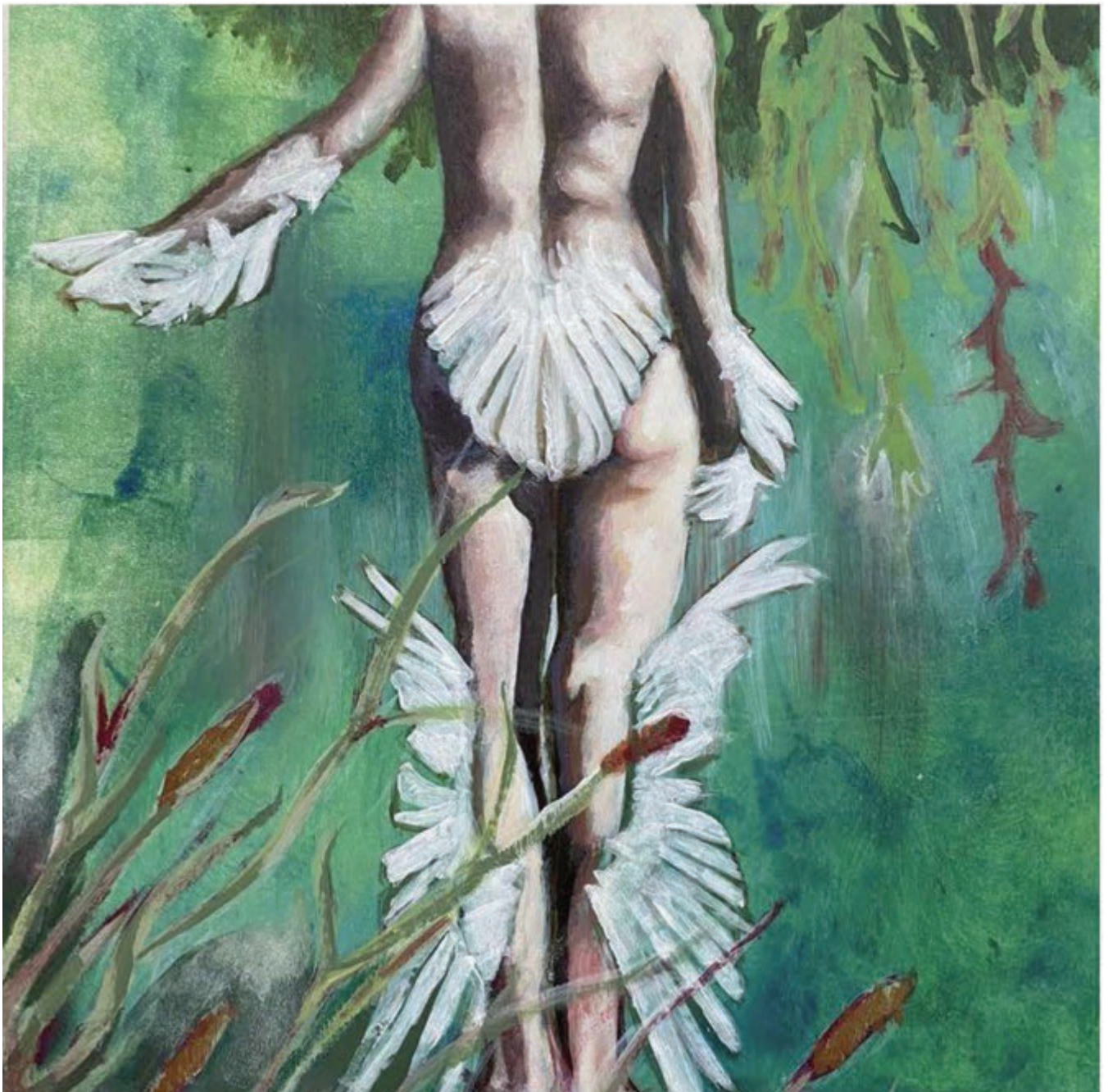


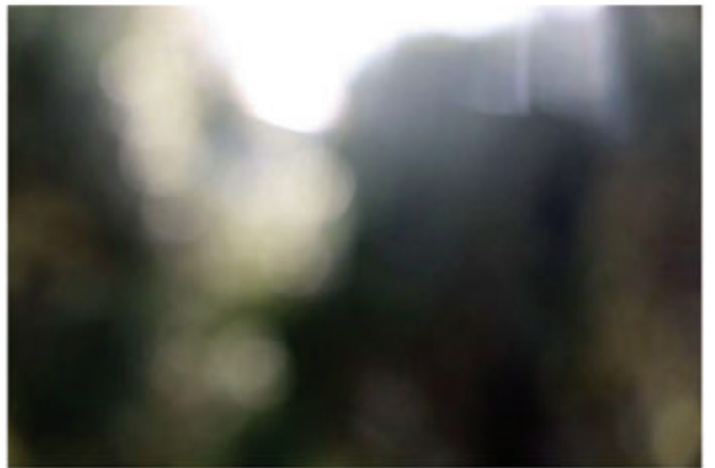
*E rere kau mai te awa nui
nei. Mai i te kahui Maunga ki
Tangaroa. Ko au te awa, Ko te
awa ko au*

