

whitireia

Fac zero 8

Faculty of Arts & Communication

Performing Arts
Journalism
Writing
Music

Jewellery
Sculpture
Textiles
Digital Design
Printmaking

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forms part of the Publication
Design paper in the second year
of the Bachelor of Applied Arts
(Visual Art and Design).**

The students who participated in
this project were:
Maria Rangiwhetu
Alan Tawhi-Amopiu
Danny Rimoni

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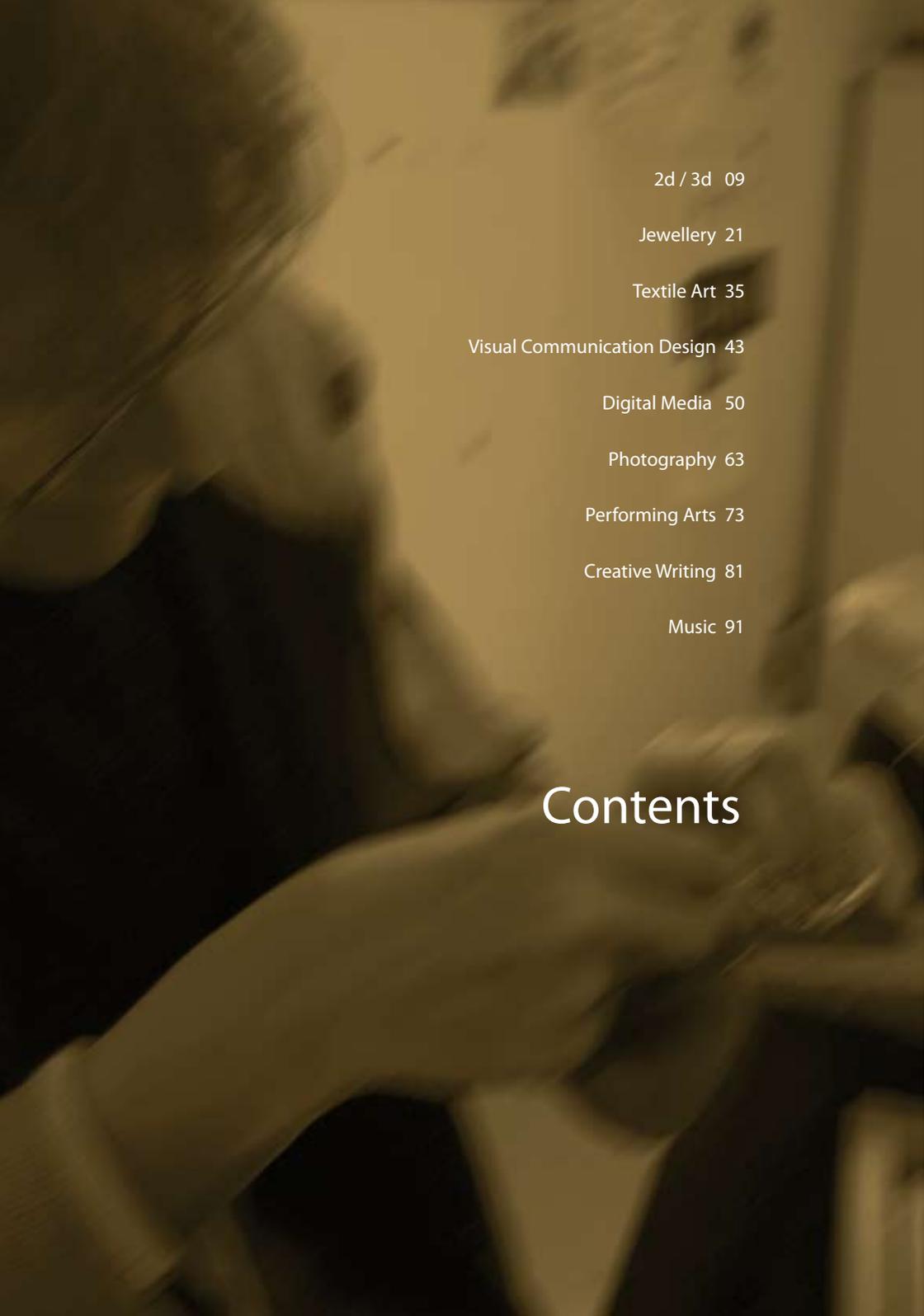


COMMUNITY POLYTECHNIC
Te Kura Matatini o Whitireia

Special acknowledgement and thanks
to PATAKA Museum of Arts and Cultures
and their staff for invaluable support
and the opportunity to exhibit student
work at this prestigious gallery.



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Contents

The introduction of a Bachelor of Applied Arts in 2006 has enriched the educational opportunities for graduates by enabling them to research in-depth the political and cultural domains of society, ensuring that they have both the technical skills and academic knowledge to provide thoughtful commentary on contemporary societies – local and global.



For more than twenty years the Arts at Whitireia has played a guiding role in nurturing creative talent, pioneering original methods, supporting novel styles and graduating many highly gifted and well qualified people, in the visual and performing arts.

Being able to work in the local context but think and participate globally is crucial, and the Arts provide a model of success. For instance students and staff from our nationally acclaimed Performing Arts programme are regularly invited to tour internationally. Their most recent trip was to France and Italy. Our Jewellers, Textile Artists, Graphic Designers and Musicians are also gaining international recognition, with student and staff work being exhibited in Europe and Asia. This year staff and students have won international and national awards and have had their work purchased by museums.

The making of contemporary art objects, the pursuit of superior designs and performance with a high level of originality is alive and well at Whitireia.

Don Campbell
CEO, Whitireia Community Polytechnic

2008 has been a memorable year with many successes for the Arts at Whitireia Polytechnic with staff and students on the world stage, participating in the international performance arena in France and Italy and being invited to exhibit their jewellery, fashion and textiles collections in Europe and Asia. As well as taking the Arts at Whitireia to the world, international guest lecturers and students have also come to learn, share and spend time with us.



The blending together of international and local perspectives has been part of the Arts at Whitireia since its inception 22 years ago. The foresight to emphasise the place of culture and heritage at the very centre of the evolutionary process of art making at Whitireia Polytechnic continues to provide a solid platform for creative growth and achievement.

This year's *FAC08: Whitireia Faculty of Arts and Communication catalogue* recognises these achievements, as it includes students' insights and commentary on the past, the present and the future of their place in the world, through their visual and performance interpretations.

The achievements of Whitireia students are the result of hard work and creative intelligence on their part, and the willingness to explore new possibilities with the support of dedicated and passionate staff members.

I congratulate all of the students and staff for their contribution to a very vibrant, talented and forward-looking community – a faculty that I feel privileged to be part of.

