

AHI KĀ

Keep the fires burning



30

**CELEBRATING 30 YEARS OF
VISUAL ARTS & DESIGN
WHITIREIA NEW ZEALAND**

WI TAEPĀ
TRACEY MORGAN
ERIC NGAN
JACK KIRIFI
MATTHEW MCINTYRE WILSON
JAMES MOLNAR
ALISON MURRAY
SARAH READ
VIVIEN ATKINSON
ELLEN COUP
KIVANI MORIARTY
DWAIN AIOLUPOTEA
PATRICE KAIKILEKOFÉ
ELA TO'OMAGA-KAIKILEKOFÉ
HANNE ERIKSEN MAPP
JEN LARACY
JAMES HARCOURT
LINDSAY PARK
MONIEK SCHRIJER
NEKE MOA
NADINE SMITH
BECKY BLISS
AMELIA PASCOE
MIEKE ROY
CLEO THORPE-NGATA
SAM DOLLIMORE
NIK HANTON
OWEN MAPP
ANYA MOWLL
SANDRA SCHMID
KERI-MEI ZAGROBELNA
CLARE SMITH
MEL PHILLIPS
REREMOANA HILLIARD
MARYJANE WINIATA
RANEA APERAHAMA

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YEARS

OF TERTIARY EDUCATION

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AHI KĀ

30TH ANNIVERSARY EXHIBITION

**Celebrating Visual Arts at Whitireia New Zealand
Faculty of Arts, Te Kura Auaha**

‘Ahi kā is the name of the kōwhaiwhai rafter pattern designed by Te Puoho Katene QSM, Ngāti Toa iwi, in the Takapūwāhia marae in Elsdon, Porirua. It is symbolised by the cooking fires of the kainga held in the hand. It also means those that stay behind to guard the fire. This symbol was first used at a tribal wānanga and was supported by the words: Ahi mō te ao. The mythological story of Maui securing fire for the world was the inspiration for this symbol.’

Notes from Origins paper (2008).

Welcome to *Ahi Kā*, a celebration of thirty years of Visual Arts at Whitireia. And most importantly, a celebration of the achievements of our alumni. This exhibition presents the current practice of selected graduates—and shows where they’ve got to and what they are doing now. It represents artists active across all the media of contemporary art—painting, printmaking, jewellery, carving, textiles, photography and drawing. Here in the catalogue we briefly track the journey each artist has made. And three longer interviews—with Ellen Coup, James Molnar and Keri-Mei Zagrobelna—document individual experiences in more depth. We also think here about the link between the teaching and learning in the Visual Arts and the development of creative capabilities, and what that means for local and national communities.

Contemporary thinking about life in the 21st century emphasises the need for citizens to engage collaboratively in its complex challenges, make wise decisions and be proactive in working locally, nationally and internationally. The New Zealand government identifies that artists contribute towards the economic, social, cultural and environmental prosperity of a country and that they are of great benefit for governments all over the world.

A key finding of the research on arts education undertaken by the New Zealand Council for Educational Research in 2011 reveals that the private benefits of arts education spill over to become public benefits. According to the Ministry of

Culture and Heritage who commissioned the research, the impact of the arts on communities is far-reaching. However the scarcity of long-term studies is a problem given the lengthy processes involved in building a sense of community or effecting community/collective change. But we would like to suggest that the thirty year span of this exhibition offers a study of the development of the students and alumni who have made lives for themselves around their arts practices or trained further as arts educators.

The pedagogical approaches to teaching the arts at Whitireia support students of diverse ages, interests, cultural backgrounds and gender to engage in the arts. Since its establishment in 1986, the Visual Arts programme has collaborated with other programmes in the Faculty of Arts to generate new understandings within year groups of innovative practices. Teaching has endeavoured to foster creativity and creative thinking across an expanding range of art and design media to meet the needs of diverse student cultures and the changing nature of the art and design landscape. Graduates return this investment by enriching the communities they live in, and by bringing passion and vision to the working lives they make for themselves.

In recent years significant changes have been made to the programme to meet sector demands and student expectations. These include in 2006, the formal introduction of the Bachelor of Applied Arts (Visual Arts) with majors in painting, printmaking, textiles, contemporary jewellery and carving. In 2008, digital and multi-media design subjects joined the degree with courses in traditional and digital streams of art and design, motion graphics, 3D and graphic design. It became the Bachelor of Applied Arts (Visual Arts and Design).

In 2013 Toi Poutama managed by Kohai Grace was accredited and offered for the first time as the Bachelor of Applied Arts (Toi Poutama) with majors in whakairo and raranga. Toi's project-based approach to learning enables students to explore

traditional practices and learn the techniques of raranga and whakairo while gaining complementary skills in business, curatorship, exhibition practices and taonga management. And this same programme structure underpins all of our courses in the degree.

Furthermore, the list of achievements documented in this catalogue demonstrate the success of the programmes as pathways to further training in the arts and teacher training both locally and nationally. Special mention also needs made of the Handshake project conceived and established by tutor Peter Deckers to mentor and foster the careers of jewellery graduates. Since 2011 internationally acclaimed mentors have supported graduates to maximise their creative potential and develop their practices. The programme continues to thrive with the support of Creative New Zealand and Whitireia.

Our sincere thanks go to the past and present Visual Arts and Design students, Visual Arts staff, Faculty of Arts administrators, Pataka curators, the Dean of Arts, Kaye Jujnovich, and the Academic Board of Studies members for their support in mounting this exhibition. We hope the programme continues to contribute to our resilient and dynamic communities and to meet the creative goals of Porirua, New Zealand.

Deb Donnelly
Co-Programme Manager
Visual Arts and Design
October 2016

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This is how

BRUSH FOR HIRE

Ellen Coup talks about the impact of Whitireia and her subsequent career.

ELLEN COUP: I am grateful for the skills and confidence I gained and the range of media I was exposed to during my time at Whitireia—photography, pottery, jewellery making (metal and bone), 2d-3d design, flax weaving and print-making to name a few.

DEB DONNELLY: Where has it taken you?

EC: To a place where I could clarify and solidify a life for myself as a professional artist.

DD: What about thinking skills?

EC: Design was the thinking skill, along with learning to objectively critique an artwork, which we did in every class. As a 'commission specialist'—painter of murals and canvases—I now use both of these skills to consult and create a design that meets a client's specific requirements. We studied Art History and had multiple visiting/teaching artists in Mastercrafts, which was a series of block elective courses we did each year. Business Studies helped me to start the process of getting my books in order, and contemplate possible routes to an art career. We exhibited twice a year at Page 90 (now Pātaka)—an exhibition called *Origins* in the second term, and an end of year show. Our submitted work was selected by teaching staff then laid-out and hung by teams of students and supervising tutors. While being happy to initiate and make art alone I also participated in a number of collaborative projects as a student, such as the sandblasted patterns on the glass doors of the fale space outside the staff room. I painted before Polytech and persistently painted through my training years, while enthusiastically sampling other media as there was no requirement to major in a medium at Whitireia. For the Diploma graduate exhibition, I asked Peter Deckers to be my supervisor for the conceptual thinking associated with the paintings. I strove to present land as big and enveloping

in three different large works. As students we discussed and debated a lot. I came to the conclusion that art is essentially a discussion, argument or working out process. All art is valid, as part of a larger conversation that reveals our thoughts, feelings and opinions as we react to it.

DD: What are you doing now?

EC: I have progressed into becoming a self-employed artist making a living from my work for the last 2-3 years. I am established in Wellington as a painter of murals for council and private clients. I've facilitated community groups to paint murals, I've painted canvases, props and floats, fake wallpaper, signage and a faux mosaic tile floor. Basically I'm a brush-for-hire, undeterred by big.