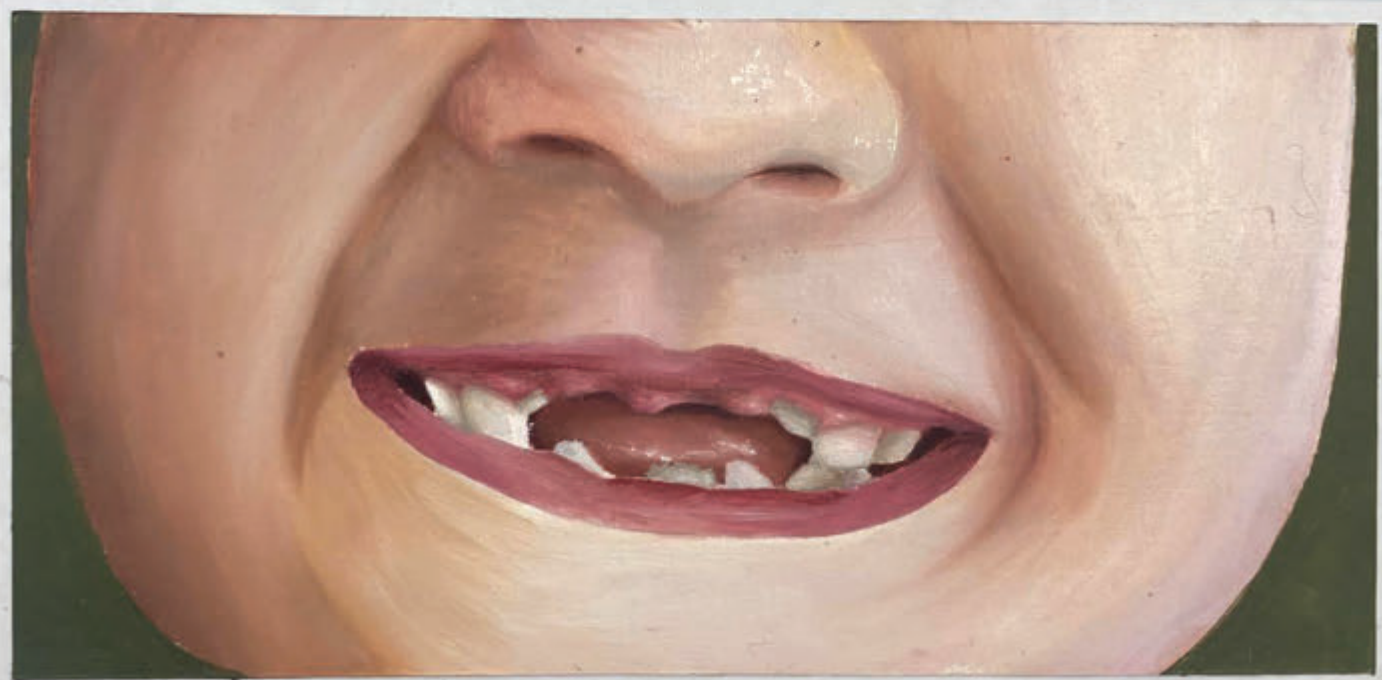










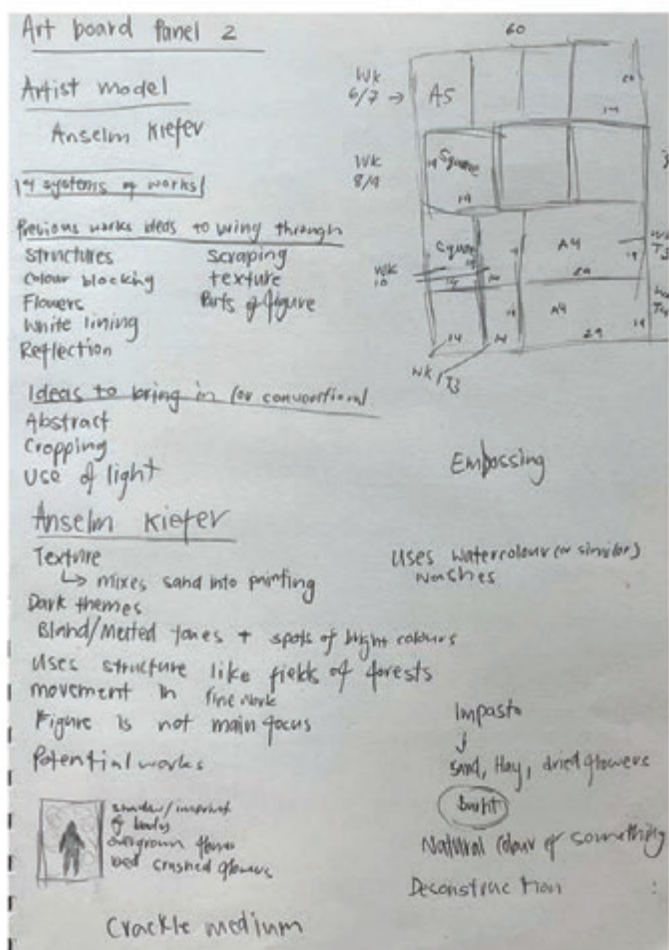
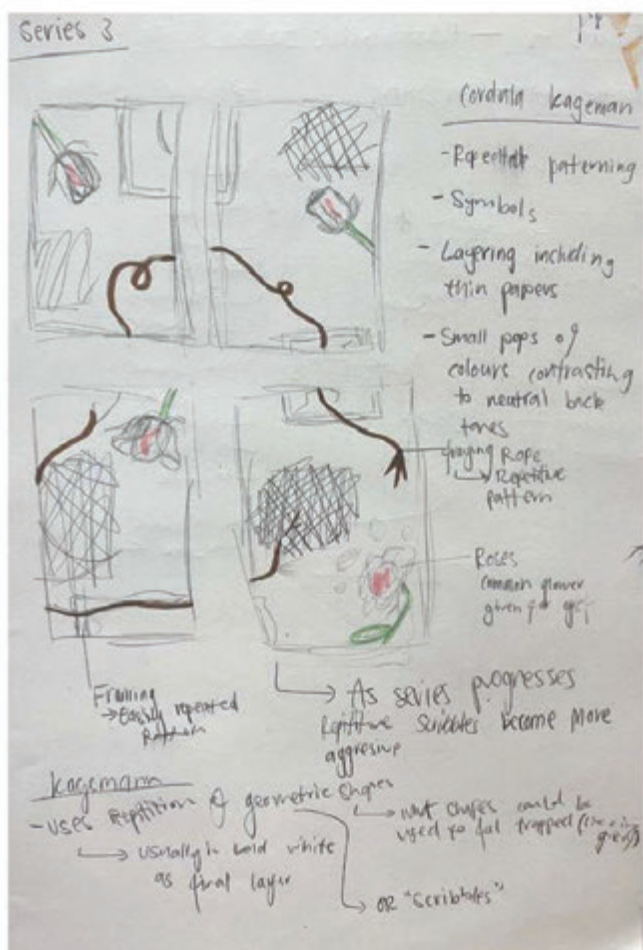
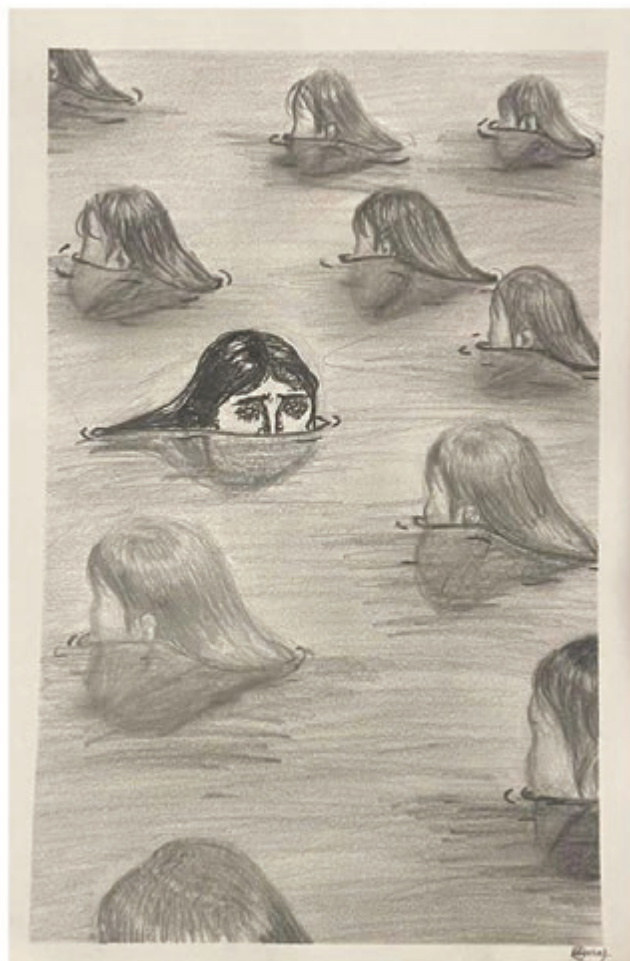
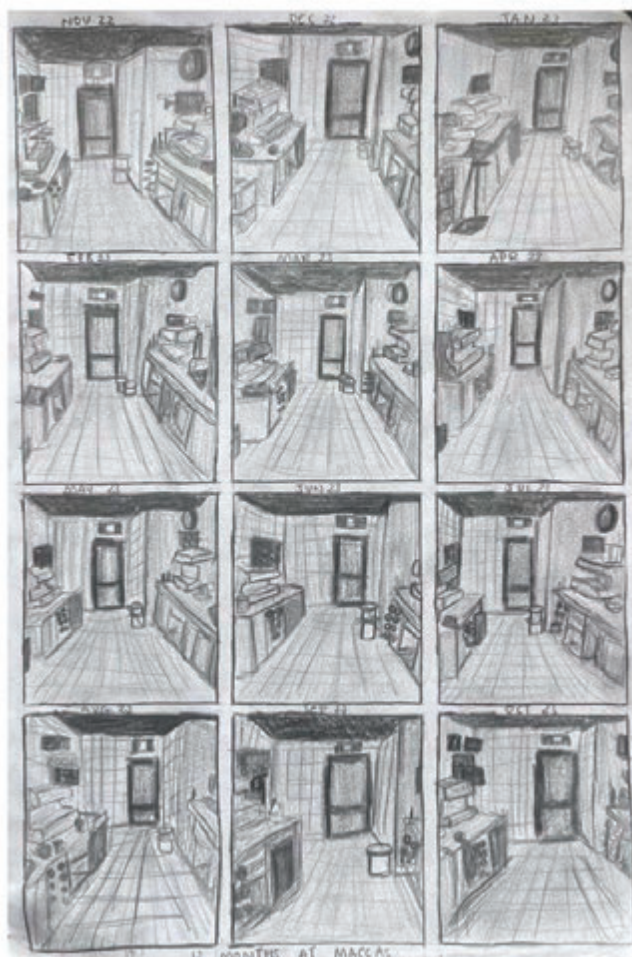




5b) Portfolio examples: **Methodology (workbook pages)**

The following examples are from previous applicants. We hope they help you to decide on what to include in your portfolio. Below are some tips:

- 6 x pages only
- These should evidence your methodology (methods and process), or in other words, *how* you arrived at the finished artworks
- Single or multiple workbook pages/images can be included on each portfolio page
- Workbook or journal pages are recommended and could include: preliminary ideas or sketches, mind maps, research notes, documentation, written personal reflections, work-in-progress, tests and experiments, or a combination of the above.
- These pages could include: experimentation, exploration, ideas, research, reflection or documentation as part of your development.
- These are not expected to be neat and tidy
- Ideally, these will relate to the artworks included in the previous section of your portfolio



Bernadette O'Sullivan

1995-

Toronto, Canada

not many highlights or shadows, flat

Bed. (2014)



asymmetrical

red feet soles
are focus point
- they are in the
center and an eye-
catching colour.

mattress
appears
quite
flat.

very bright

texture on
foreground is quite smooth
and consistent.

oil on canvas

- almost monochrome.
- contrast of dark red against
cream.
- warm, pink hue & colour
palette
- darkness of reddish soles
next to pale skin provides
contrast
- quite muted shadows on
mattress, not very contrasted.

Frostbite. (2016)



background and
dress are very
similar colours.

subject matter = ▽

frostbitten
legs are
very eye-catching
as they are
unexpected
and contrast
the light background.

oil on canvas

colour gradually
darkens the
further down you go.

- stylistically / purposefully not
super detailed.

- harsh, sudden lines

- blue hue w/ some
purples

- smooth, even texture.

the blue light adds to the
hospital / illness feel.

Establishing Ideas and Inspirations

Western films have had a significant impact on my perspective of the world, helping me to find my identity, freedom, and a new outlook on the world through the many different ideas that they express. Westerns have many themes that inspire their audiences, and one thing that has inspired me to paint them is the relationship they have between people, animals and nature. Directors like Sergio Leone inspire artists to capture memories of their films on canvas expressing a natural appreciation of both the beauty of these films as well as the awe inspiring spectacle that they possess which has affected the hearts of millions.

While the history of the Wild West belongs to the United States, the influence of western films spread worldwide, having a particular popularity in Europe, where Italian directors popularized the spaghetti Western subgenre in the 1960s. Films such as *Fistful of Dollars* (1964) and *The Good, the Bad, and the Ugly* (1966) were known for their gritty, stylized approach, featuring morally ambiguous characters and intense action scenes. The themes of justice, revenge, and freedom gave these films international appeal, aiding the genre's success across Europe and the Americas as a worldwide cultural phenomenon.

During the process of my portfolio one technique I wanted to experiment with was the contrast between colour and monochromatic scenes. I decided to use saturation as a tool to compare the time between films, production and the media around them. Saturating and desaturating the many different scenes and time periods of my works allowed me to show ideas of film making and action in the moment through the colourisation of archival photos. This is evident in my first series which depicts a modern representation of Western media through the use of interactive entertainment.



My first series establishes the setting of the West using drawings and watercolours to create an aged look to them combined with the use of a limited colour palette. My main focus for this series is to create the world that westerns exist in by following a townscape as well as the close-ups of a cowboy. The use of black and white in contrast with hints of red will also form a part of my first series on panel three going back to the exploration of Western films through black and white cinema.

Artist Models

Will Rochfort

Will Rochfort is an oil painter who creates snapshots of moments in time, often focusing on the golden age of Hollywood. In a unique parallel to the film productions he often paints, Rochfort acts as his own director, creating entire sets for his paintings as well as using friends and family members as models for them. Rochfort's unique style of worldbuilding within his paintings allows him to create interesting narratives that feel real to the viewer, making it as if it is happening in front of them. Rochfort's works align closely with Contemporary Realism and Romantic Realism of the 20th century.



Christopher Orr

Christopher Orr is a Scottish painter known for creating atmospheric oil paintings, which depict figures and animals. His work draws inspiration from collections of archival photographs, along with extensive research through drawings and watercolour studies. Orr's paintings represent surreal worlds where figures are placed in otherworldly settings. Orr's paintings suggest a disconnection from time using the feeling of nostalgia along with historical photos to create themes of memory, isolation and the passage to time. Orr's artworks are often associated with Contemporary Surrealism and Romanticism.



Johannes Vermeer

Johannes Vermeer is a Dutch painter known for painting everyday life during the 17th century. Vermeer's works are known for scenes of domestic life where ordinary activities such as reading letters or playing music are transformed into moments of beauty. He is particularly known for his use of strong natural light as well as his ability to create depth and atmosphere through tone and colour. Vermeer's works represent a celebration of quiet everyday life showing off the beauty in everyday human experiences. Vermeer's works are best known for being associated with Dutch Baroque painting within the Dutch golden age.







Step one was cutting our wood into 2 blocks to start shaping and drilling holes. This was gonna create the body and lid for my Papahou

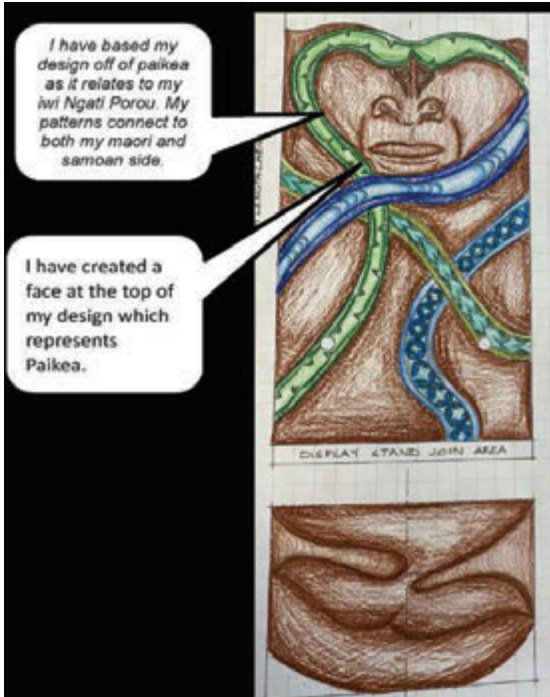


We kept the papahou shut while rounding and sanding the shape in order from stopping it look different if we were shape them differently



Matua showed us how to drill our holes just enough for the dowels to go in on each side to hold the lid shut.