Kaye Jujnovich

Dean of the Faculty of Arts and Communication

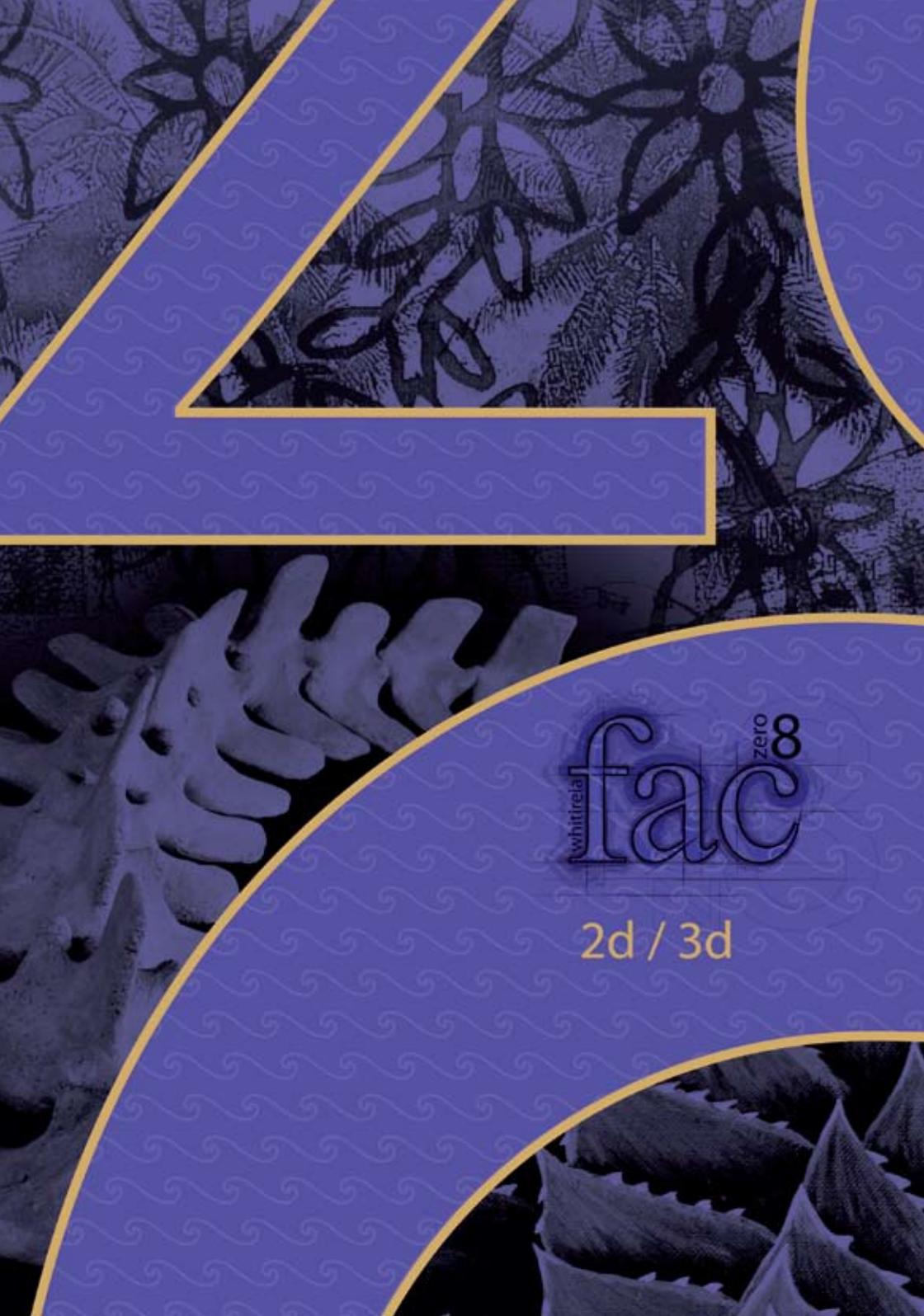
For many of our exhibiting students 2008 will mark a dramatic change in their creative development and in their professional lives. This year marks the second group of Bachelor of Applied Arts students to graduate from our degree programme as well as the full integration of Digital Design into the Visual Arts Department making us the bigger and better Visual Arts and Design Department (VAD).

Our successes have been many including invitations to contribute to the ongoing exhibition at the City and Sea Museum on Queen's Wharf (organised by ex-student Vaune Mason) and the Multiples Exhibition at Dealer Gallery Tamarillo in Wellington.

Textile Art students have accounted themselves well nationally at the World Of Wearable Art show and internationally at the Shibori Symposium in Paris.

Although change is often disquieting it also brings new hope, opportunities and the very real gift of tests that must be met with all of the tools, skills and creativity that can be mustered. Our students are educated and prepared so that they can best meet these challenges with confidence, strength and the determination to weather whatever changes they encounter.

Rudy Whitehead-López
Programme Manager, Visual Arts



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2d / 3d



Rose
Palauni

BAppA Year Three

My experience as a Tongan New Zealander is about finding a balance between modern society with all the choices and emancipation it offers, and the expectations of my indigenous culture.

Anna Nelson

BAppA Year Two

Printmaking is a hugely satisfying way of preserving family histories and memories, making history real for future generations. Multi-layered collage in prints reference the complexity of families and the relationships within them.



Cleo
Thorpe-Ngata

BAppA Year Two

My painting is a reflection on the disappearance of many species due to human activity.

If a tree falls and no one hears it, did it make a sound?

If a species disappears and no one knew of its existence, was it ever really there?





Scott
Williams
BAppA Year Two





**Amber
Groves**

BAppA Year Two

I am interested in the behaviour of people and how each of us has an understanding of love and connection. How this is expressed through our body language when we touch is a complex event, within which there are moments I have captured and documented.



**Rochelle
Maroon-Neale**

BAppA Year One

Spoken legends in my family paint daring and romantic images of ancestors who immigrated to New Zealand, entwining them with ships and the sea. But who were the real people behind these stories?

Linda
Gallagher

BAppA Year One

The relationship between plants and insects is a complex one. Many insects depend on plants for their survival. However there are exceptions where the relationship is reversed and instead of the plant sustaining the insect, the insect is devoured by the plant. For me these plants, with their cunning traps are a metaphor for the types of dangerous relationships that can exist between people.



Jenny
Hartley

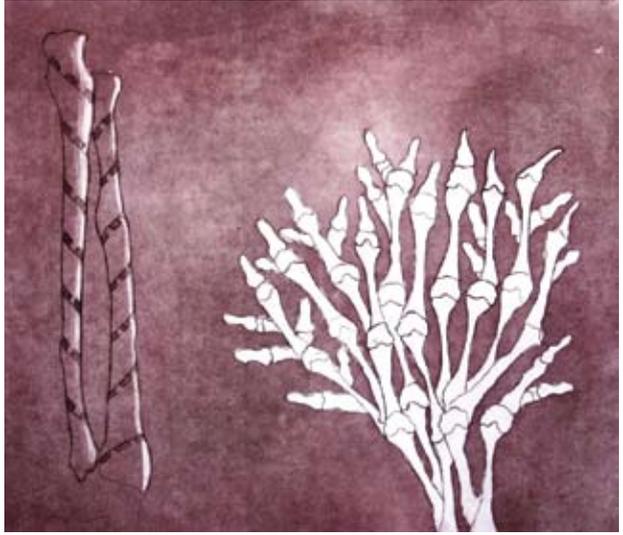
BAppA Year One

In my practice I am making skeletal forms that reference vertebrae as a metaphor for the strength of my ancestors. The outlines of my bones mirror the living landscapes my ancestors found and altered so drastically.

Aiga Maiava

BAppA Year One

O le Ala I le Pule o le Tautua
My artwork is a response to the position my father holds within Samoan culture, that of a Matai. Being a New Zealand born Samoan, I consider it a privilege and honour to have this cultural knowledge passed down to me. The images I have created relate strongly to my cultural heritage and the regard I hold for my father.



Elise Fountain-Smith

BAppA Year One

Correspondence has kept our scattered family together. I went to boarding school with my three brothers in India from the age of five, while my parents worked in Kerala. My work is inspired by the letters kept by my brother from 1950 onwards, showing the warm relationships created through my parents' correspondence.



Raven David

BAppA Year One

Graffiti links name with place and identity. I have chosen three generations of Davids as the main focus of my work choosing three important places that I feel we have left a mark forever.

Cheryl Hunter

Certificate in Visual Arts

Hunter. My last name, derived from an occupation and tradition that can be traced back generations in my family. A pastime of my father's that I never entirely agreed with.



**Hideaki
Katsumata**

Certificate in
Visual Arts

I believe that animals feel empathy with the human condition, in ways more than most humans are capable of. My work explores the emotional abilities of animals by using fantasy as a tool.



**Angie
Cairncross**

Certificate in Visual Arts

For many years women lovingly produced handmade items for their glory box. The German Lutheran side of my family experienced many years of hardship and came to value the ability of handcrafting. Their beliefs question our own attitudes to consumerism and what sort of future we want for our children.



Whitireia offers jewellery students a course that combines specialist jewellery techniques with studio practice. This balanced package of research and practical knowledge in design, allows a thorough exploration of materials and contemporary jewellery practices.

The strengths of the jewellery course encompass the experienced staff and diverse range of guest artists visiting throughout the year. In 2008 Warwick Freeman, Andréa Daly, Lisa Walker, Karl Fritsch and Matthew McIntyre Wilson provided intensive specialist workshops, resulting in students producing fresh and original work.

Exhibiting is also an important part of the Whitireia jewellery course, and 2008 began with second year students producing

work for an exhibition titled 'Re-Telling Tales, Translations in Contemporary Jewellery'. This work was shown and acquired by the Museum of Wellington and is part of the Museum's ongoing series, presenting dynamic interpretations of Wellington's history. Year three held their mid year exhibition "Departure" at Gallery 103 in Wellington, while the junior students showed rings in "Got a Ring to it" at the campus gallery space.

Students can choose to graduate after one year with a Diploma, or can continue to the National Diploma in Visual Arts at Level 6. A further years' study enables the completion of a Bachelors of Applied Arts (Visual Arts and Design) specialising in jewellery.

Peter Deckers
Programme Leader, Jewellery



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Jewellery

Jhana
Millers

BAppA Year Three

“Don’t want your money

Don’t want your key

Diamonds

Love don’t come for free

Don’t want your money

Don’t want your key

Diamonds

Love don’t come for free”

Herb Alpert, 'Diamonds'





Tara
Brady

BAppA Year Three

Does everybody deserve a medal? Is mediocrity a fate worse than death? An egalitarian view holds that each person in society adds value and represents a niche that can be filled by no other. The ordinary man, the underachiever, the motivationally challenged, the everyday hero... I salute you.