September 2016

THE SKIES I GAINED

James Molnar talks about his transition to artist.

DEB DONNELLY: How did your formative career get underway following training at Whitireia?

JAMES MOLNAR: Key things for me were taking part in six exhibitions as a student. This helped me to network. For example I met Huia Publishing and also pursued commissions through government departments who would allocate \$5000 per year for artwork purchases. This started a chain reaction. In 1994 with a group of four Whitireia graduates I took on making art for the Commerce Commission. Through this I ended up getting a commission for *Roimata's Cloak*, the first Huia Publishing children's book written in te reo and then translated into English. Esther Tamihana was the author. This project took me to the Ureweras as part of the drawing research work. It was especially interesting to come across a hut/information centre which housed a Colin McCahon painting. I wasn't expecting that. Then I started attending Maori Art hui during the mid 1990s notably the Whangara

art hui (1993), then Te Atanga – Toi Maori with established artists, then Ngapuna Waihanga, Blenheim, and Te Kaha on the East Coast. Word of mouth and networking together with work for government departments like the Ministry of Health and the Patents Office generated more commissions. I always mixed my media—painting and carving. Painting was first. At the time of the Te Papa commission I was a cleaner on the 18th floor of the Majestic Centre which overlooked the newly built national museum on the waterfront. I knew Sidi Reihana worked at Te Papa and I wanted to get onto that project. Cliff Whiting was the project manager. The day I went to meet him, I was in the right place at the right time. I showed Cliff my CV. I already knew members of the team. He asked me: what did I see? I said, painting with heaps of different colours. He gave me the job. We painted 90% of the wharenui in a year and I used a spray gun for 4 months. Cliff wanted a ‘marae for the future.’ It was all customboard making the job faster and lighter. And there was no tapu, only a state of noa. We could go about our normal lives while working on the project.

While I was a student, I had the opportunity to go to the Festival of Pacific Arts in the Cook Islands. That was 1992. I had already spent a year there before enrolling at Whitireia so it was familiar to me. I met lots of artists at the festival: Derek Lardelli, Sandy Adsett, Manos Nathan and Colleen Ulrich.

I believe in fate and in 2002 I returned to Whitireia, this time as a whakairo carving student. Everyone assumed I was a carver after working on the Te Papa wharenui project. In 2010 I was appointed a tutor on the whakairo course. I changed the time of the classes and taught at night which changed the dynamic for people who really wanted to learn the craftsmanship skills.

The most fun I had was taking students on trips to design and build waka in Russell, stopping off at Orere to meet with Cliff Whiting who would talk to the students, then on to work under waka master carver Hec Busby. I formed

good relationships in whakairo. Dr. Takirangi Smith was the main tutor. I was his relief tutor when he was away. Through my painting and drawing skills we were able to broaden the programme and include printmaking. As part of the curriculum, we included visits to Te Papa to see the artefacts collections. These works are up to eight hundred years old. Another influence at Whitireia was Ken Arthur who supported Māori students. There was a grant—the Māori Educational Fund—and he encouraged us to apply for funding under the Māori Battalion Fund. I realised then that I was representing my culture, not just selling a painting.

Meeting artist-in-residence Hugh McCormick was also formative. We clicked straight away. Hugh remodelled the art programme in his Northern Ireland training school and had been invited by past programme manager, Anne Philbin, to teach at Whitireia for six months. He was prolific—painting eight works at the same time. He in fact produced five hundred works in six months which inspired me to paint and gave me the confidence and encouragement to make my own work flourish.

I have had eight solo shows and actively worked on twelve group exhibitions each time building good relationships with gallery owners including Kura Gallery in Taupo and many others.

I have built a lifestyle around my arts practice, created a career and made it work.

18 October 2016

TO THE NEXT HORIZON

Keri-Mei Zagrobelna talks about her practice.

DEB DONNELLY: Tell me about where you are from.

KERI-MEI ZAGROBELNA: I was raised around museums and art galleries. Access to this rich environment gave me a passion to work in a field that acknowledges my heritage and

culture. I spent a while in my youth travelling throughout New Zealand and dabbling in art and craft, but I avoided taking it seriously due to a lack of confidence and courage. It wasn't until my mother passed away that I had the epiphany to go to art school and make it happen. Life is too short to have regrets or avoid things. In recent years I have chosen to take the pathway of contemporary jewellery. I now currently work out of my Wellington-based studio making and exploring object/jewellery art as a means of understanding cultural uniqueness and diversity. I predominantly work with metal-based materials and stone but have been exploring other materials and means of visual language. I want to build cross-cultural communications and interpersonal relationships through the language of object and jewellery art.

DD: What brought you to study at Whitireia?

KMZ: Several friends come through Whitireia and I saw their positive progression within the arts. After my studies at The Learning Connexion, it was time for me to take my practice to the next level and do my degree. Whitireia's reputation for a practical and conceptual way of learning was a huge attraction for me—being able to develop my artistic thinking and learn new skills with experimentation and play in other materials. Also at Whitireia you are able to engage with your tutors and mentors on a one-to-one level which is a great advantage in the learning and studying process, as well as a fantastically well-equipped workshop that allows for development.

DD: What did the degree course do for you and your arts practice—the making, doing and thinking?

KMZ: Conceptually the degree course helped me re-think my practice by encouraging me to do thorough research to underpin my work. I learned how to give my work depth and challenge the audience in a narrative way and also how to explore past, current and local cultural issues. It also pushed me to explore new materials and open my mind to working with materials in new and exciting ways. Practically, having

access to the well-equipped workshop meant that I was able to make work without the pressure of results, and experiment with ideas that later led to work for exhibition. The skills I learned in writing proposals for shows, participating in exhibitions, managing projects, are good real world skills that I have put into practice since graduating.

DD: How have you progressed your practice since leaving Whitireia?

KMZ: Since graduating from Whitireia I have had numerous opportunities to exhibit, collaborate and work within the arts sector. Earlier this year (2016) I was selected by Creative New Zealand to be a part of the New Zealand delegation to travel to Guam for the Pacific Arts Festival. It was an honour to be able to share my practice with an international audience. It also gave me opportunities to meet with other makers and artists, for collaborating either in exhibitions or conversations. In 2015 I travelled throughout Europe, gave a lecture at Budapest University and a public talk about my work in Prague. I make work for several galleries around the country. Next year (2017) I will be doing my first interactive public exhibition in Melbourne at the Radiant Pavilion jewellery festival. So I have been progressing my practice in a practical way as well as researching locally and abroad.

DD: What are your current plans to progress your career and skills?

KMZ: I would like to find a mentor to expand my artistic conversation and practical craftsmanship skills. I am always learning new things but try to challenge myself to the next level or horizon. I want to work on my finishing techniques and teach myself some new skills. I will continue to supply galleries with my work to help finance larger more experimental installations and exhibitions.

October 2016

Wi Te Tau Pirika Taepa

Ngāti Pikiao, Te Arawa and Te Āti Awa

Graduated with Art Foundation, the New Zealand National Diploma in Craft Design in 1989.

Lives in Porirua.

Wi was in the first group of students to graduate with a qualification in the visual arts from Whitireia. He is now a significant figure in contemporary New Zealand ceramics. He is a member of Ngā Kaihanga Uku, a group of Māori clayworkers founded in 1987. He doesn't use a potter's wheel but instead shapes the clay by hand to make his vessels and sculptures. He uses coil, pinch and slab methods to give form, texture and surface patterning to his works which range from gourd-shaped pots to life-sized figures.