These are the tools we used



I have 4 patterns running through my design. 2 of my designs being whakarei patterns representing my maori side and two of the patterns representing my samoan side

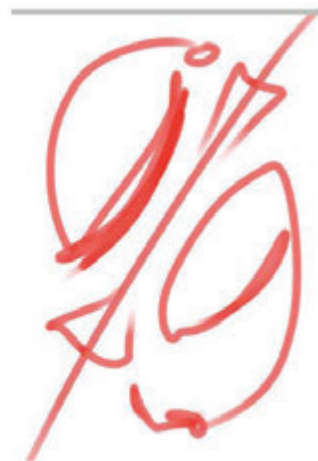
I have two patterns representing my Maori side and two patterns representing my Samoan side, one being unaunahi and one being taratara kai. The two patterns representing my samoan side are Tapa and the other pattern represents a spearhead. This pattern also represents the point of a canoe which relates my piece back to the ocean. Tapa is a pattern which symbolises respect and power. Which I can relate back to Pakeha my ancestor from my maori side and how he holds power.

SCREENSHOTS OF ROUGH DRAFT ANIMATION:





Preliminary sketches - digital.



Preliminary sketch - digital.



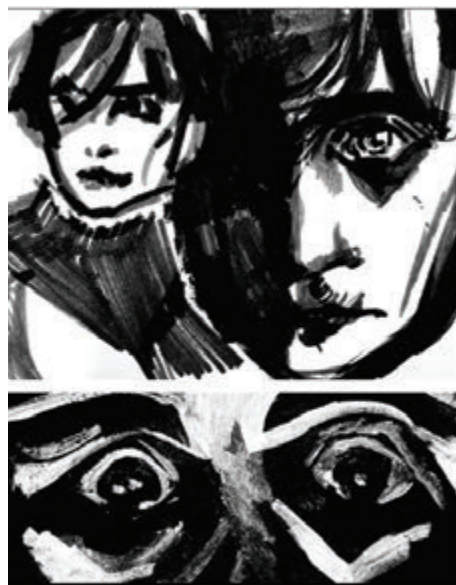
Preliminary sketch.



Preliminary sketches - digital.



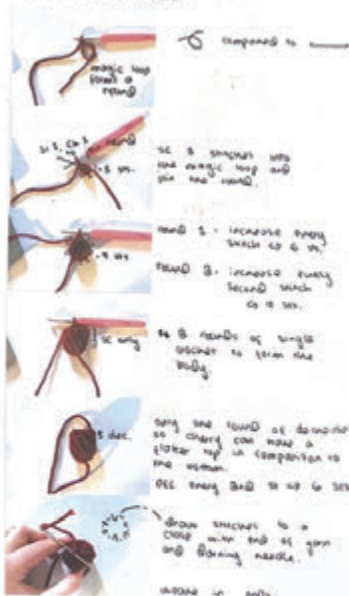
Preliminary sketches.



Preliminary sketches.



PROCESS MAKING CHERRIES



CHOICE OF MEDIUM

I haven't worked with crochet before, but chose it to make the same connections with traditional women's hobbies but have some variety from knitting. By using a range of skills, my body of work will still appear cohesive but not restrained by one medium.

FINAL CHERRY



- PATTERN.
- begin with magic loop
 - SC 3 sts.
 - join loop. st 1, ch 1.
 - inc in every st \rightarrow 6 sts.
 - inc in every 2nd st. \rightarrow 9 sts.
 - 2 rounds of SC.
 - DEC every 2nd st. \rightarrow 6 sts.
 - st 1, ch 1, cast off.
 - pull circle closed with sewing needle.
 - sew in ends.

THE PROCESS



I used hot glue to seam the ends so they didn't fray, and then to stick the cherries together. I tried to make an assortment of longer/shorter stems for variety.

FINAL LEAVES & STEMS



- EXPERIMENTED WITH DIFFERENT SIZES OF STEMS AND LEAVES.
- STEMS:
- chain 9, st 1, 2 stitches past CO.
- LEAVES:
- chain 9, SC, 10 st DC, DC, st 1, ch 1, CO.
 - chain 6, DC, 10 st 10 st, st 1, ch 1, CO.

REFINED CONCEPTS

This artwork expresses the idea that a woman's sexuality is ripe for the picking by others; that she must compete with other women to be "delicious" enough for male sexual attention. Internalised misogyny creates competition between women to appeal to the male gaze and seek validation, sometimes at the expense of other women. Reduced to a symbol of their sexuality, individual women become absorbed into a broader message that their value is based on an ability to be "cherry picked" by a man.

I used a pin board to be able to play with the cherries and their proportions. I liked the composition of this, but from far away the message was a little unclear. For the final, I used the same amount of cherries but moved them closer together and considered the direction of the stems.