Nadine Smith

BAppA Year Three

Teetering on the brink of the future, these sculptural creations playfully manipulate the idea of machines as extensions of our bodies, hinting at the lengths we will go to to preserve our physical being.

From preservation it's a short step to enhancement, even complete replacement of our fragile biological selves with superior mechanical constructions. As advances in technology are made to sustain life, new dilemmas will be raised.



**Sarah
Read**

BAppA Year Two

Presence and absence,
longing and belonging.

**Suni
Gibson**

BAppA Year Two

My year's work has been focused
on investigations around
the diamond form and the
questions surrounding its status,
value and relevance in popular
culture.

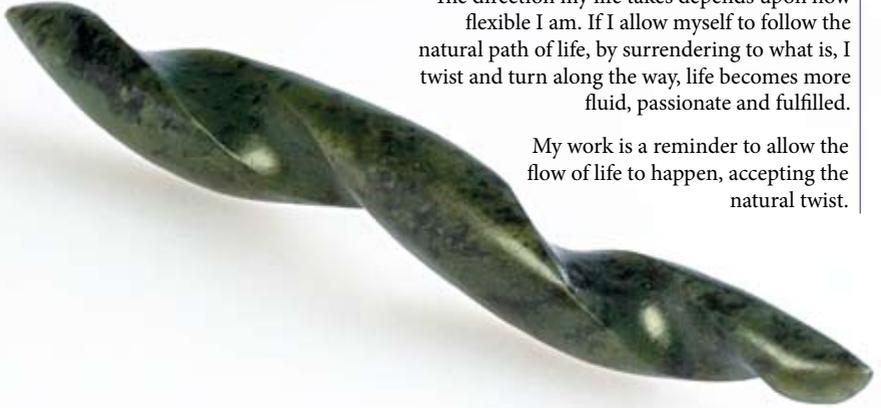


**Alison
Laird**

BAppA Year Two

The direction my life takes depends upon how flexible I am. If I allow myself to follow the natural path of life, by surrendering to what is, I twist and turn along the way, life becomes more fluid, passionate and fulfilled.

My work is a reminder to allow the flow of life to happen, accepting the natural twist.



**Hannah
Efford**

BAppA Year Two

Instinct is nature's way of wiring a species to survive, but humans have developed intellect which we use to make informed choices.

What happens when we use our intellect to try to emulate or outdo nature?



**Mamta
Godara**

BAppA Year One

“RANGOLI”, is Sanskrit for the creative expression of positive feelings through use of coloured pattern. It is a significant ritual offering of welcome, joy and happiness.

My necklaces, by use of materials that have iconic associations with India allow the wearer to participate in the expression of these. It is a way for me to share aspects of my colourful culture while the fragility of the work reflects its preciousness.



**Jessica
Winchcombe**

BAppA Year One

“If you were blind and didn’t entirely believe in sight, you might be uncomfortable if I said I wanted you to open your eyes”

(John Dalmas, *The Lion of Farside*)



**Sophie
Laurs**

BAppA Year One

Forgotten in the earth. A shimmer in the soil spurs the memory of lost treasure. A grandmother's precious rings are unearthed, revitalised and reinterpreted by the elements. An imprint is taken and the rings are reintroduced in a uniquely modern context. The pieces do not retain their original dimensions, yet their spirit and soul remain. Shadows of the past are cast and recast.



**Gala
Van Ommen**

BAppA Year One

My work is based on the lines of an original Russian ringed link chain, which is a family heirloom, passed down to my mother. My piece is a reflection of this and the intricate connections of my family line. Green thread joins the silver rings, representing the heart chakra and the connections I hold close to my heart.



**Miku
Ishigame**

BAppA Year One

Whether optimistic or pessimistic,
you are the one who adjusts your
world view.

“The world is a theatre, the earth
a stage...”

**Becky
Bliss**

BAppA Year One

We all have several sides
of our personalities: the
public, the private; the
deep, the flippant; the
things we share and the
places we let no-one into.

In my work I have looked
at the different sides
of a person by using a
combination of materials
and structures.





Sam Kelly

BAppA Year One

I have a preoccupation with stealing that originates from having my house broken into and my belongings stolen, including jewellery that was very precious to me. Stealing isn't limited to objects, and a thief isn't limited to a common burglar. Individuals, corporations, or systems can steal the physical or the psychological, provoking questions around how to protect oneself. My response involves jewellery that can be seen but not directly touched. It can not be taken without causing visual, physical pain as it is screwed into the wearer's skin. How far do we go to keep secure the things that are precious to us?



Karren Dale

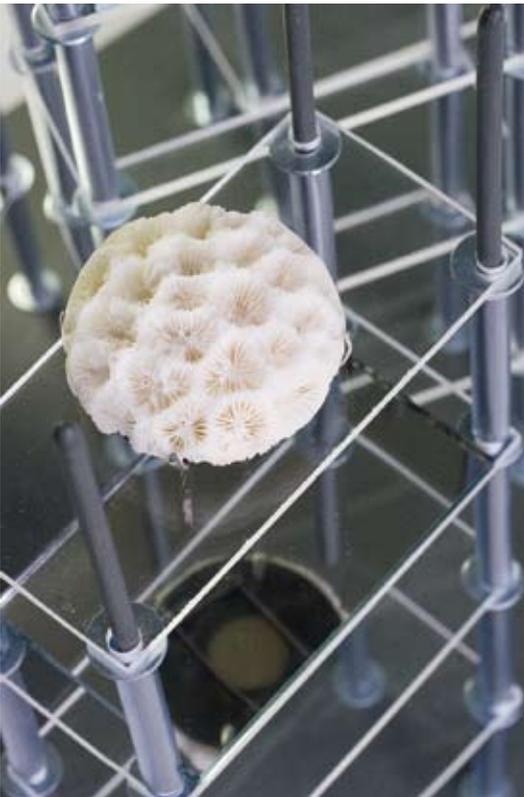
BAppA Year One

My modern day amulets provide strength, power and humour to bring you three different sets to mix and match. Wear as you need or as you wish and see the possibilities that await you in every day.



**Julia
Middleton**
BAppA Year One

The television set has become so ubiquitous that its power as an object is forgotten. TV programming and advertising has been used since its beginnings to steer the public by creating culture and manipulating the individual. The brooches series represents research that goes beyond mainstream media propaganda. I strive to align my concepts with the truth and translate these through my jewellery practice.



**Vanessa
Arthur**

Certificate in Visual Arts

We start our lives with a clear building platform on which we construct our identities. This is a constantly evolving process.

These pieces represent many aspects of my life, which are the building blocks used in my identity construction.



2008 Textiles began with stimulating input at Kapiti Summer School from India Flint teaching sustainable practices in natural dyeing. This was quickly followed by a trip to Hong Kong and Manila in February where several Philippines events showcased our students NZ Wearable Arts and textiles skills to build our international profile. Our year ends on a similar note with a profile stronger as a result of the many student achievements along the way.

Throughout the year textiles students managed a Faculty event and produced costumes for participants. Year 3 students were commissioned by NZ Pride in Print to make costumes and create conceptual works for exhibition, while year 1 students prepared a display for Amazing Lace at Pataka.

Thinking, envisioning, making, refining and offering art for the public as performance and broadening our practice has been rewarding as we explore new visions of what is possible.

Highlights

Cleo Thorpe Ngata awarded first Visual Arts student research grant.

Student work showcased at Edsa Shangri-la Manila for NZ Week function, and filmed for television.

Textile Intensives workshops with specialist felter Tracy White, performance artist Suzanne Tamaki, couturier Martyn Smith and Russian felter Alexander Pilin.

Judged by an international panel, Philippines Wearable Arts scholarship is won by Mike Motus from Manila in a successful visit to Whitireia.

Students attend Montana WOW designer's forum, works are entered and selected for 2008 show. Billee Mutton's Bizarre Bra is a finalist.

Cleo Thorpe Ngata's shibori shape resist and natural dyd work selected for International Shibori Symposium 08 in Paris France.

Deb Donnelly
Programme Leader, Textiles



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Textiles

Jane Bloxham

BAppA Year Three

Confusion for the dyslexic manifests as an inability to decode the word and the impact on self esteem is vast when the wires cross.

The word text derives from the Latin *textura* which translates as 'web' and this in turn comes from the verb *texere* which is to 'weave'. Text and textile are closely associated and this has been the vehicle of my investigation into dyslexia.

My final piece of work this year combines the difficulty of the material with the process of execution; the sewing of slate. For more than 70,000 children in New Zealand who 'just can't do it,' the old school slate sampler reflects the sheer effort of writing the letters and reading the words.