At first Wi used traditional Māori designs to decorate his vessels, which was also a way of expressing his cultural heritage. Over time, Wi has redesigned kōwhaiwhai, tukutuku and weaving patterns to suit the development of his ideas and philosophy. His main influence is Māori and New Zealand culture but he acknowledges other influences, such as Lapita pottery and the work of native American, African, and Fijian potters.

In 2015 Wi returned to Whitireia NZ as emeritus lecturer and artist-in-residence. His presence and collegial art practice inspired experiments in a range of media.

His work is held in private collections in the United States, England, Europe, Africa, and Samoa.

Edited text originally published in Tai Awatea, Te Papa's on floor multimedia database.



Tracey Morgan

Te Ātiawa, Ngāti Toarangatira. Hapū:

Ngāti Tama, Ngāti Mutunga.

Graduated with Art Foundation, the New Zealand National Diploma in Craft Design in 1992, and the Bachelor of Applied Arts (Visual Arts) in 2010.

Lives on the Kapiti Coast.

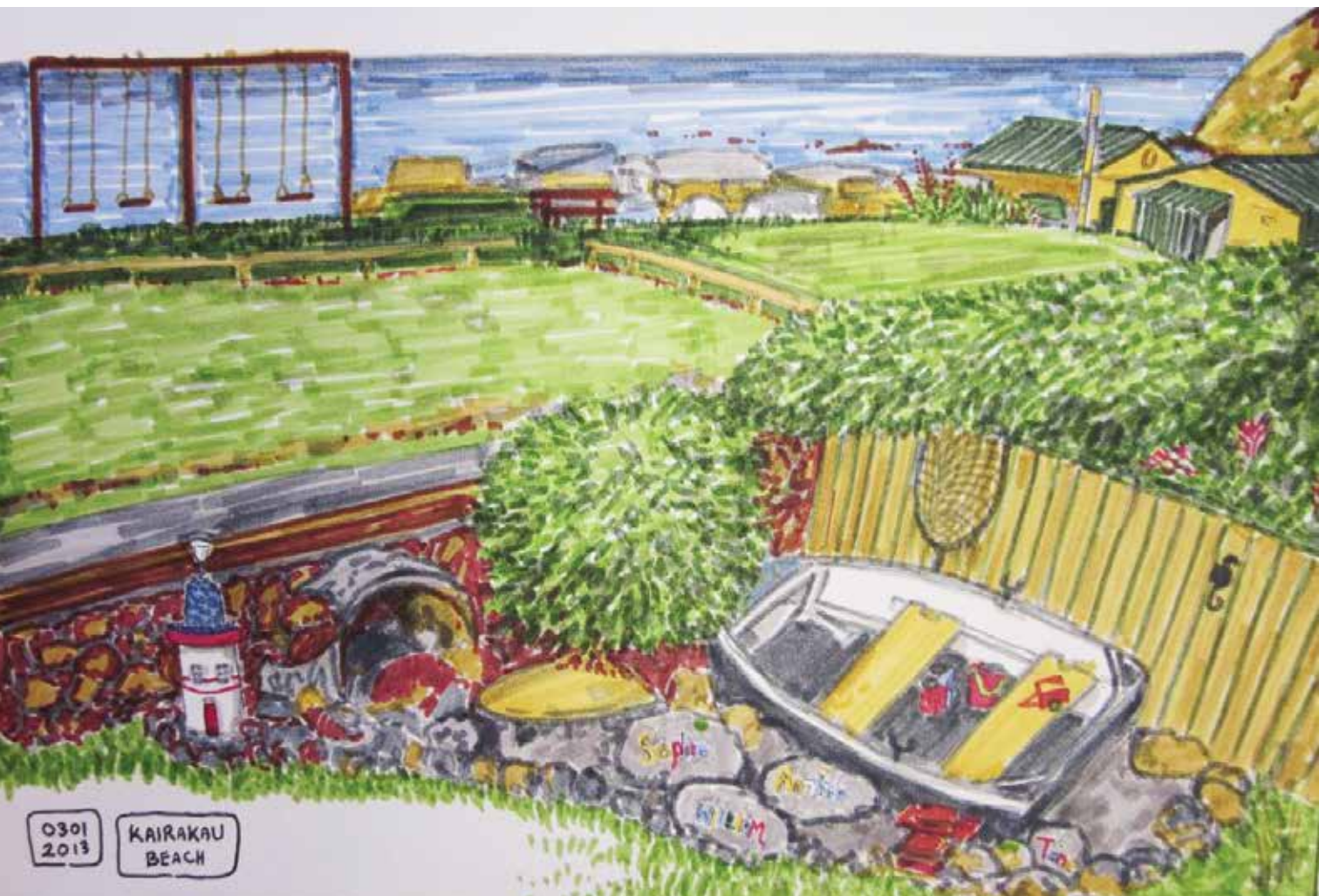
Tracey's weaving career began as an 18 year old student at Whitireia. The offer to attend a workshop at her marae provided the perfect opportunity to learn how to weave. Guided by Kapiti weavers Hereke Jenkins, and tutors Tiriti Howe (Ngāti Kuhungunu) and Karen Baxter (Tauīwi), weaving became her major focus. 'I was taught on the understanding that I would share with others, and I have continued to do that for the last 30 years.' As a young teacher, this presented interesting situations in the classroom environments of Arohata Womens' Prison in Tawa and at Whitireia Polytechnic, where most the students were much older than her.

These days Tracey is the Māori Visual Arts Education manager for Te Wānanga o Aotearoa, Te Kei; the NZQA Ngā Mahi a Te Whare Pora Whakaruruhau chair and national moderator; and secretary for Te Roopū Raranga Whatu o Aotearoa, National Māori Weavers.

Tracey has continued to exhibit nationally and internationally and curates exhibitions including the biennial Māori ART Market Te Roopū Raranga Whatu o Aotearoa exhibitions. Her work challenges the boundaries of weaving by expanding on traditional techniques.



Poha Taaniko Series 2 (2015)
bull kelp, harakeke



Kai (2013) felt tip pen on paper

Dragon (1992) graphite on paper



Eric Ngan

Graduated with a Diploma in Craft and Design in 1992.
Lives in Auckland.

Eric majored in print making and installation. After graduating he lead workshops at Whitireia and was a member of the Visual Arts Advisory group. He became a freelance events co-ordinator in 1994 and later worked at Te Papa Tongarewa and Auckland City Events on some of New Zealand's largest events and festivals. Since 2010 he has worked at ATEED Major Events.

'I exercise my creative skills in the design and direction of these events. And to maintain my technical skills, I co-ordinate a monthly urban sketching session in Auckland, called BIG DRAW, and contribute to the Aotearoa Urban Sketchers Blog. I still keep a visual diary and have sketched with many similar groups round the world, in Seoul, Shanghai, Singapore, Malaysia, Melbourne and Sydney.'

Jack Kirifi

Graduated with National Diploma in Craft Design in 1993.

Lives in Porirua.

‘My parents migrated to New Zealand from Tokelau in the 1960s and settled in Porirua. My extended family also settled in Porirua so a lot of my art, values and influences have their foundations in growing up in a tight-knit extended family with cultural values. As a New Zealand born Tokelauan I was interested in the stories and cultural knowledge of Tokelau. My interest in art started at a young age however my journey as an artist began as an art student at Whitireia Community Polytechnic in the early 1990s. I became interested in Pacific and Tokelauan art. At Whitireia Polytechnic I was fortunate to learn alongside great tutors who influenced my early work—tutors such as Michel Tuffery, Wi Taepa, Owen Mapp and Anne Philbin. I describe my work as contemporary Pacific Art in which I fuse my identity as a New Zealand-born Tokelauan/Pasifika. I try to capture a spiritual essence through colour and theme using both traditional and contemporary motifs. I paint in between working full-time with local troubled youth. I want to pass on my knowledge to inspire their journeys in the hope that I too can ignite others to realise the paths they need to be on.’