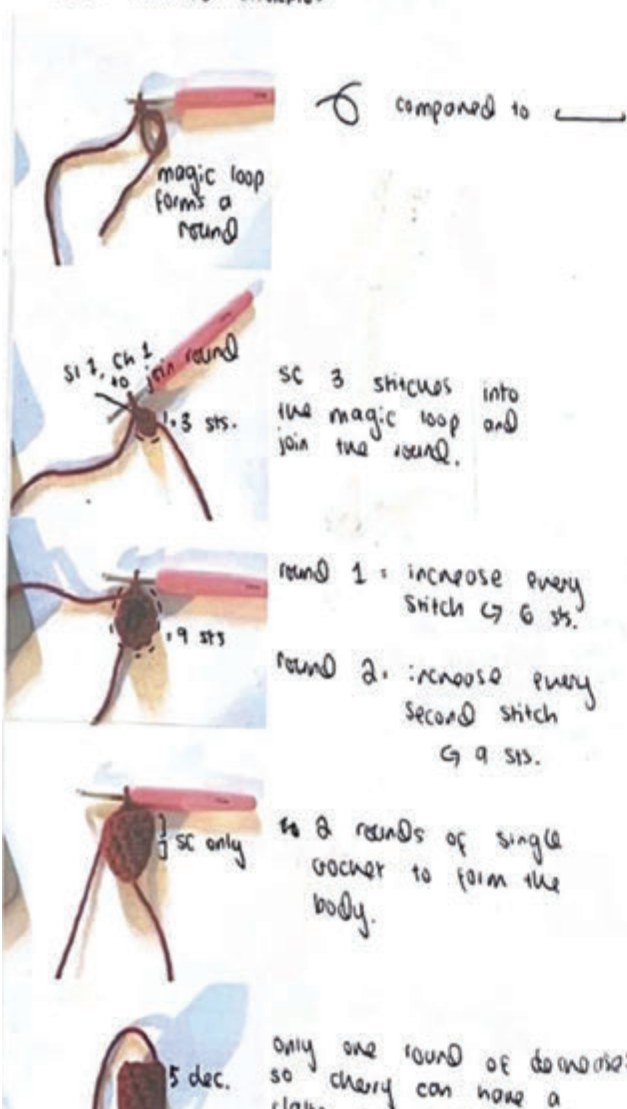
As I made the cherries, I put them up on my wall with tacks to see how the spacing looked from close up, and far away. This also helped me work out how many to make.

PICK ME!

FINAL ARTWORK - Cherry Picking



PROCESS MAKING CHERRIES



FINAL CHERRY



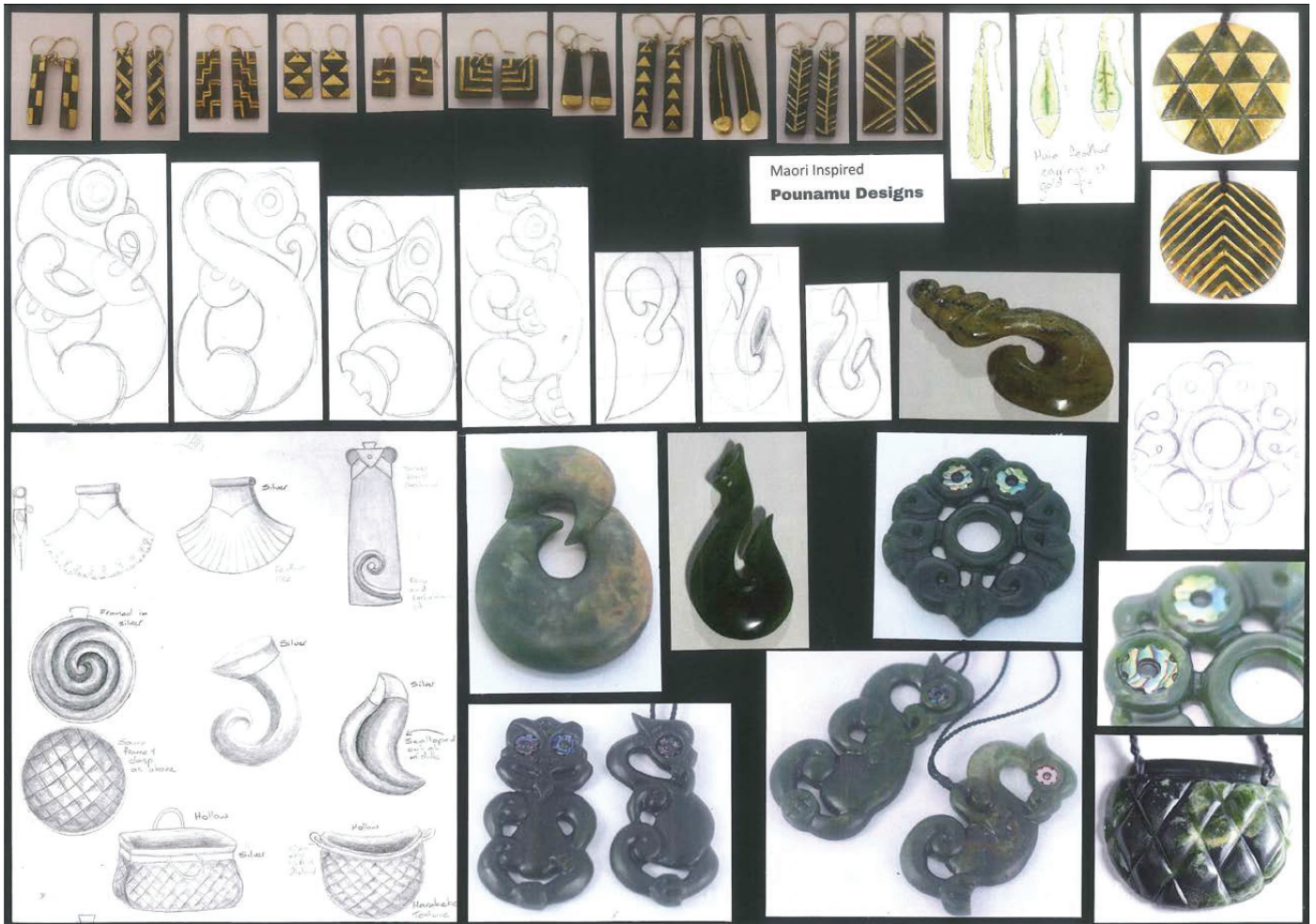
PATTERN.