Billee Mutton

BAppA Year Three

Throughout history people have understood the current era's perception of beauty.

The media not only reflects society's current ideal but it now helps to propagate that ideal through its assertions that the ideal can be made real.

Today we are presented with a perfection of the outward appearance. Images are manipulated or manufactured to communicate that this ideal is attainable.





Cleo Thorpe-Ngata

BAppA Year Two

Windsong entry for International Shibori symposium '08 student exhibition at Musee du Quai Branly Paris

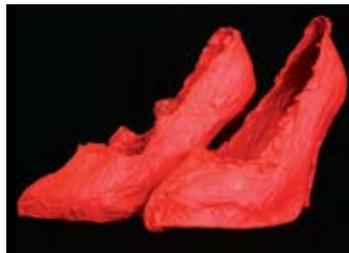
Natural dyes and eco print on silk and wool felt

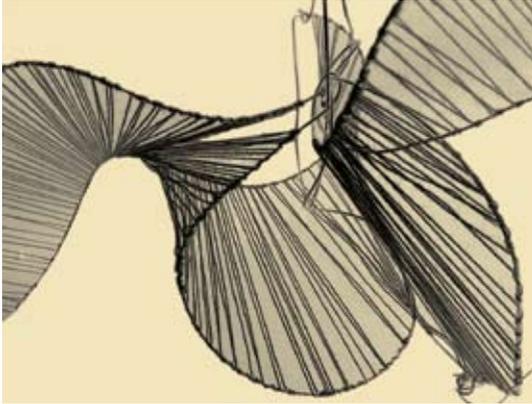
Olivia Aroha Giles

BAppA Year Two

Te Ati Awa, Ngati Raukawa,
Te Whanau A Apanui, Ngati Kahangunu.

I am a narrator, raconteur, weaver of tales and teller of stories. Whether this is with words, music, paintings, drawings, sculpture or forms manufactured from textiles, it is the same energy. My pieces are three mythic females constructed of paper, muka and silk.





Christopher W. Apasai

BAppA Year Two

This work examines the structures that co-exist in the modern world and in nature.

It reflects my experiences of living in an urban environment.

Agilau Falanai

BAppA Year One

My work reflects the talent and skill of my family members. My father, who sold his jewellery and his turtle carving, my grandmother, for her fine weaving and being a mastercraftsperson in my life.

I am also inspired by my grandfather who is a full Samoan and a builder by trade. He has passed on his knowledge of the Tokelauan culture to his children and grandchildren.



Carol Dacre

BAppA Year One

A knitting bag belonging to my great grandmother Adelaide has inspired my work. Merino wool, silk and natural dyes.

A daughter of Aotearoa...

*toetoe, sand, salty sea spray, pipi, picnics

*natural fibre ... embellish

*unique textile ... create

Memory of the maker's hand inherent in the work



Entry for WOW 2008

Hine Nui Te Po is the inspiration for our piece. As a mother, it is all about raising the children. Protecting, loving, making sure they have whatever they need, anguishing over time you take for yourself. Feeling endlessly pulled to and fro, the enormous guilt attached to study while our children still need a mother to be available for them. Hine Nui Te Po is the mother who made the ultimate sacrifice for our children.

Olivia Giles, Joan Atter, Chris Apisai-Wong, Cleo Thorpe-Ngata



This year our graphic design programme became a fully integrated stream within Visual Arts and Design. This has provided increased depth and professionalism for students from cross-disciplinary interaction with visual artists, musicians and performing artists. Students have welcomed the opportunity to explore their creativity by diversifying into other media, experimenting with wood and bone, textile and paint.

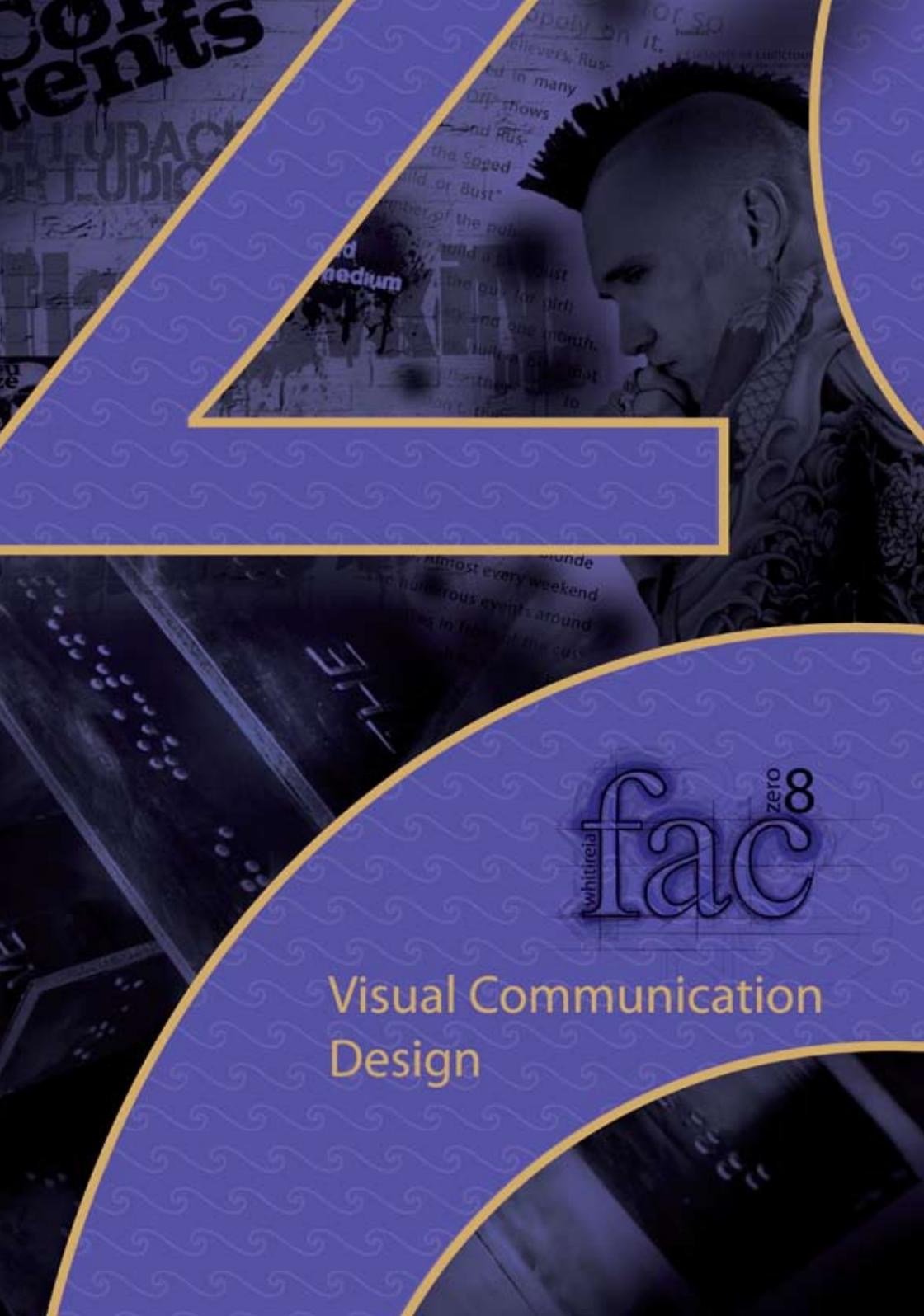
Work at higher levels is showing critical awareness of socioeconomic global concerns: issues of sustainability underpin every project. Students have participated in wide-ranging discussion around art and the critical role of designers in mirroring and influencing their world.

They have worked with real clients to produce illustrations, news magazines and a major brand project. The final work of year two degree students has been to design and produce this catalogue.

One highlight this year was our week-long Web Symposium featuring the best of the industry who gave their time to present our students with their insights and experience of the web industry.