Matthew McIntyre Wilson

Taranaki, Ngā Mahunga and Titahi

Graduated with a National Certificate
in Craft Design in 1992.

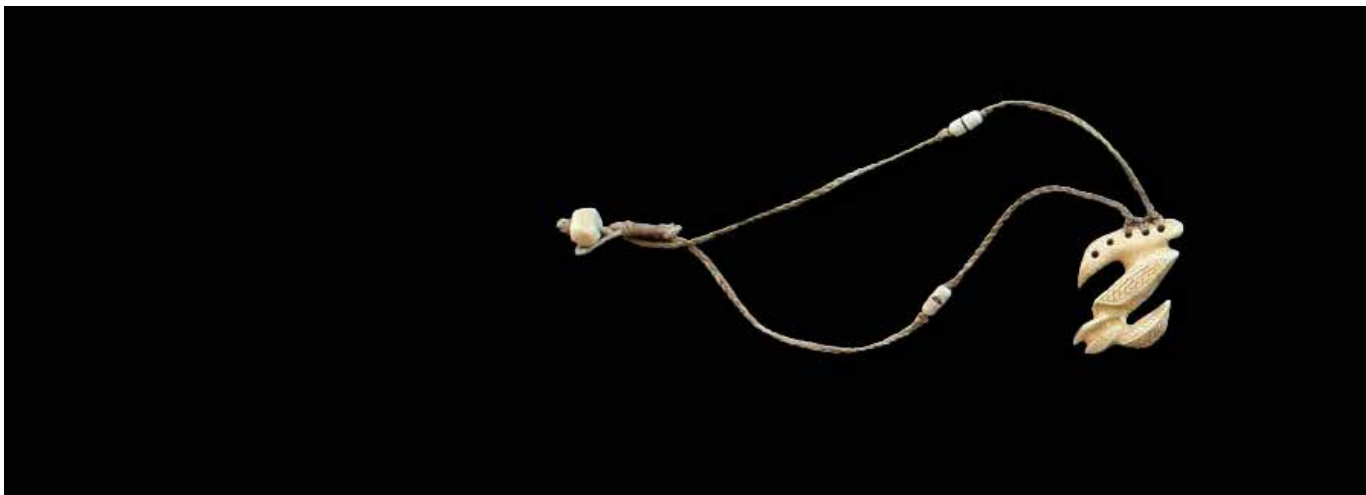
Lives in Wellington.

Matthew studied jewellery at both Whitireia and Hawke's Bay Polytechnics. During his study he began learning traditional Māori weaving techniques from master weaver and friend Rangi Kiu. He now works across the disciplines of jewellery and object-making and provides an indigenous response to museological practice.

'My practice of weaving in copper and silver originated from an interest in the form and patterns of raranga and

whakairo. As well as making jewellery, I also produce finely woven kete, arms bands, kākahu, and tātua belts. Research based in museum store rooms and library archives provides the opportunity to examine the technical making of taonga Māori. Of particular interest is the creation and variation of complex woven patterns which reflect my continuing investigation and exploration into the whakapapa of weaving'.

Matthew's work can be found in public collections such as Te Papa Tongarewa Museum of New Zealand, Auckland War Memorial Museum and Wellington City Council. His works are also held in numerous private collections in New Zealand and overseas.



Bone Carving (1990)
bone, porcelain bead, waxed linen thread

Kete (2016)
copper and fine silver



James Molnar

*Rangitane, Ngāti Kuia Ngāti Raukawa,
Ngāi Tumapuhia Arangi*

Graduated with the National Diploma in Craft Design in 1996, the Certificate in Whakairo in 2006, Bachelor of Applied Arts (Visual Art and Design) in 2013.
Lives on the Kāpiti Coast.

James worked as whakairo tutor at Whitireia from 2010-2013 and during this time completed three waka commissions. He worked with Hec Busby and Dr Takirangi Smith on the first one which went to Laden, Holland. The other two were commissioned by the Wellington Tenth Trust and are on display in the whare waka on the Wellington waterfront. He also designed and painted kōwhaiwhai for the meeting house in the Mangokino Marae. In 2011 he worked with CGM architects on the new Whitireia Health Services buildings and his designs are executed in concrete on the building's exterior. He also designed glass panels for the interior of the building.

James has worked on various commissions including a group commission with Cliff Whiting on Te Hono Ki Hawaiki commonly known as Te Marae at Te Papa Tongarewa. Other commissioned works include installations at the Ministry of Health, the New Zealand Patent Office, and the Commerce Commission.

He illustrated *Roimata's Cloak* for Huia Publishers, as well as backdrops and CD designs for New Zealand bands such as Ardijah, Southside of Bombay and Ngahiwi Apanui. He has also designed logos for the Festival of the Elements, Porirua, and Ako Aotearoa, National Centre for Tertiary Teaching Excellence.

James' work has featured in over twenty exhibitions including four solo exhibitions in New Zealand and one in Washington DC.



Kōtuku (1993) pencil on paper

Pāpa Kāinga (2015) acrylic on canvas





Alison Murray



Graduated with the Diploma of Craft Design in 1997.
Lives in Wellington.

Ali works as a printmaker in Wellington and her work typically combines monoprint, linocut, drypoint, stencilling and hand-carved stamps. She has exhibited in group and selected exhibitions in galleries such as Fun Luck Gallery, Auckland; Crossroads, Wellington; Form, Christchurch; Seven Serial Artists, Wellington; Pātaka Art Museum, Porirua; Skopelos Foundation of the Arts, Greece; and in regulars shows at the New Zealand Academy of Fine Arts, Wellington; and Odlin Gallery, Lower Hutt.

She won the inaugural Muriel Potter Art Award, Hutt Art Society, in 2013 and was a finalist in the 2013 Wellington Regional Art Review. She won second prize (printmaking) in both the 2012 and 2013 Franklin Art Awards. She was also a finalist in the 2006 Waikato National Summer Award (painters and printmakers) and the inaugural national printmaking exhibition, *First Impressions*, at the Mairangi Art Centre in 2013 and. Her work has been selected for the Norsewear, Mainland and North Shore Art Award art awards.

Ali has taught printmaking at Inverloch Art School and Hutt Art Society, and most recently as a short-course volunteer tutor for Mix community art group. From 2005 to 2008, she worked at the New Zealand Academy of Fine Arts as exhibitions manager.

For all the good dogs (1998) monotype

Grand tour dreaming (2014) monotype

Sarah Read

Graduated with Bachelor of Applied Arts (Visual Arts) majoring in contemporary jewellery in 2005. Lives in Wellington.

'I completed a BFA in the 1980s but somehow spent twenty years in the IT industry before kick-starting my life with Whitireia's Bachelor of Applied Arts.

In 2011-13 I participated in the Handshake mentoring project, and in 2013 co-founded

Occupation: Artist, a studio/project space and critique group for like-minded jewellers.

My work manifests variously as performance, participatory projects (often with an element of social practice) and objects. As an artist, my finest hour was seeing my work on a bus shelter in central Wellington.

The February 2011 Christchurch earthquake killed 185, shattered thousands of homes and obliterated the CBD. Vanguard gallery, The National, was one of many Christchurch businesses that lost their premises but traded on with barely a break. The gallery joined a multitude of art-based groups that staged popup shows and other initiatives across the city, offering diversion, destination, conversation points and a spark of hope.

This Too Shall Pass is my gesture of support for The National and the community it nurtures. It raises money by selling *This Too Shall Pass* ribbons that are assembled by well-wishers who volunteer their time; sold by galleries that waive their commission fees; and gifted on by purchasers to anyone who could use a little help.'



