

*DRIVEN*



*WHITIREIA  
VISUAL  
ARTS  
2010*





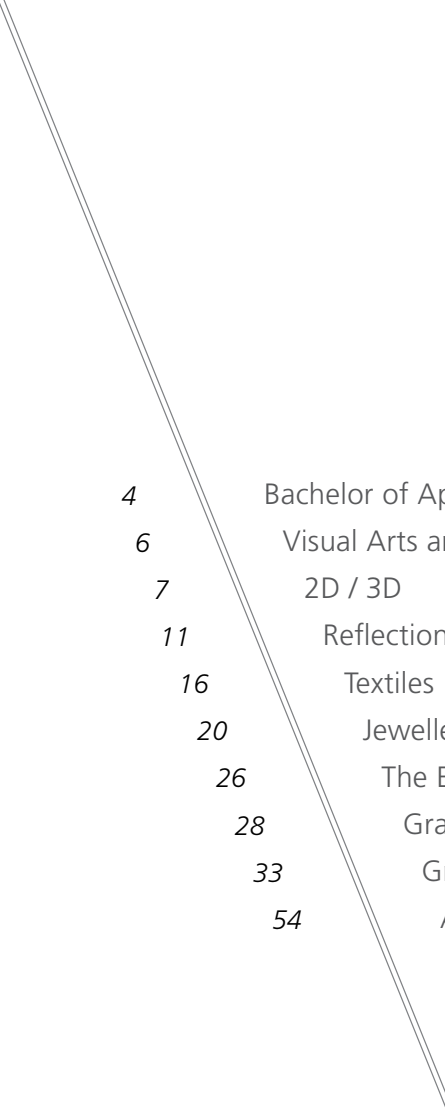
# *DRIVEN*

Driven is the state that artists and designers are perpetually in. They are compelled, passionate and focused.

The drive to create is a powerful and undeniable human force that will not easily be subdued, suppressed or subjugated. In the end the Maker must succumb to their journey and their path, then we, the viewers, are all taken for a joy ride!



Amelia Pascoe

A decorative double line runs diagonally from the top left towards the bottom right of the page, passing behind the table of contents.

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Becky Bliss



## *BACHELOR OF APPLIED ARTS*

Whitireia NZ has been at the leading edge of visual arts and design for more than 20 years. Drawing on Pacific, Maori and European traditions, combined with technical excellence, the Whitireia Visual Arts programme has produced outstanding New Zealand artists including Wi Taepa, Vaune Mason and Andrew Tau'afiafi. An international lineup of tutors brings artistic depth and international experience to the programme.

The introduction of Digital Design in 2000 extended the creative edge into the new media and provided a bridge between art and the design industry.

Mid-year and end-of-year exhibitions are annual highlights, together with intensive workshops, where internationally renowned artists and designers teach their unique skills.

Throughout the years of study, students learn drawing, design, basic business skills and how to apply contextual thinking and research, to support their work.

Year two is thematic, where ideas and techniques are refined and extended.

In year three, students operate from their own campus studios, where their ideas are underpinned with a research inquiry. In a self-generated mid year exhibition the developing body of work is tested, modified and the student gains an invaluable exhibition experience.

Whitireia is also part of the Fingers' and Masterworks Student Award, which is awarded to one departing graduate who has achieved exceptional heights with their graduating body of work.

There are a several career pathways in Visual Arts and Design, including:

Contemporary Jewellery Design

Illustration

Graphic Design

Textile and Fashion Design

Painting and Printmaking

Teaching

Curation

For further Bachelor of Arts enquiries and entry requirements see the 2011 prospectus, call 0800 WHITIREIA, or see [www.whitireia.ac.nz](http://www.whitireia.ac.nz)



*Edi Go*

*VISUAL  
ARTS  
& DESIGN  
2010  
HIGHLIGHTS*



In 2010 the Visual Arts & Design Department continued to provide an intimate setting where artistic knowledge, discipline and passion can be learned, developed, expressed and shared with the larger community for personal and professional benefit.