- begin with magic loop
- SC 3 sts.
- join loop. st 1, ch 1.
- inc in every st \rightarrow 6 sts.
- inc in every 2nd st. \rightarrow 9 sts.
- 2 rounds of SC.
- DEC every 2nd st. \rightarrow 6 sts.
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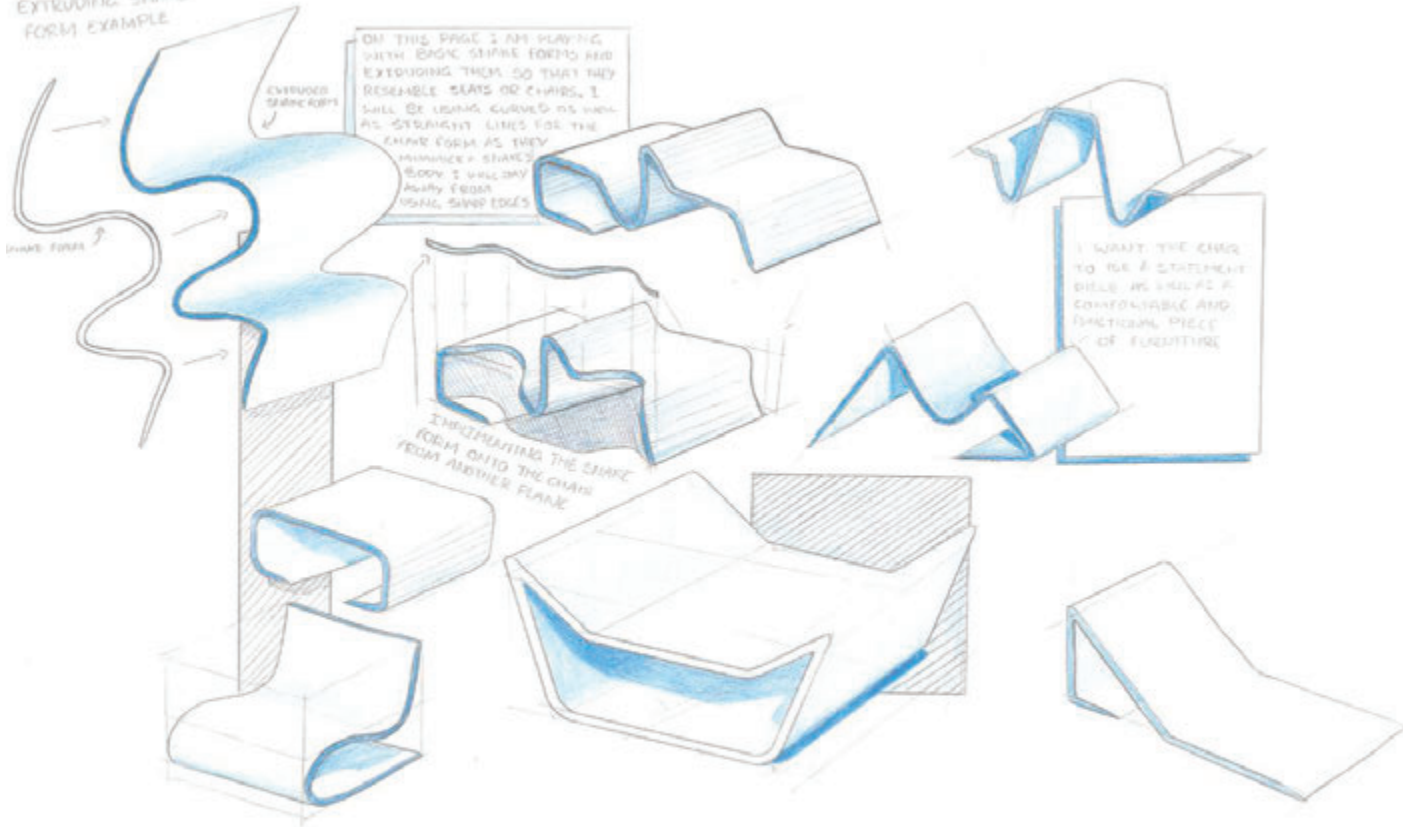
THE PROCESS



I us che



EXTRUDING SHAPE
FORM EXAMPLE



Key dates and information

Applications must be received by the School of Fine Arts Administrator by **15 November**. Applicants should expect to be advised of acceptance by the **end of November**.

1. **Pre-enrol your details on MyUC** <https://myuc.canterbury.ac.nz/login>
2. **Complete the online** [Application form](#)
3. **Letter of introduction**
4. **Artist's statement**
5. **Portfolio**

Physical applications can be bound, stapled or presented in a folder. These can either be hand-delivered or posted.

Address for hand-delivery: Fine Arts Reception, Block 2, Ilam School of Fine Arts, Fine Arts Lane, University of Canterbury, Ilam, Christchurch 8041

Address for post: School of Fine Arts Administrator, University of Canterbury, Private Bag 4800, Christchurch 8140

Digital applications can either be e-mailed as an attachment, uploaded via a reputable file sharing provider (eg: Dropbox, Google Drive, WeTransfer), or saved to a USB stick and sent to us using one of the addresses above.