This too shall pass (2013)
fabric, safety pins

Vivien Atkinson

Graduated with a Bachelor of Applied Arts (Visual Art & Design) majoring in contemporary jewellery in 2006. Lives in Wellington.

Viv is originally from Melbourne but left Australia in 1979 for a series of overseas postings through her husband's employment. Wellington is now her home and this permanence has allowed a tertiary education including a BFA (Hons) (Massey), MFA (RMIT), as well as her Whitireia qualification.

Alongside object-making Viv also develops performances which extend the meaning of her work. Most recently these have included *At Home*, *Toi Poneke* (2015) and *Salon Rouge* (2015).



Vitae Servitium (2014) mixed media

Performance Map cutting (2014) mixed media

Parking Day (2016) mixed media



Ellen Coup

Graduated with the Diploma of Art & Craft Design in 1996.

Lives on the Kāpiti Coast.

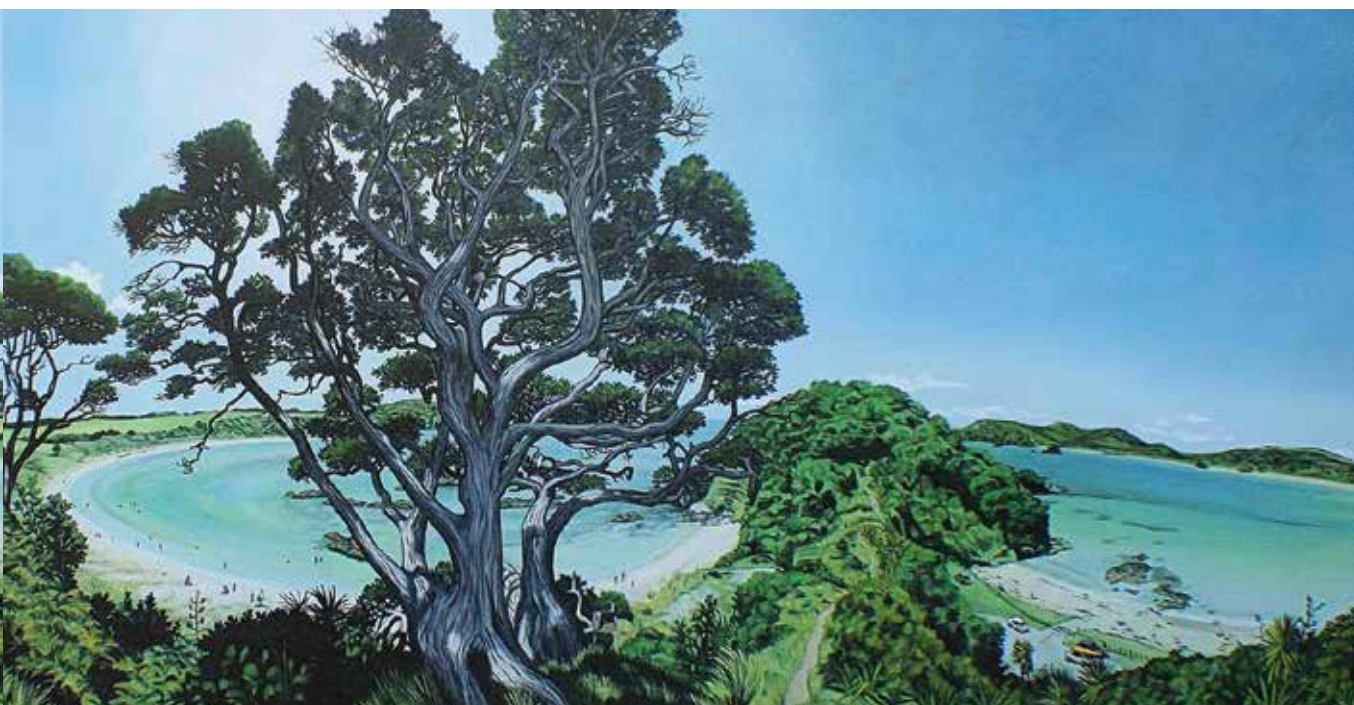
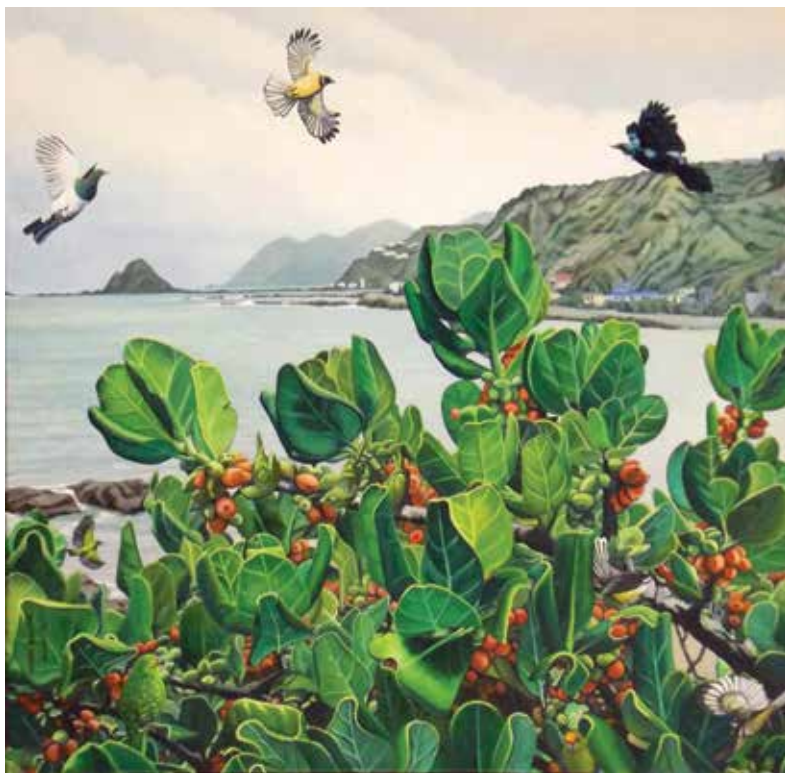
‘I have a particular interest in the juxtaposition of natural forms and human-made objects in the contemporary landscape.’

Ellen is a painter who has been practicing in the Wellington region for almost twenty years. Her body of work spans a range of subject matter and style, size and shape. She enjoys making large work, favours slender rectangles and circular paintings. Since 2002 Ellen has been painting murals and facilitating others to paint or participate in painting murals around Wellington city.



South Coast Taupata (2009) oil on canvas

Matai Bay (2014) oil on canvas



Kivani Moriarty

Ngāti Toa

Graduated from Whitireia with a Diploma in Visual Arts (Advanced) majoring in jewellery in 1999.
Died in Wellington, 2016.

Kivani originally trained as a chef but was inspired to study jewellery while working at the Dowse Art Gallery Café. In 2000 he completed a Certificate in Māori Film and Television Production and worked as a personal assistant to second unit director, Geoff Murray, for *Lord of the Rings*.

After graduation Kivani became a weekend and then a full-time gallery supervisor at Pātaka Art Museum, Porirua. His work was exhibited at the Dowse Gallery in 1999 in *DeepDeeper Still*. He also exhibited at Pātaka Art Museum in *Kitsch-O-Rama* (2003), *My Favorite Thing* (2004), and curated the Hone Moriarty exhibition *I am Tiki*. In 2007 and 2008, he exhibited as *KiJo* with Jonathan Wilson in *Oceania* and *Tossed and Found*. From 2006-10 he exhibited in groups shows at the Mary Newton Gallery, Wellington, and was featured in a duo show at Solander Gallery which featured text and print elements.