Although the economic downturn has had an effect on the resourcing of our programmes we have met 103% of our targets in student numbers. Mastercraft participation had a 700% increase from 2009.

We continued to host major national and international artists such as Michel Tuffery, Lisa Walker and Yoshiko Wada. We forged relationships with Sydney College of Arts which resulted in a Jewellery Exhibition at Studio 20/17 in Sydney

and also with the City of Porirua, leading to two major joint mural projects. Our students excelled, like Edi Go who is a finalist in the Australian Graphic Design Association Student Competition.

We are constantly evaluating and refining our programmes. This includes staff advancing their qualifications such as Owen Mapp's Bachelor of Applied Arts degree and Sue Scott working towards her Master's degree.

*Rudy Whitehead-Lopez  
Programme Manager Visual Arts & Design*

## 2D

## 3D



*Hideaki Katsumata*

Though small, the 3D sculpture area of Visual Arts has produced an exciting range of works. The students are encouraged to explore a variety of materials, with steel and other metals featuring this year. The students' creations have ranged from steel blades to shield forms, forging new boundaries in the 3D arena.

Ben Sutton worked hard on building the welding plants, allowing the development of a variety of steel, wood and stone mobiles.

An excellent group of organic inspired ceramics, has quietly grown in Rachael Thomas' studio space.

Earlier in the year a number of hard stone bowls were produced by students with a fine eye for detail.

Ruth Bartholomew, working in granite and marble, put a major effort into the making of a chess set with a board featuring inlaid details.

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Several of the jewellery students were involved in explorations into bone or hard stone carving, adding new techniques to their skill base.

Experiments in wood carving have involved many students and their skills with the hand chisel continue to grow.

This year Anika Bingham, a 3rd year BAppA student, exhibited in two national shows, Netsuke and Buttons at Expressions Gallery, Upper Hutt and NZ Treasures at Pataka Gallery, Porirua.

*Owen Mapp  
Lecturer in 3D*



*Rachael Thomas*



*Sharon Page*



# REFLECTIONS ON PRINTMAKING

It has been a great year for image production in the print studio.

There have been a variety of students applying print applications to their production of artworks, from illustrators, textile artists and printmakers, to jewellers. Etching techniques have been especially popular this year.

The number of students using print has grown and indications are that it is an important media component in the end-of-year exhibitions.

Jewellers' and printers' interest in etching, led to a new opportunity this year that saw a swap between the two classes. This initiative encouraged a cross-over between disciplines and novel approaches to exhibition ideas.

Individually, there have been some great highlights from students. Each week, new prints appeared on the rack, reflecting variety and growing confidence with experimentation.

This year Michel Tuffery coached many students through his intensive in July, guiding a 10 strong class through the subtle nuances of woodcut. Unofficially, Michel has been giving excellent advice to students throughout the year while coming to Whitireia to print his own work. We would like to extend a special thankyou to Michel, who has shared his creative space while working and has offered encouragement beyond his professional commitment to the department.

For our students this year, knowledge, discipline and passion have all come together in a remarkable explosion of creativity.

*Chris White*  
*Lecturer in Printmaking, Painting and Drawing*





*Hannah Stewart*





AP

100

Ryan Maynard  
2011





*Chloe Reweti*



*Rachael Gannaway*

# TEXTILES



*Ruth Bartholomew*

A highlight of Textiles in 2010 was the shift towards industry links in the traditional sense. We kept a creative enterprise focus without losing the desire to pursue a sustainable arts lifestyle, explore new ideas and maintain standards of craftsmanship.

2010 was another successful year for textiles with public events, artists in residence and several specialist guest tutors, all stimulating the students to create exceptional works throughout the year.

Following a recent research trip to Japan on Japanese costume and textile design, Clare Smith joined us as artist in residence. We especially thank Clare for all her hard work and support.