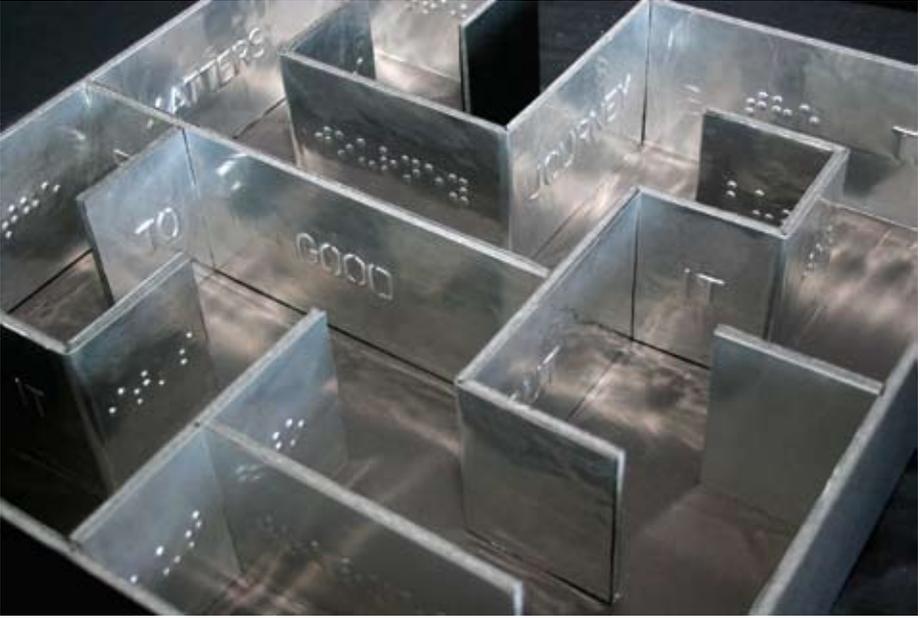
Intensives also provided challenges and inspiration with workshops by 3D animators from Polytronik.

Barbara Harford
Programme Leader, Digital Design



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Visual Communication Design



Maria Rangiwhetu

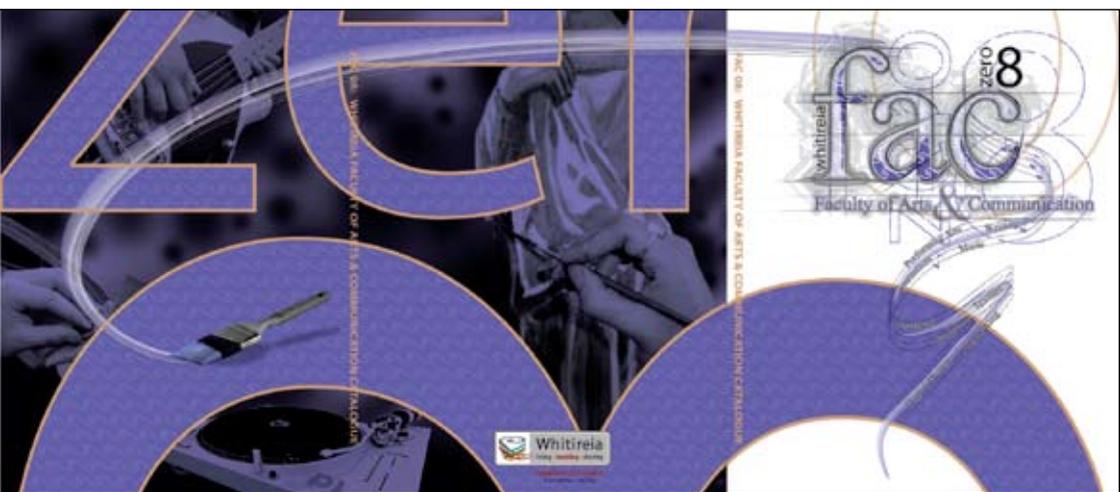
BAppA, Year Two

A-Mazing Quote

“It is good to have an end to journey toward; but it is the journey that matters in the end.”

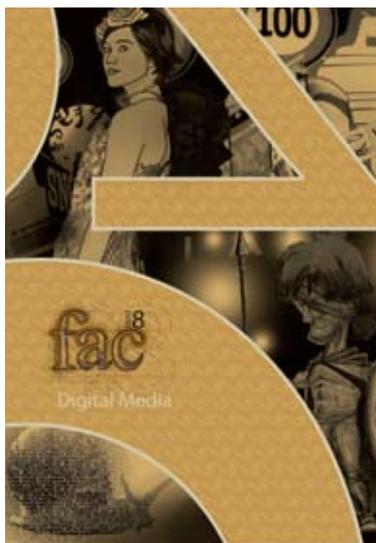
Ursula Le Guin

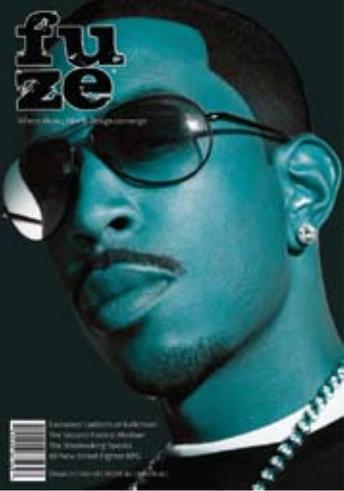
My interpretation of the above quote mirrors my journey through life of dead ends, confusion and surprises as I set my goal



Alan
Tawhi-Amopiu

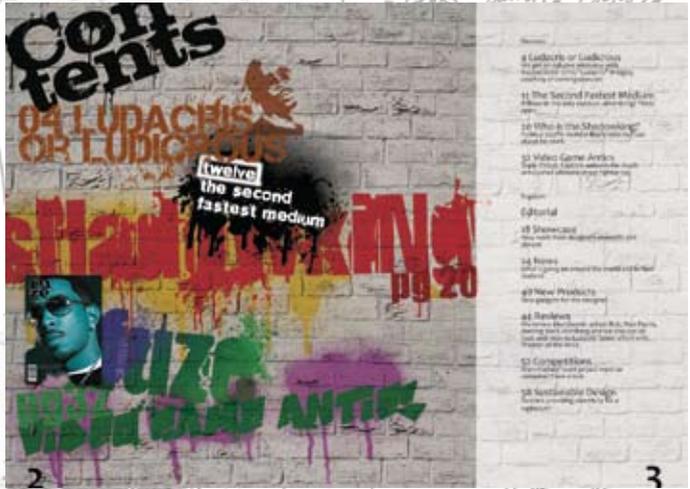
BAppA Year Two



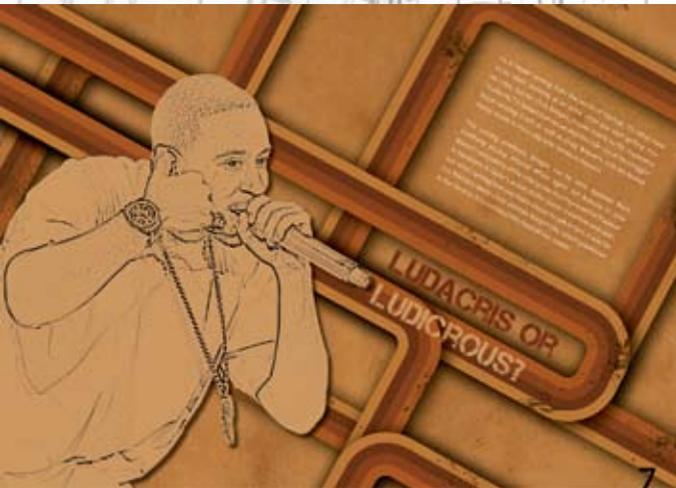


FUSION

Create recasthead but not
looks painted / printed



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Danny
Rimoni
BAppA Year Two

idea of lud

ROCK



TEC

AK

AGE

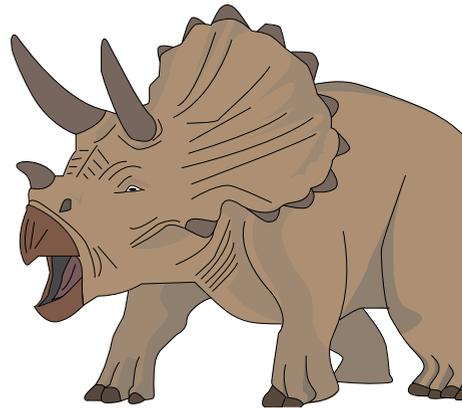
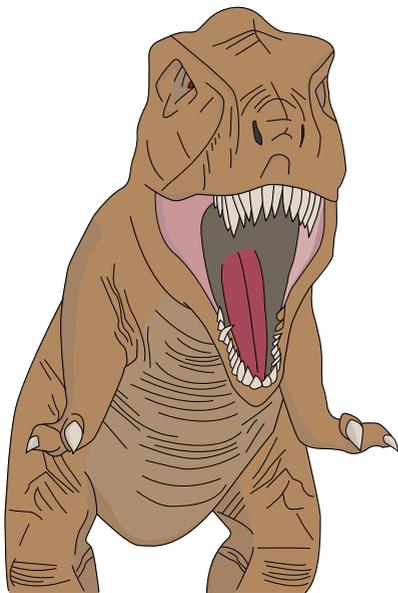
Andy
Kong

BAppA Year One



Isamu
Omura

BAppA Year One



Tati-Marie
Nightingale

BAppA Year One



Lomio
Taylor

BAppA Year One

Sala
Leota

BAppA Year One



Branding the Rugby World Cup 2011



Coupled with the refreshed design of the Rugby World Cup logo is the branding of Aotearoa/New Zealand.