Jesus Christ, Our Saviour (2012) mixed media

Victory Love Kiwi (2005) ribbon, silver, print, glitter

Onward Angel (2005) mixed media (back side of rotating face)

Infinity Tiki (2005) silver, gold plating, resin, glitter, acrylic

Three silver rings (1999)



Dwain Aiolupotea

Graduated with the Bachelor in Applied Arts
(Visual Art and Design) in 2007.
Lives in Wellington.

Dwain is a stencil artist, printmaker, graphic designer, web developer and illustrator. After graduating he spent a few years working in a full-time job, and printmaking in the evenings. In 2008, he decided to experiment with different ways to make art. He was particularly interested in stencils and in 2009, this became his preferred method. That year he also began illustrating children's books for the childcare centre he worked in, and has since published three books and two posters.

Dwain's work combines famous fast-food logos with ancient Samoan cultural images to explore social and political themes such as fa'a-Samoa (the Samoan way of life), capitalism, consumerism, poverty and Christianity.

FaaRevelation II (2008) woodblock print

FaaRevelation IVX (2008) woodblock print



Patrice Kaikilekofé

Uvea/Futuna

Graduated with a Diploma in Craft, Art and Design in 1997.

Lives in Dumbea, New Caledonia.

Patrice is a cross-disciplinary artist working with a broad range of techniques including painting, carving, paper-making, print-making and kupeti (a traditional Uvea technique using carved designs to print on bark cloth). He studied Melanesian and Kanak art and carving in Bourail in 1989, attended L'Ecole d'art de Noumea in 1990-1992, and continued his studies in Craft, Art and Design at Whitireia from 1993-1996.

On his return to New Caledonia in 1996 he launched his first solo exhibition at the Cultural Centre of Koutio where he grew up. He collaborated with New Zealand artist Michel Tuffery for the opening performance of the Tjibaou Cultural Centre in 1998. This collaboration continued with an interactive performance work, *Crossing borders <<A one night stand >>*, at the Third Asia-Pacific Triennial of contemporary art in 1999 at the Queensland Art Gallery, Brisbane.

Patrice is the Pacific arts advisor for the Siapo Association and cultural advocate for contemporary Polynesian and Melanesian Art practices in New Caledonia. He also curates, produces and directs.

His early work was shown at the Maison de la Polynésie in Paris, and then at the *10e Salon des artistes français outre mere* in 1998. In 1999 he was the recipient of the silver medal of honour from the City of Paris in celebration of the *11e Salon des artistes français outre mere*.

Patrice was commissioned to make a public sculpture for the city of Frejus representing the two cities Frejus and Dumbea as brothers. He was awarded a medal of honour from the city of Frejus in 2005 for this work.



Lapita Movement and Migration (blue) (2016)
woodcut print

Kalaga'la (the call) (yellow) (2012)
acrylic on canvas



Ela To'omaga-Kaikilekofé

Falelatai, Siufaga and Lefaga, Safaatoa, Samoa
Graduated with the Diploma in Craft,
Art & Design in 1996.
Lives in Dumbea, New Caledonia.

Ela has been practicing contemporary body adornment and installation since she graduated. She uses techniques such as coiling, weaving, and plaiting in a variety of materials with a special interest in copper wire. She exhibited her first series of works in 1999 in the *Teuanoa'i - Adorn to excess* exhibition.

Her first commission was a radiant symbolic ula (lei) which acknowledged her father's duty as a matai and faasamoa. It was acquired by Te Papa Tongarewa in 1995 and is displayed in the permanent Pacific exhibition *Mana Pasifika*.

Another interest is the symbolic meanings of traditional fine mats. Ela uses modern and traditional materials to reinforce the status and cultural importance of craftwork for Pacific women.

Ela was awarded the Creative New Zealand Pasifika Arts- Special Recognition Award in 2014. She was commissioned by the Secretariat of the Pacific in Noumea to make a public sculpture to commemorate International Women's Day.

Ela is an active member of the Siapo Arts Association in New Caledonia, and a dedicated independent project manager and producer.

Radiance (2000) mixed media

Cube Garland (2012) mixed media



Hanne Eriksen-Mapp

Graduated with the Bachelor of Applied Arts (Visual Arts and Design) majoring in photography in 2015.
Lives on the Kāpiti Coast.

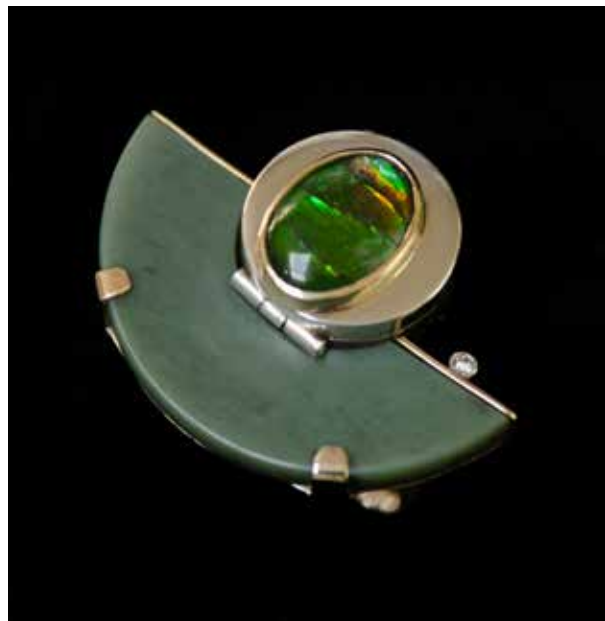
‘I came to New Zealand from Denmark already a professional ceramist and tutor with 25 years of experience in Denmark, Japan and the USA. In 1996 I completed one year in the Visual Arts programme studying the basic techniques of jewellery production. In 2005 I set up the Jewellery Department at The Learning Connexion, which I manage and teach in part-time. In 2014 I returned to Whitireia to complete my degree in photography.

As an arts student with Viking heritage, my earlier works were influenced by Nordic mythology, ancient ships and symbols of the gods. After some time in my adopted country, the natural materials of Aotearoa became an important part of my work—the jade, bone, whale ivory, paua and pearl shell—and I began to combine them with the traditional European jeweller’s metals. I am surrounded in Aotearoa by influences, colours and culture, which are a never ending source of ideas. I enjoy juxtaposing pounamu, shell and perhaps a bright red ruby or a chocolate coloured diamond. I have learnt to cut my own stones for original forms. Through Whitireia I have been able to find new material forms that allow me to keep making. I have proved to myself that an artist can successfully change direction mid-life and grow spiritually while developing professionally.’

Plastic Fantastic circuit board (2008) recycled plastic

Landscape of one’s mind (2013) 9 carat gold, sterling silver, diamond

Secret receptacle (2015) pure gold, 18 carat gold chain



James Harcourt

Graduated with a Diploma in Visual Arts in 1995.
Lives in Wellington.

‘In my work I explore aspects of natural worlds and the subconscious. I present my ideas through varied media and means including installation, geometry, origami, mask-making and performance amongst others. And my materials are diverse—found objects, earth pigments, sand and paper, acrylic, oil, and flax.

I feel chosen to represent and personify the nature of plants. I collect fallen leaves and treat them with a medium to preserve them, then add papier mâché or hemp or shells to create a wearable character that can speak. They are entities, forest people, and guardians.’

Remi (2012) digital photograph

Zeus (2012) digital photograph





Jen Laracy

Graduated with a Diploma in Visual Arts (Advanced)
in 2001.
Lives in South Taranaki.