In term one, students responded quickly with design ideas for the Rotary Charity Fashion show, allowing us to unite early on as a team. With support from our models, Pataka and Whitireia staff (including Beauty, Music, Sound and lighting) we raised funds for the Child Cancer Foundation. This event led to opportunities with clothing and wool industry companies.

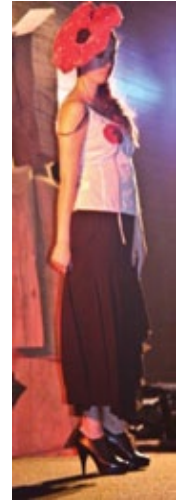
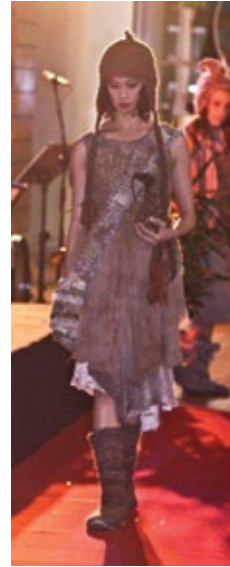
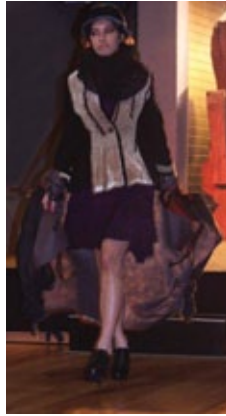
We were made aware of the need to support the flagging NZ wool industry after attending the NZ Textiles Sector Trade Show and Conference in late May. Since then we have been involved with local companies wanting a NZ brand profile to promote designs for our NZ celebrities.

Students' research topics included possum merino wool and its design potential with silk and shibori, as taught by Yoshiko Wada, an internationally recognised master educator of shibori and indigo natural dyeing (for the arts, textiles and fashion industries).

The motivation levels are high for New Zealand textile students and artists to work together towards an exhibition of textiles in Hong Kong next December.

*Deb Donnelly*  
*Lecturer in Design Textiles and Drawing*







*Rebecca Jones*



*Saskia Vogt*

# *JEWELLERY — GALORE*



*Holly Spoon*

The output from the jewellery studios in 2010 has been exceptional.

This year students have been both industrious and innovative with their unique midyear exhibitions. These were all held at different non-gallery locations. The diverse range of venues included an electronic billboard in the centre of Wellington, a picture-framing shop, a hair-dressing salon, several co-ordinated shops in a suburban village, a new waterfront cocktail restaurant and an artist run space.

All openings were well organised, with a great atmosphere created by the high standard of installations and the large, enthusiastic audiences, making all events memorable.

The second year students organised their own group exhibition for the National Jewellery Showcase in Auckland, also attending the event and introducing their ideas to a wide jewellery loving audience, with very enthusiastic results. Students interacted with customers and were exposed to commercial aspects of jewellery, allowing the opportunity to test the grounds for their future careers. Thanks to Whitireia for their support and for recognising the importance this exposure and experience provides.

The first year students had their exhibitions closer to home. Locations included the library, with the 'Literal Gems' exhibition and the specially designed Whitireia corridor gallery space, which also hosted Lisa Walker's powerful installation. This curated work was developed by the jewellery students during Lisa's very popular intensive workshop week, held midway through the year.

During the year, several artists held workshops with the students, including Neke Moa and Spring Rees from Wellington and Mel Young from Sydney.

Last but not least we have some winners; Whitireia recent graduates are celebrated in shows at Fingers, Masterworks gallery and Best of Show at Object Space (all in Auckland), The National in Christchurch and the American Art Jewelry Forum website. Special congratulations go to; Sam Kelly, who will show as part of Talente 2011 (an international exhibition showcasing the most promising designers and makers) in Munich, Zak Pitfield-de Mille, winner of a 2010 Jewellery Manufacturer's Federation award and Jacqueline Reid, a finalist in the New Dowse Student award.