The strap line, 'Ignite your passion, ignite your soul, ignite your competitive spirit' is the branding of New Zealand as dynamic – encompassing vigour, vibrancy, refreshing and pure in a country remote from the rest of the world.

The theme of ignition unifies the visual elements of the games and of NZ, expressed through the Pohutukawa as its visual identifier. The cause is 'Passion', the reaction is 'Ignition', and the effect is 'Dynamic'.



Signage

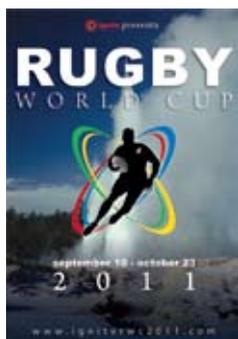


Maria Rangiwhetu | Danny Rimoni | Alan Tawhi-Amopiu

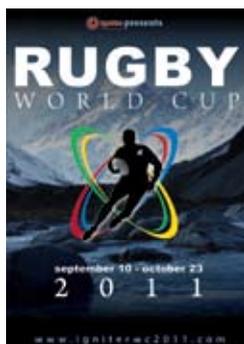


Vehicles





Posters



Colour
Palette



Merchandise



Stationery



Digital design courses begin with a short certificate in desktop publishing and a full year certificate in Digital Media. The strength of these courses lies with the way in which they develop both technique and concept, pushing both the technical and creative concurrently whilst maintaining a sense of chronology in terms of development of concept and skill.

At level four teaching is very instructional with technical tutorials in a range of software leading toward creative challenges that explore design processes.

The learning basis here is broad allowing students to explore a range of digital media before specialising. Topics include: desktop publishing, web design, video, 3D animation, motion graphics and drawing.

Drawing classes are considered fundamental in helping

students with the principles of composition, brainstorming, visual design and planning of other work. Drawing classes also include topics such as gesture drawing, human proportions and anatomy, motion studies, storyboarding, character design and using drawing as a tool for concept development.

As students progress they are encouraged to explore and experiment and research more independently. All classes aim at developing solid time management and professional practice.

Each year we raise the bar in terms of expectations and we are delighted that this year we have more level 4 work in the exhibition than ever before.

Sue Scott
Tutor, Digital Media

The journey



Veronica
Culling

Certificate in Desktop Publishing for Print and the Web

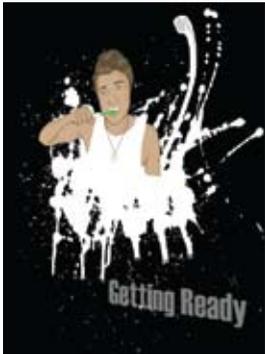
Rachel
Jordan

Certificate in Digital Media



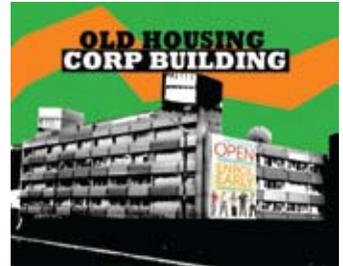
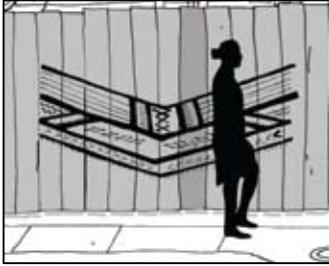
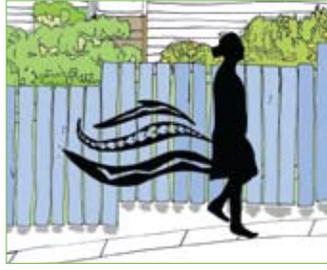
Nathan
Phillips

Certificate in Digital Media



Elaine
Aupaau

Certificate in Digital Media

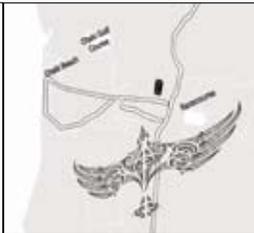


Teri-Jane
Price

Certificate in Digital Media

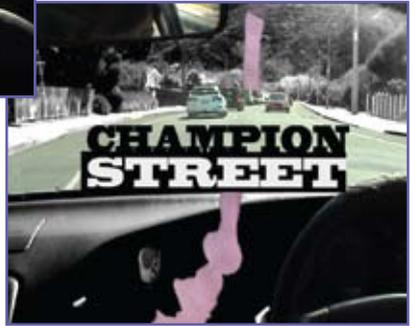


Arumaki
Pasene-Grennell
Certificate in Digital Media



Sokha
Pen

Certificate in Digital Media



Raymond
Wongsee

Certificate in Digital Media



The Photo School, in association with Whitireia Community Polytechnic, offers certificate programmes in Practical and Advanced photography. Students who enter these programmes have a passion for making pictures. They come to the school to gain technical understandings – how to operate a camera, to control and manipulate exposure and light, and also how to incorporate a creative vision in their images.

2008 has seen some great successes from students – with some already entering the photographic industry to make their mark, and embark

on professional careers. The students showed strengths in portraiture, landscape, documentary photography, and in commercial studio based image making. More than ever, the use of alternative processes and hand colouring and toning has been embraced by the students – indicating perhaps that the freedom of digital technology is taking its place alongside traditional techniques, and that photography as an art form is far from gone.

Mel Phillips
Programme Leader



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Photography

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John Fairbairn

John's work explores New Zealand life – encompassing our people and our land. His work is experimental, using very modern and very traditional techniques. Many of the photographs John makes have editorial, commercial and artistic applications, making him a versatile photographic professional.



**Cara
Molloy**

Polaroid Transfer
from a 35mm colour
transparency, for
Alternative Processing
project.



**Caroline
Lee**

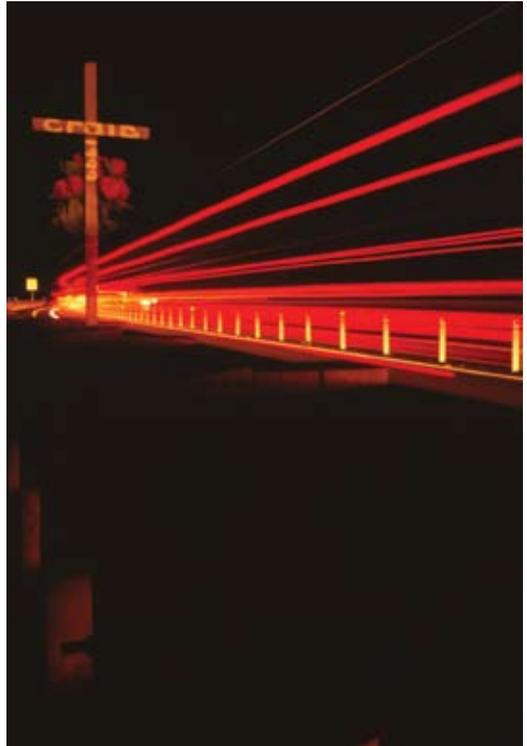
Still life, lighting translucent
objects for daylight studio project.
Personal documentary, 35mm
transparency film, documentary
project.





Ricky Cate

Ricky's image-making is exploratory, and uses all of the camera and processing controls to express his intent. His Centennial Highway images explore the chaos and danger of the road, while many of his other photographs show a stillness, and a unique use of light in the environment.



**Chad
Miller**

Gum bichromate print, for
Alternative Processing project.



**Leanne
Collins**

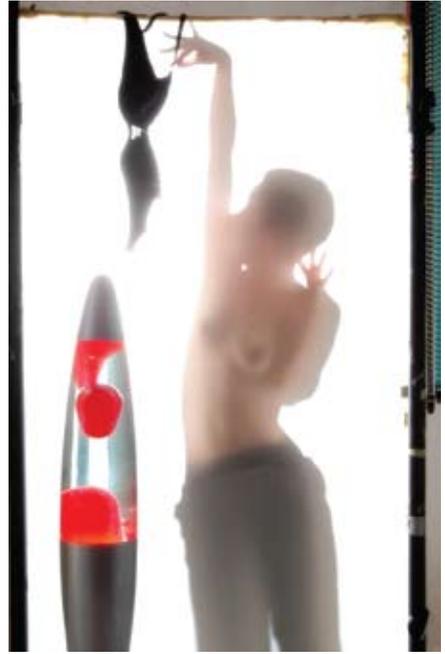
From Inclusion / Exclusion,
35mm transparency.
From Major Project – 35mm
transparency sandwich.
From Documentary project –
35mm transparency.