‘My husband and I have worked as share-milkers over the last ten years but left the industry in June to focus on our chosen careers. I am overjoyed to be building a new studio where I can work fulltime. Previously I created jewellery part-time in irregular bursts. When the kids were little, long uninterrupted work-time was a huge event for me. I think a lot of mothers who are artists create like this. Working in this way led me to make small groups of work which I think of as self-portraits or introspective still lives.

I am eclectic with my use of media and look for ways to transform materials to tell the story of whatever I am making. My workbooks play an important role in my creative process and I constantly sketch and draw and have a number of strands of work going at once. My grandfather was a manufacturing jeweller in Elsdon, Porirua. His work holds huge inspiration for me and is a part of my love of jewellery making and design.’



The last drop series (2016) mixed media & silver

Horizontal Heritage series (2015) mixed media & silver



Open pit mine (2014) ostrich egg, glass, ink, sand enamel, aluminium

Cluster (2013) etching on paper, 18k gold plated brass, 1 cent coin, steel wire (detail)

Moniek Schrijer

Graduated with the Bachelor of Applied Arts (Visual Art & Design) majoring in contemporary jewellery in 2012 and the Graduate Diploma of Applied Arts in 2013. Lives in Wellington.

While still a student Moniek was the Whitireia NZ -Toi Poneke Artist-in-residence at Toi Poneke Gallery in Wellington. Since graduating the innovation of her work has been recognised with numerous awards. In 2013 she received a Highly Commended award in the ECC New Zealand Craft and Design Awards, the Fingers Gallery Graduate Award and the Masterworks Gallery Jewellery Box Showcase Award. Her work is in the collections of the Dowse Gallery and Te Papa Tongarewa. In 2015 she was Studio Rian de Jong Artist-in-residence. In 2016 she was an invited exhibitor at Schmuck in Germany where she won the Herbert Hofmann Preis Award—the first New Zealander to do so.

Moniek has also had a number of solo shows since graduating including exhibitions at Masterworks in Auckland in 2013 and 2015, at The National in Christchurch in 2014 and at Achter de Ramen in The Netherlands in 2015. She has been included in numerous group exhibitions including *Talente* in Munich, *Wunderruma* at The Dowse, Lower Hutt, and *Galerie Handwerk*, Munich.



Neke Moa

Ngāti Kahungunu, Kāi Tahu, Ngāti Porou, Tūwharetoa
Graduated with a Bachelor of Applied Arts (Visual Art & Design) majoring in contemporary jewellery in 2007.
Lives in Lower Hutt.

Neke predominantly works with stone, pounamu and locally sourced materials making body adornment/ contemporary jewellery and objects that evoke the historic jewellery of Aotearoa. There's anti-refinement and subcultural influences but also a sense of traditional forms.

Neke has exhibited widely throughout Aotearoa and internationally as part of the Handshake Project 2010-2013 and the *Wunderrūma* exhibition 2014-2015. She was also chosen to participate in the 12th Festival of the Pacific

Arts in Guam, part of the hundred-strong delegation from Aotearoa New Zealand. She exhibited at the Guam Museum and worked alongside some of the local artists.

Recent exhibitions include *Ko te aahua nei*, an exhibition with Areta Wilkinson at The National in Christchurch; and *Comments* at The Gaffa gallery in Sydney, Australia, part of a series of exhibitions curated by Michelle Genders.

Neke was included in *Schmuck* in Munich in March 2015. She travelled to Munich as part of the Creative New Zealand-funded Kiwi contingent. The exhibition also went to Prague showing at the Glasse House Gallery. This series of works was purchased by Te Papa Tongarewa in 2016, as part of their contemporary jewellery collection.





Kei hea te Komako e kō? (where will the bell bird sing?) (2014)

pounamu, paint

Photo: Spring Rees

Noho Puku (to be still, quiet, contemplate emotions) (2016)

pounamu, paint

Mieke Roy

Graduated with a Bachelor of Applied Arts (Visual Art & Design) majoring in contemporary jewellery in 2012. Lives in Christchurch.

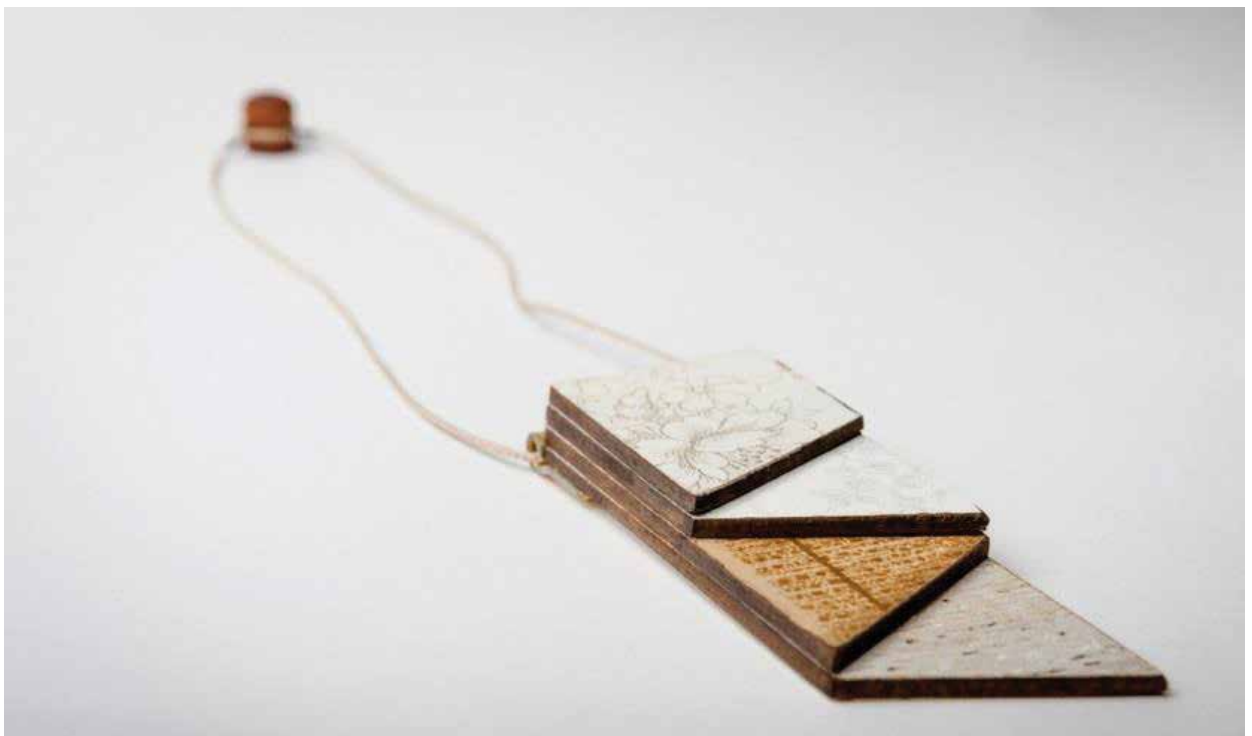
Mieke has always been inspired by ordinary materials. She deconstructs and reconstructs these into functional, wearable jewellery that has a sense of comfort, familiarity and nostalgia.

In her current practice she salvages materials like native timber, hardboard and wallpaper, from houses that are being renovated or demolished. 'The materials of these houses have a rich and inherent beauty that I want to celebrate and give new life to in each of my works. There is a growing interest in New Zealand, heightened in Canterbury since the earthquakes, about recycling the vast quantities of material coming from damaged homes in the red zone. It is not waste and it cannot continue to be added to landfills. A more sustainable approach is to deconstruct, rather than demolish homes and find a new purpose for the material.'