*Peter Deckers  
Programme Leader and Jewellery tutor*





*Vanessa Arthur*







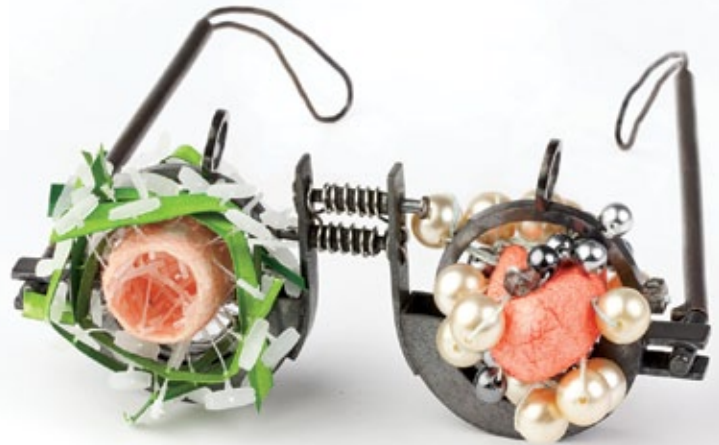
*Christine Imlay-Mclean*



*Karren Dale*



*Zak Pitfield-de Mille*



*Jacqueline Reid*

# THE EXCHANGE PROJECT

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July saw the culmination of an exciting trans-Tasman exchange between students from Sydney College of the Arts (Bachelor of Visual Arts, Jewellery + Object course) and jewellery students from Whitireia New Zealand (Bachelor of Applied Arts).

The collaborative effort, titled The Exchange Project, involved students from both countries selecting one material and a piece of writing and swapping them with two of their counterparts across the sea.

The results of this lively and inspiring exchange were shown in an exhibition curated by lecturers from SCA and Whitireia at renowned Sydney jewellery gallery, Studio 20/17 in July 2010.


By creating jewellery works as a direct response to both the writing and the material, the project took many out of their comfort zones.

Students extended their knowledge of new materials and processes, their ability to respond to an individual brief and unfamiliar prompts, broadened their network of exhibition experiences and exposed themselves to new technologies through posting their progress in beginning, middle and end statements on the project's blog site.

The Whitireia jewellery students' work shone and the exhibition also provided students who attended, with an opportunity to experience the energetic Sydney art scene as well as The Sydney Biennale.

*Kelly McDonald  
Lecturer in Jewellery*





# *GRAPHIC DESIGN & DIGITAL MEDIA*

Graphic design and digital media are now well embedded into the Bachelor of Applied Arts. Our students are studying at all levels of the degree with our second batch of graduates due at the end of this year.

Highlights of our year include:

Edi Go, a first year degree student, is a finalist in the Australian Graphic Design Association (AGDA) Student Poster competition celebrating the theme of the International Council of Graphic Design Associations (Icograda) Design Week, 'Optimism'. His work was exhibited at the Design Week held in Brisbane in October 2010.

Chanelle Tearikiaua, another first year student, won a logo design competition for the Prime Minister's Pacific Youth Award, celebrating young Pacific achievers.

Students have also been working on real projects that include a Writers' Walk for Porirua (part of a paper in Publication Design), design and production of ezines for schools, and two murals for the Whitireia School of Performing Arts (part of a paper in Digital Illustration).