Tonya Nobelen

Tonya came to The Photo School as a portrait photographer, yearning to extend her skills and creativity. She was awarded top portfolio in her Advanced programme, with a collection of beautiful wedding and portrait photographs. Tonya has been awarded a Bronze NZIPP Photographic Award for her Photocopy Transfer portrait of her young model Aimee.





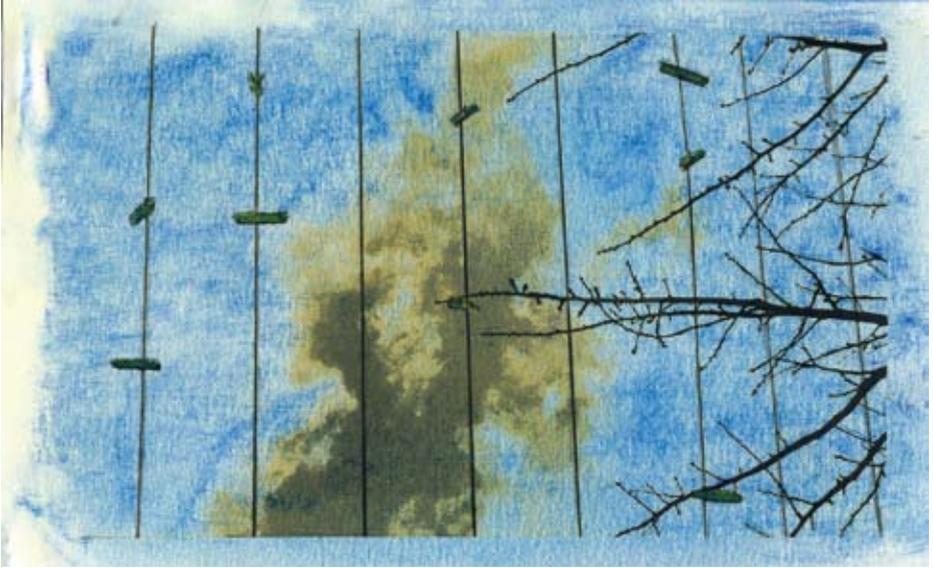
**Brylee
Christensen**

Tea stained hand coloured black and white darkroom print, for Hand Colouring and Toning project.



**Sophie
Dott**

35mm transparency,
from the Inclusion /
Exclusion project



Antoni
Martinis

Toned black and white darkroom print, for Hand
Colouring and Toning project.



Sheree
McGregor

35mm transparency, from the Documentary project



**Karina
Smith**

Social Comment Project – Bastille
Restaurant, Wellington
Studio Project (Digital Files)



unique dynamic contemporary cultural

In 2008 Whitireia Performing Arts once again took their performance to the world, traveling and performing in festivals in France and Italy.

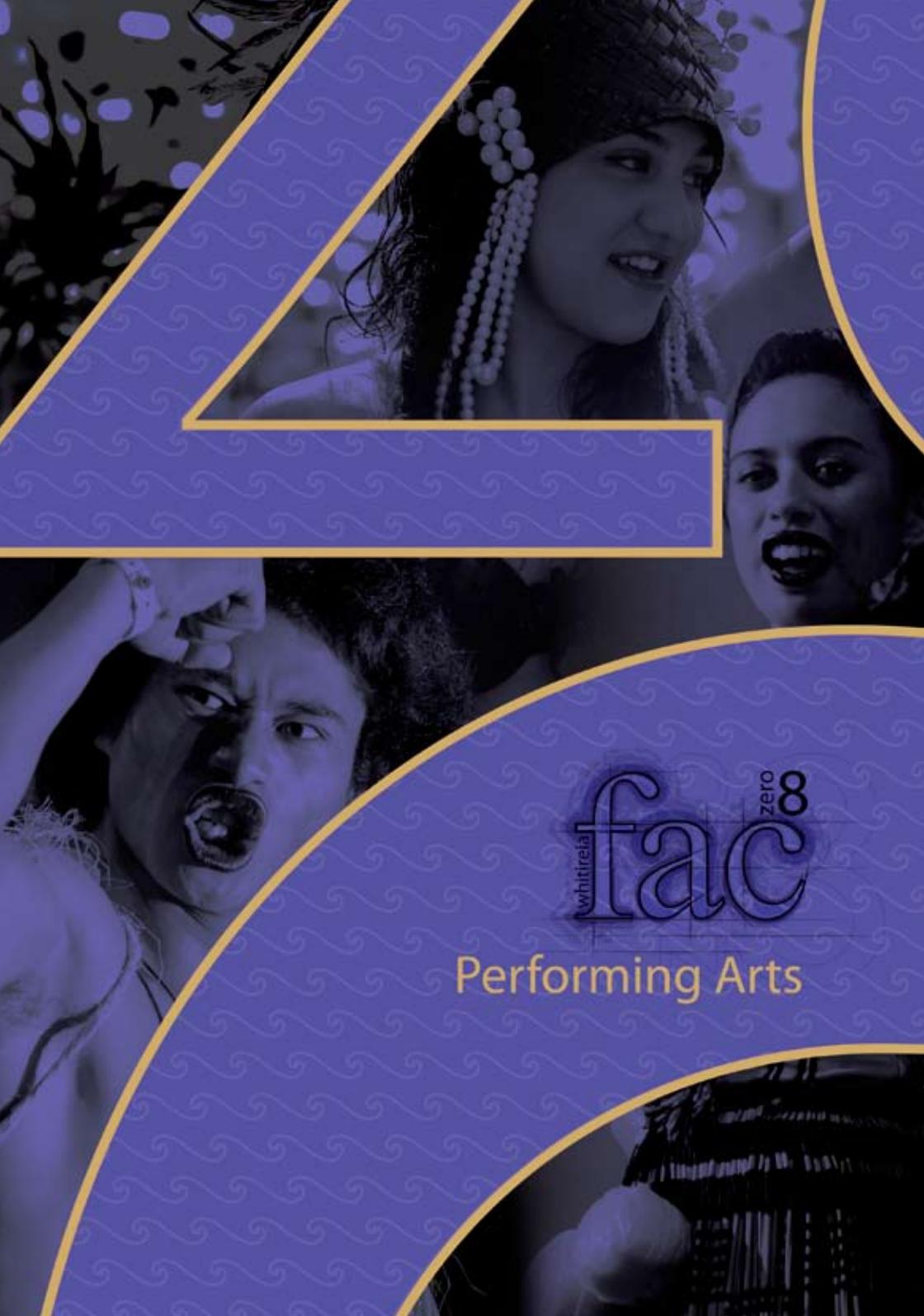
“The Whitireia Performing Arts Group’s participation at the 39th ‘Festival Dei Cuori in Tarcento, Italy was greatly appreciated by both the organizers of the festival and the public for the excellent level of their performances, their serious professionalism, and also from a human point of view.”
Massimo Boldi, Director, Festival Dei Cuori.

Students from this established and respected programme have

performed with distinction both in New Zealand and overseas traveling and performing at International festivals annually.

The Whitireia Performing Arts experience equips students with the tools, experiences, hands-on skills and knowledge to explore and develop their creative potential. The programme seeks to multi skill our students in performance, choreography, production, research and performing arts management, offering diverse career opportunities.

Gaylene Sciascia
Performing Arts Programme Leader



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Performing Arts

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It's been an exciting year for the Whitireia Creative Writing Programme. This year we expanded to run classes at our Kapiti Campus, next to Lindale, where courses in memoir and poetry were a great success. Adrienne Jansen tutored the novel course at our Cuba Street Campus where Graeme Tetley, New Zealand's leading screenwriter, also tutored students in writing a film script. Our writing room at Porirua has been, as ever, a hub of writing activity.

Paekakariki based writer and performer, Hinemoana Baker, tutored our first group of degree graduates and edited our fabulous 2008 online journal, *4th Floor* www.whitireia.ac.nz/4thfloor. The journal features fiction and poetry from past and present students of the programme.

Other highlights for 2008 - writing student, Joseph Ryan, was awarded the Bank of New Zealand Katherine Mansfield Novice Writers Award for his story, *Stranger Than Beautiful*. Poetry student, Bill Nelson, was awarded the Enderby Trust Scholarship to the Galapagos Islands and past student, Pauline Freeman, published her novel, *The Black Land*. We had a series of poetry readings, two of them to capacity audiences at St Peter's Hall in Paekakariki. Tutor, Mandy Hager, received the Esther Glenn Award for her novel, *Smashed*, and tutor, Lynn Davidson, had her collection of poetry, *How to live by the sea*, accepted for publication by Victoria University Press.