E-mail: Please save your entire application including application form, letter of introduction, artist's statement and portfolio as a **SINGLE PDF FILE with your name as the file name**. Attach the PDF to your email (**no larger than 20 Mb**). E-mail to creativeartsadmin@canterbury.ac.nz

Upload: Please save your entire application including application form, letter of introduction, artist's statement and portfolio as a **SINGLE PDF FILE with your name as the file name**. Upload the PDF via a reputable file sharing provider (eg: Dropbox, Google Drive, WeTransfer), then e-mail us the link to creativeartsadmin@canterbury.ac.nz

Return of physical submissions: All costs and risks involved in sending submissions to the School of Fine Arts and returning them to the applicant will be the responsibility of the applicant. The university will not be responsible for any damage sustained. Work will be returned in the same packing material in which it is sent. Work will not be returned unless the cost of its return in postage stamps or courier voucher/pack is included with the submission. This requirement is for local, elsewhere in New Zealand, and overseas. All work that does not include some form of return postage/courier, will be disposed of after March 31 of the year applied for.

Questions? Please contact the School of Fine Arts Administrator on 03 369 2634 or creativeartsadmin@canterbury.ac.nz

PLEASE NOTE WE PREFER THAT THIS MATERIAL DOES NOT COME THROUGH THE MYUC SYSTEM AS WE DO NOT GET NOTIFIED (Although for the purposes of moving your application forward you're welcome to put it in there too, just please use one of the other methods for getting it to us at the fine art school).

Ilam School of Fine Arts programme

The four-year study of Fine Arts at the University of Canterbury leading to the Bachelor of Fine Arts (BFA) allows students to gain a general education in Fine Arts, a specialist education in one of the five areas of the Fine Arts, and a broad university education.

Students will have access to the full range of courses and other resources offered at the University. The programme is unique among New Zealand Schools of Art. Fine Arts students are taught by staff who are practicing artists, designers, photographers, filmmakers, writers, and curators, and who have established reputations as teachers and practitioners in their fields.

Graduates of the School enter a variety of vocations within the art world and gain entry to the best international graduate programmes. Visit the School of Fine Arts for exhibitions at the Ilam Campus Gallery throughout the year and for our Open Day.

Fine Arts Intermediate (First-year)

Studies for the BFA begin with the Fine Arts Intermediate Year. The Intermediate Year includes FINA 101 What is Practice?, FINA 102 Communities of Practice, and FINA 103 Studio Practice, plus two courses (30 points) in Art History and Theory at 100-level. A pass in all courses as part of the Intermediate Year is required before students can proceed to the level two (second-year) studio courses.

The courses in Intermediate Year introduce the five areas of specialist study offered in the school. Teaching centres on specific (but open-ended) projects with a strong focus on Fine Art both as an end in itself and as a means to achieving particular and specialist art and graphic design objectives. The Art History and Theory requirement introduces students to a wide range of approaches to the visual arts including the historical, critical, theoretical, and philosophical. This leads students to a more analytical understanding of their own practice and provides them with skills which improve their ability to articulate their ideas and enhance their ability to further their studies.

In studio courses, students work in studio groups between 9am – 5pm Monday to Friday. Art History and Theory courses work into this schedule. Assessment is ongoing and forms the basis for determining entry to specialist courses in the second year. Entry to the 200 level (second-year) courses is competitive and a pass in the intermediate year does not necessarily guarantee a student's first or second choice of studio course in the second year.

Materials and Field Trips

For the Fine Arts Intermediate Year, students will need to pay a fee for course-related costs.

Admission to the University of Canterbury

For general entry requirements for the University of Canterbury, prospective students should visit the website at <https://www.canterbury.ac.nz/enrol/eligibility/>.

Admission to the BFA Degree Programme

Admission to the BFA is by portfolio and on meeting general entry requirements for the University of Canterbury.

The Fine Arts website also has some information on eligibility:

<https://www.canterbury.ac.nz/arts/schools-and-departments/school-of-fine-arts/how-to-apply>.

The following links go to specific areas of the University of Canterbury's website that will be helpful in considering our BFA programme and applying to UC

- You can learn about the Bachelor of Fine Arts degree by visiting <https://www.canterbury.ac.nz/study/academic-study/qualifications/bachelor-of-fine-arts> with more information on the School of Fine Arts at: <https://www.canterbury.ac.nz/study/academic-study/arts/arts-schools-and-departments/fine-arts-department>
- Career Opportunities for Fine Arts Graduates can be found here: <https://www.canterbury.ac.nz/life/jobs-and-careers/subject-careers/fine-arts-careers>.
- More information on how to apply for the BFA can be found at <https://www.canterbury.ac.nz/study/academic-study/arts/arts-schools-and-departments/fine-arts-department/eligibility-and-applying-for-fine-arts>.
- To be eligible to enter the BFA Degree Programme, you need to meet the University's general entry requirements, a University Entrance, which you can check here: <https://www.canterbury.ac.nz/enrol/eligibility/>
- You can officially apply to enrol, from the Bachelor of Fine Arts page linked above. But you can find more info on the enrolment process etc here: <https://www.canterbury.ac.nz/enrol/enrolment-process/>
- Follow us on Instagram @ucfinearts <https://www.instagram.com/ucfinearts/?hl=en> or @ilamcampusgallery <https://www.instagram.com/ilamcampusgallery/?hl=en>