*Barbara Harford  
Programme Leader, Lecturer in Publication Design,  
Branding and Identity, Digital Photography*



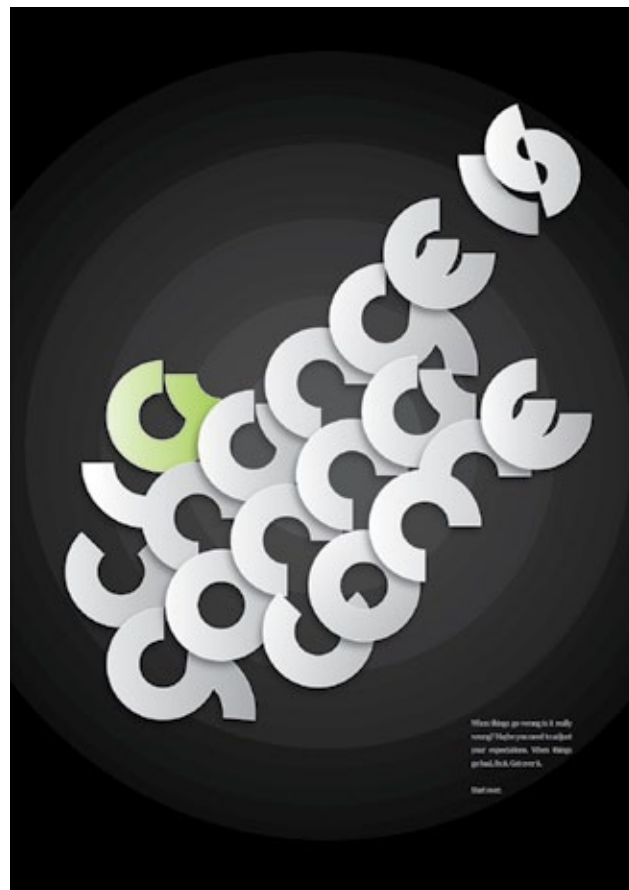
*Jonathan Browne*



*Edi Go*



*Pam Oliver*



*Edi Go*





**nestle**

new work by  
mark roose

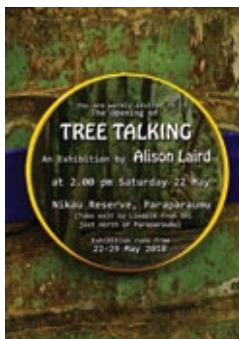
Exhibition at Chocolate  
Box, Warrville Road, Bathampton, Wootton Bassett  
...and in neighbouring shops and  
...and in neighbouring shops and

Opening:  
22nd August (8pm-10pm)

Exhibition:  
22nd August (10am-5pm)  
28th August (10am-4pm)  
www.nestlebox.co.uk



# GRADUATING STUDENTS (LEVEL SEVEN)



*"From a certain point onward there is no longer any turning back. That is the point that must be reached."*

*Franz Kafka*

In the hierarchy of educational achievement, a Bachelor of Arts is a major rite of passage and reflects a driven standard of excellence. A Masters of Arts may show well-planned focus, but a first degree is one of pure driven passion.

This year's batch of emerging graduates from Whitireia Visual Arts is very much Le vintage premier – the best of the best and all are distinguished for their passion in their relative specialised art fields. The students' mid-year exhibitions, the highlight of the year, sees each student arrange all aspects of their exhibition, including venue, marketing, installation, catering and sales. These were pitched to promote their work outside the institution, with shows consistently staged to professional standards in diverse sites - brasseries, a native nikau reserve, and a gallery framer to name a few. In each case, the mechanics of media; that of newspapers, radio and advertising, were swiftly mobilised to promote these events.

The Wellington arts calendar hummed with a Whitireia exhibition season that burned bright and warm, in a winter of memorable harsh weathers.

But is there a significance to this? Or more importantly, is there something in the teaching crucible that is responsible for this alchemy? Certainly the cuisine needs the best of raw ingredients – the student.

Another factor is that students have certain support features to their study that are unique to Whitireia. The programme demands the student works with a contextual depth and integrity to their main proposition, while maintaining the development of specialist media skills. These skills are confidently delivered by a team of dedicated tutors and our resident fellow; Vivien Atkinson (who has given generously to coach under-graduates). These professionals are all actively practicing what they teach, encouraging vigorous idea development and production and supporting each student's passion and drive.