Lynn Davidson
Programme Leader, Creative Writing

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Creative Writing

Across Rarotonga walk

Taro plots terrace the hillside
beside Ara Metua,
the great road of Toi
A thousand years old
paved in stone.

Mango, pawpaw, vavai with kapok
fruit on the way to Pupua stream
and the bracelet prawn where the giant eel
Tuna Pupua waits for nightfall.

The strong thighs of Mato
and roots to bind the soil.
All day hibiscus flowers fall
clothing the track
the rustle of a blue tail skink

The rowdy mynah and melodies
from 'Toi the Rarotongan starling.
A mournful call from Kukupa the fruit dove
and in the highest branches
Rupe, pacific pigeon
always high above all the others, but he misses so much.

By Rob Hack

When you get to Aucklan' (yes Aunty)

Listen to me. When you get to Aucklan'
get a good job in the clothing factory,
there's the big one in Ponsonbys. You are
a good sewer aye, so use the big machine.
You can make yourself a coat.

Never push in the queue even in a hurry,
or ask silly question. That's very rude.
Don't look at the man in the eye. Alright?
And keep yourself clean, no perfumes on
your skin. It stink. Don't talk loud in
the Queen Street. Especially what you think.
An' I better not hear you been with papa'a
They only after one thing.

Work hard, go to church, save your money
an' you can send some to here. If you wan'
Find a Cook Islands man, tall who works the
factory too. Remember listen to him, he know
then you can be the happy girl aye?
Are you listen to me?

By Rob Hack

Medievalia

Stark-rising church spire above
 slate roofs. A rainy sheen,
 stale city air, a whiff of latrines,
 mixed with the cooking smells
 in alleyways.
 songs of enslavement
 seep through stone walls,
 fearful minds moored within,
 yearning for the yoke.

By Navina Clemerson

Dedicated to Whitireia:

Bone carving

The library is two stories
 high. No ivory -

books and bodies, wide
 windows, a luminous sea.

Tutors are kind, like friends;
 who teaches, who learns?

On desks, computers flash.
 When they crash, no sweat.
 Office by classroom, milk
 shared, wash up taking turns.

A Pacific place, where we dance
 to the words. We learn all we can.

By Navina Clemerson

Anaphylaxis

It came calling
last night
as I strained
spaghetti,
counted
ten syllables
per line.

If I had known
I would have
changed.

A door opened
between us
I popped
my head through
then remembered
the unmade mind
a half-finished poem
the school of suffering.

I leaned back.

By Vivienne Hill

Sisters

You live in New York
native as a yellow cab.

You work with your hands
and a hard chisel.

You etch a whorl
on a cherry-wood tree.

*

I live in Wellington
a city of skin.

I work with my hands
and a black pen.

I write taiwhenua¹ on
the edge of my land.

By Vivienne Hill

1. Taiwhenua: permanent home, land, district.

Mr Jones

Your coat fading to a brighter white
each year a translucence
it never had before and you
marvel at the crispness of hems
the flexibility it takes
as the threads bend and break
eventually falling one by one
about the room, clinging
to furniture worn smooth.

By Bill Nelson

Seven

Wearing paisley shorts and roman sandals
Waldo Polanski solders together a tear
in the afternoon sun.
He flicks on the switch of the breathing apparatus,
places the oxygen mask over his face and inhales
then attaches transparent water wings to each arm,
lies back on a ribbed lilo under an eco umbrella,
and reads the next instalment of Aquaman,
in a Para Pool full of inflatable swans.

By Kay Corn

Collectors

Aunty Jane's house was the most recognisable in town. On the roof was a large metal ring. It was two metres in diameter and could be seen for miles, looming larger and larger as you approached. Peeta's consolation was that the ring had been there so long no one asked about it any more.

Going into Aunty Jane's house was like entering the aftermath of the trade fair, lights out, well after all the punters and stall holders had left. Along the walls and on the couch, piled to toppling, were containers of buttons, cotton reels sorted by colour, fragments of cloth and offcuts of old lampshade fringes. High on the arms of the couch were pieces of felt in bright stacks. Legs of yellow and hot pink stockings hung out the side of a large pile of fabric in odd formations. In the centre of the chaos was an ancient Bernina on a clean Formica table.

Aunty Jane was wedged on her couch in the small space between back issues of the local newspaper and Tip Top containers with their Hokey Pokey labels half washed off.

Peeta stood, as instructed, on a clear patch of carpet while Aunty Jane shuffled around. Papery hands measured from Peeta's armpit to her knees, around her bust, her waist, her hips and finally from the floor up to an imaginary hem.

Aunty disappeared behind one of her piles, came out with a bolt of royal blue cloth. She laid out the pattern and cut a jagged edge around the thin paper. The pattern was from the '80s, screwed up from the many times it had been used. On the cover it looked like an old cocktail dress with ruffles going around and around in flounces until they reached the knee. It looked unwearable. But Peeta would be back in a week to collect it.

Peeta tried to help Aunty Jane stand, but an unsteady hand flapped at the air between them and waved Peeta to the table. She watched Aunty Jane take every step on a tightrope, each placed foot a relief.

When Aunty Jane spoke she chewed every word with gums and lips before sound ever came out. Her mousy eyes seemed both innocent and stunned. She reminded Peeta of a possum.

‘I had a lover once,’ she said.

Aunty was standing with some difficulty, wobbling like a plane on a windy tarmac.

‘His skin smelled like spices from a foreign kitchen and I remember wanting to lick that skin. To see if it tasted like it smelled.’

Peeta looked away.

‘We weren’t lovers yet but he had been staying in this house. I was young. I got up one night and put on some music. He didn’t wake up.’ She began to whisper. ‘I went into his room – the back one where the cat sleeps now – and I licked his arm, slowly.’

Aunty Jane stopped talking and tilted out of the room.

Peeta could hear her in the kitchen. The water running and the clatter of cups.

‘He left after that. Not right away. About a year later. Said he would be back with a ring.’

She returned with the tea, swaying her way back into the room.

Aunty’s mouth strangled the words out.

'I got that ring on the roof so he would see it and remember where I was.'

The first thing Peeta saw when she returned was the dress, haunting the front window on its skinny hanger.

It was past dinner time, the porch light was on but the house was in darkness. Aunty was not sitting in her usual place. It took a few minutes of squinting for Peeta to register that the room was empty. There were no boxes, no papers and no colours – only the sewing machine was there, ghostly on the bare table. The moonlight entered through the window, into corners and across the carpet, patches now visible where all the piles had been.

Peeta wandered through the house looking for Aunty Jane. She stopped at the kitchen window, facing the night. The moon was battling with the clouds, mesmerising. She almost didn't see the figure seated on a wooden chair outside the back door.

Aunty Jane was not moving and it was freezing outside. Peeta looked at her aunty's chest to see if it was rising and falling. It was. From this angle she had a good view of Aunty's face and she could see it smiling and aimed up toward the moon. When the clouds parted, the moonlight shone down and Peeta saw Aunty shiver and open her mouth as if drinking.

The moon disappeared again and Aunty's head dropped back to look at the lawn.

Together they waited. Once more the moon came out, and as the silver tongue licked the grass, unrolling like a magic carpet, the shadow of a perfect circle unfurled at Aunty's feet.

By Anahera Gildea

Whitireia School of Music has been training New Zealand musicians for 21 years. As well as offering New Zealand's only NZQA approved DJ Certificate course, Whitireia School of Music boasts a team of teachers which includes some of the finest and most respected rock and jazz musicians, songwriters, composers and educators in the country.

Our graduates have gone on to establish flourishing careers both nationally and internationally in

many diverse fields, including performing, composing, audio engineering, management and event production.

We at Whitireia are truly a music community: our learning environment is unique, guided by principles of awahi (caring), manaaki (fairness), and the highest academic and professional standards.

Dan Adams & Marino Karena
Programme Leaders at Whitireia School of Music

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Music

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Offering Certificates in Foundation Music, Rock, Jazz and Commercial Music, DJ Music, and Live Sound and Event Production, and a Bachelor of Applied Arts in Music, Whitireia School of Music provides performing experiences in a comprehensive range of music styles, including rock, jazz, funk, blues, hip hop, fusion, heavy metal and acoustic. We are also a centre for the creating of innovative new composition and songwriting.



Consistent with our philosophy of applied learning, students at Whitireia School of Music spend a high proportion of their schooling applying their skills in real world situations alongside professionals in the music industry. Students perform regularly in pubs, clubs and music venues, create and perform original film soundtracks in cinemas, produce their own tracks in our DJ production suites and digital recording studios, learn how to manage their music careers through Professional Studies and Creative Enterprise, and gain an understanding of their artistic process through Contextual Studies.