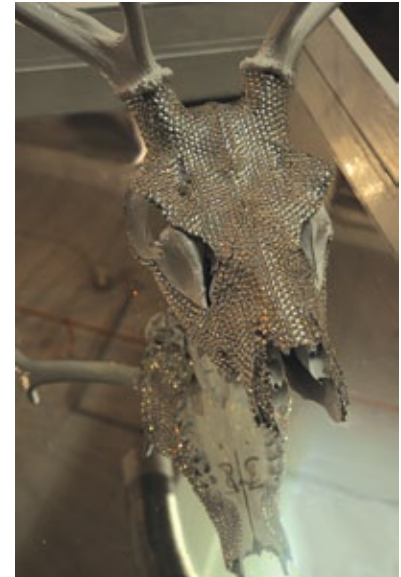
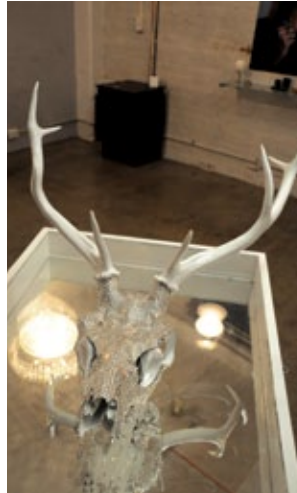
*SOPHIE LAURS*

WHY SL?

An Experiment in Self-Branding

The world today is saturated with logos. They mark our place in the social hierarchy and uniform the fashion world. The brand is now not only synonymous with clothing but also with contemporary artists such as Andy Warhol and Damien Hirst.

My work exhibits a satirical commentary upon the modern notion of the branded artist, and plays upon the vacuous and profit-driven ideals of high end fashion labels, using their brand power for my ironic devices.





# ANIKA BINGHAM

Traditionally cameos were a thing of beauty and elegance, passed down through the generations from one sophisticated lady to the next. But times have changed and heirlooms lost, it's time for reinvention. Capturing the everyday and eternalising normality in a contemporary 'Camefaux'.





# CLEO THORPE-NGATA

---

Once was a...

"If people are to prosper within the natural world,  
all the products and materials manufactured  
by industry must, after each useful life, provide  
nourishment for something new."

*William McDonough 1998*







# JULIA MIDDLETON

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These are recent relics of the apocalypse of the industrial age. Retrospective formulations, curiosities, that engage imagination of a mechanised mind. These were once new things that have changed and carried us forward to a technological precipice. Now outmoded, the meaning we derive from these objects of the recent past, propels the intellect into discovery of overarching ideas relevant to our trajectory. This is post-industrial art.



There is a hint of grand religious architecture; the Phoenician sun appears in a fragment of a speaker cone, the dialectical parallel of night in switches and ages of technology past – cast in bronze. This is the architecture of changing society.

Process: Genetically engineered jewellery. Spliced, reformed. I look at the old outdated junk genes, cut them out, splice together the fragments and what have you got? Some new kind of monster.





# JESSICA WINCHCOMBE

What happens when we alter our perspective  
to objects we hold attachment to?

"Embroider Yourself"  
Welcome to my Show! Please ask to try on or touch works.

a full corset  
1880s  
Pink, flesh undergarments  
Yellow flesh undergarments  
Silver  
Black  
Yellow  
Yellow (diamond print)  
\$3000

Inspired by corsetry  
and how to bring you







## *SALA LEOTA* —————

Ever since childhood I've had a fascination with telling stories, reading about stories and watching them on television. I enjoy drawing and through my art I am able to illustrate in ways that reflect my personal interests.

Having the advantage of using digital painting as my preferred medium, helped me to embrace the challenges of illustration. My current work is a display of my endeavor into defining my own unique point of difference.







# SARAH READ

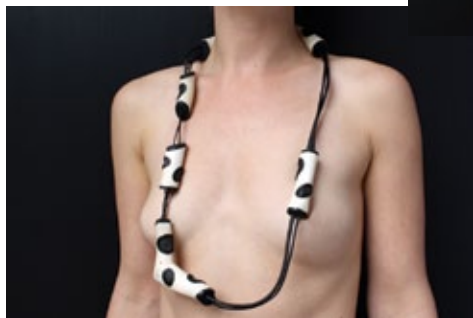
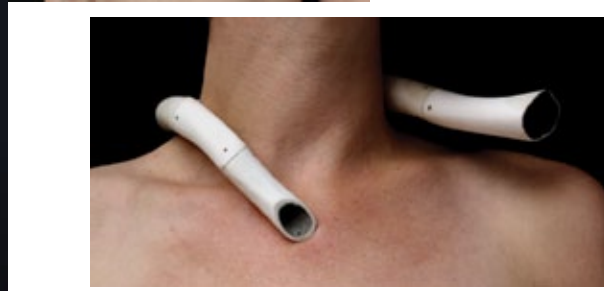
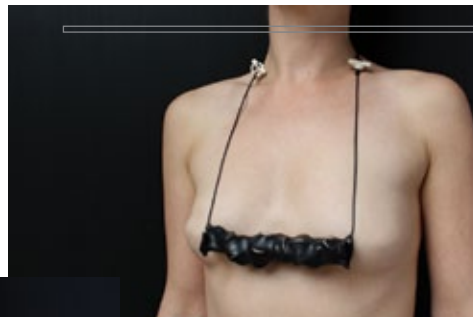
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My work explores power and nuance within relationships. I am fascinated by the bonds we form and the way they shape our lives. I play with the conventions of jewellery and the associative properties of materials, to evoke all shades of intimacy – from nurturing, through symbiotic, to parasitic and beyond.









## SAM KELLY

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New Zealand is a nation loaded with cultural history around bone and jewellery. Sam Kelly searches for associations and applications that have not yet been made in bone. She examines the architectural framework of bones, encased by tissue, blood, organs and skin – all the things that help us to live as complex forms. But the complexity does not diminish where the body stops and the world begins.

On the outside we are built up of layers that are influenced, learnt, chosen and forced on us from our culture, media, religions, governments and interactions. But there is also the hidden world of our persona, like the bones hidden inside us. Kelly takes the idea of the bone as the shared structure of humans, builds new forms, and adds the intricacies of our adaption.

Through her pieces, she attempts to give us an image of how we disguise ourselves and the layers we apply to do so. She addresses the aspects of

ourselves we illuminate and the parts we hide through the use of hollow spaces, recesses and LED lights that shine on the body when worn, illuminating and drawing attention.

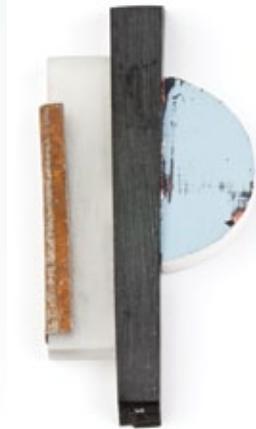
Kelly provides insight about how we can conceal who we are. Her wrapped pieces have tiny slits that reveal the true content of the interior. She approaches the idea of what we abandon of ourselves through the piece reminiscent of discarded animal skin – the empty shell of something that once was.

Gauze peep-holes that hold mirrors to catch the light and the eye, also make you take a second, deeper look, into the interior of the bone - much like the methods we employ to grab peoples' attention. Kelly builds layers of paint, brutally scratching and scraping away to reveal the exposed rawness of naked bone – like the layers we build up around ourselves, as protection or facade.

# *BECKY BLISS*

## TRACES

Palimpsest: Nothing is ever completely erased,  
we are enriched by what has come before.





# ALISON LAIRD

## TREE TALKING

"There is always Music amongst the trees in the Garden, but our hearts must be very quiet to hear it."

*Minnie Aumonier*

Walking within the palm trees of the Nikau Reserve there is a sense of timelessness. The ancient ambience of these rooted trees stirs up memories that linger in the psyche of another time... and yet this sacred place sits so close to the current lifestyles we live. People bring a sense of transience that contrasts with the rootedness of the trees.

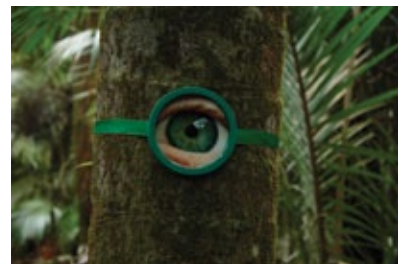
It is my hope that each visitor will view the work from their own perspective and make it their own.

Alison Laird has been an artist on the Kapiti Coast for seven years and in that time has exhibited in The Museum of Wellington, The Mahara Gallery, Pakaka Gallery, Cobalt Gallery, Artel, Lush and has exhibited frequently at different venues on the Kapiti Coast Arts Trail.

*Supported by The Kapiti Coast District Council.*









# AWESOME ALUMNI

Whitireia ex-students have marked this year with some impressive accomplishments.

Nadine Smith (Bachelor of Applied Arts 2009) had a most successful show at Solander, with reviews by both Urbis and Artnews. She exhibited as part of the Runamuck Collective in the Monsters show at Mygalaxi Gallery, and had two works accepted in the Objective Art Awards in Auckland.

Sunni Gibson (Bachelor of Applied Arts 2009) has had an exceptional year. She was selected as part of the Best in Show exhibition at Objectspace in Auckland, a group show at Studio 20/17 in Sydney and another group show at the National in Christchurch. Sunni founded a 'micro-gallery' in Newtown, [theseehere.co.nz](http://theseehere.co.nz) which has been receiving positive reviews throughout the media.

Jhana Millers (Bachelor of Applied Arts 2008) has been hard at work supporting her jewellery practice with commissions for catalogues and websites. Her jewellery was accepted for the A&E Metal, Explorations 2009 and won the Contemporary Jewellery Non-Precious Materials award. Jhana's jewellery has been exhibited in Perth, Taupo and the Objective Art Awards and can viewed at [jhanamillers.co.nz](http://jhanamillers.co.nz).



Vaune Mason (Advanced Diploma in Jewellery 2007) has had another busy year running a jewellery studio and teaching classes. She has curated a number of shows – The Gallery of Oddities at the World Buskers Festival in Christchurch and ALTER+EGO in Wellington, for the Fringe Festival. Vaune's work appeared in exhibitions, Head On at Toi Poneke and Monsters at MyGalaxi Gallery. She is currently developing a body of work for her solo show at Objectspace in February 2011.

Matthew McIntyre Wilson (Diploma in Visual Arts 1992) took part in the inaugural World Indigenous Art Market (WAM!) hosted by the Museum of Anthropology in Canada. The show focused on high quality traditional and contemporary indigenous art from around the world and was judged by an international panel where Matthew was awarded second prize in the Jewellery category.

Clare Smith (Advanced Diploma in Visual Arts Advanced 2000) was artist in residence for Textiles at Whitireia NZ during 2010. She led two intensive weeks in screenprint and dyes and also acted as technician for guest tutor Yoshiko Wada's mastercraft class in Material Transformations.

Billee Mutton (Bachelor of Applied Arts 2008) has recently opened Unwind, a textiles supply business.

Chris Apisai Wong (Bachelor of Applied Arts 2010) is working as a school's liaison marketing representative for Whitireia NZ and works for the Porirua City Council on arts/community projects such as the 2011 Waitangi Day Fashion Show at Te Rauparaha arena.

Lisa Jane Myers (Mastercraft certificate 2009) had her first solo show at Upstairs Gallery in Kenepuru. Her costume design won the traditionally inspired theme for Miss Aotearoa pageant in Auckland this year.

*Vivien Atkinson  
Visual Arts Fellow*

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