Mieke is part of the Christchurch Whole House Reuse Project which was exhibited at Canterbury Museum in 2015. Artists, architects and industrial designers created over four hundred objects reusing every piece of a house that was destined for demolition.

Pearl (2015) thread, recycled wood

Jewellery Box (2015) recycled wood, thread



Cleo Thorpe-Ngata

Cleo Thorpe Ngata

Graduated with a Bachelor of Applied Arts (Visual Art and Design) majoring in textiles in 2010.

Lives in Gisborne.

‘When I was studying at Whitireia we did a course called Creative Enterprise where we were asked to ponder the question: ‘What does success mean for you? Where do you hope to be in 5, 10, 20 years?’

This was such a valuable exercise as it made me think deeply about what was important to me.

It has been six years since I graduated. I am now a technology teacher at a secondary school. I own a house by a beautiful river in Gisborne and am doing post-graduate studies in Digital and Collaborative Learning. Through becoming a teacher I have learned so much about myself, my views on the world, and art and design. I have extended myself in ways I never dreamed of and have opportunities to help others find their passion and creativity.

At this point in my life I have little time to focus directly on my own art, but I use my creative skills in so many different areas of my life—creating innovative and relevant courses for my students, experimenting with new tools, materials and technologies, re-designing and landscaping my home and work environments, designing and creating furniture, clothing and accessories for living. My art is my life, constantly evolving, innovating, and striving for the next dream. Do I feel the success I hoped for? I make a living from being creative. I live in a beautiful place. My family is thriving. This feels like success to me.’

White Dress (2010)

crochet knit, possum merino fibre



Sam Dollimore

Graduated with a Diploma in Visual Arts in 2011.
Lives in Wellington.

Sam works across a range of media which includes drawing, object-making, and stop-motion animation. She will graduate with a Master's degree from Whitecliffe College of Art and Design NZ in January 2017. She recently had her first solo show, *a/part*, at Toi Pōneke Gallery in Wellington. In January 2016 Sam was awarded a residency at Pātaka Art Museum. Her work, *I find your ardent striving distasteful* (2015), won the Open Award at the Pataka Art Museum's Friends' Art Awards in 2015 judged by David Alsop.

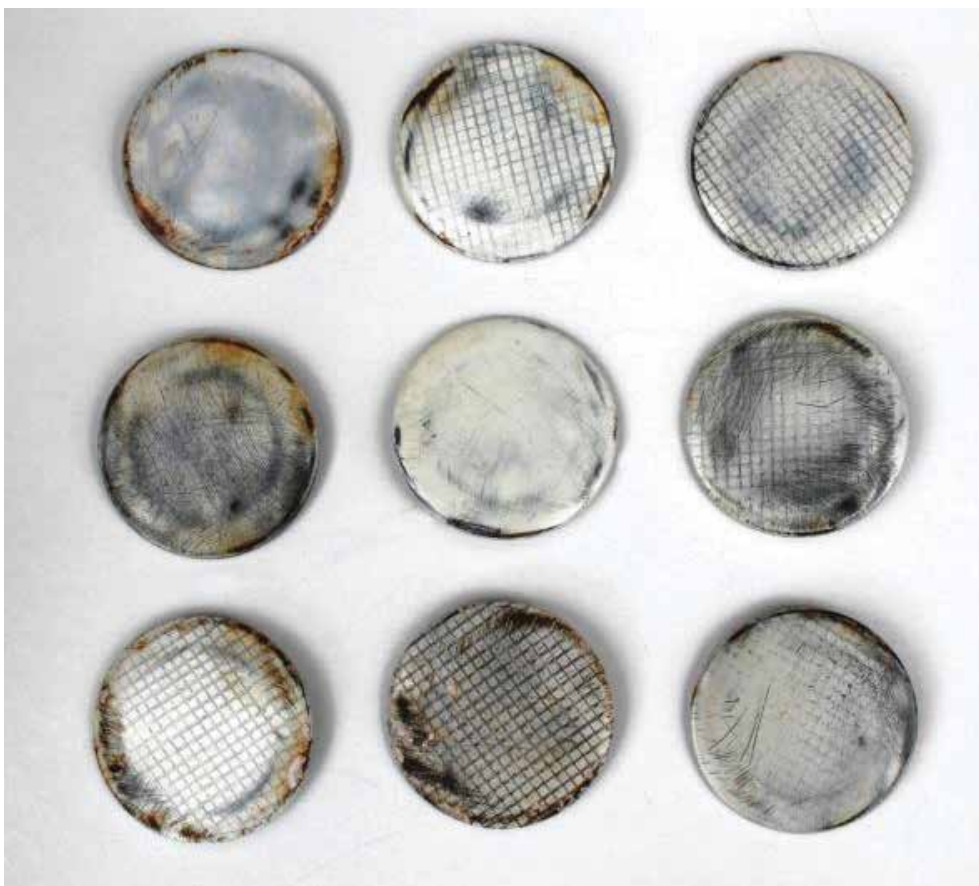


Valley of penises (2015) coloured biro on paper



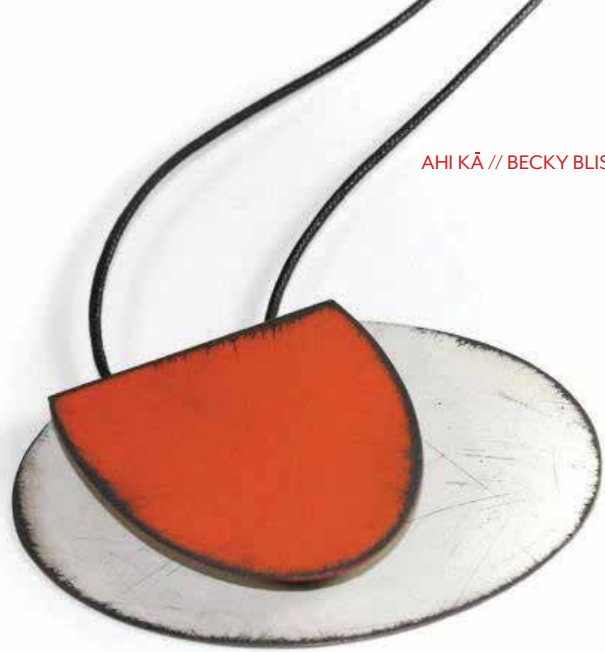
Maybe I Can Learn to Love it (2015) coloured biro on paper





Finding Found (2015) mixed media

Shadow series (2015) mixed media



Becky Bliss

Graduated with a Bachelor of Applied Arts (Visual Art & Design) majoring in contemporary jewellery in 2009. Live in Wellington.

Becky studied Graphic Design at Wellington Polytech. After graduating, she worked in the education and advocacy fields, at the University of Otago as a medical illustrator, in health, the environment, equality, a couple of small businesses, book illustration and design.

Since graduating from Whitireia, Becky has been part of Handshake 1 and currently Handshake 3. Her Handshake 1 mentor and collaborator was Fabrizio Tridenti.

Career highlights include the Handshake programme and its associated exhibitions, and being selected for *Schmuck* in 2015; the *Toowoomba Contemporary Wearables '15*; and the *2015 Beijing International Jewellery Exhibition*. She has had a number of solo shows in New Zealand and her work is included in a number of public and private collections in New Zealand.

Nik Hanton

Graduated with a Bachelor of Applied Arts (Visual Art & Design) majoring in contemporary jewellery in 2015.
Lives in Wellington.

Nik studied Sociology and Psychology and worked for a number of years in a variety of media industries before following her passion for jewellery.

In 2015 she was awarded the Fingers Graduate Award and was chosen to feature in the national graduate show at Objectspace, Auckland. She has just returned from The Netherlands where a series of her work was selected for the Galerie Marzee international graduate show.





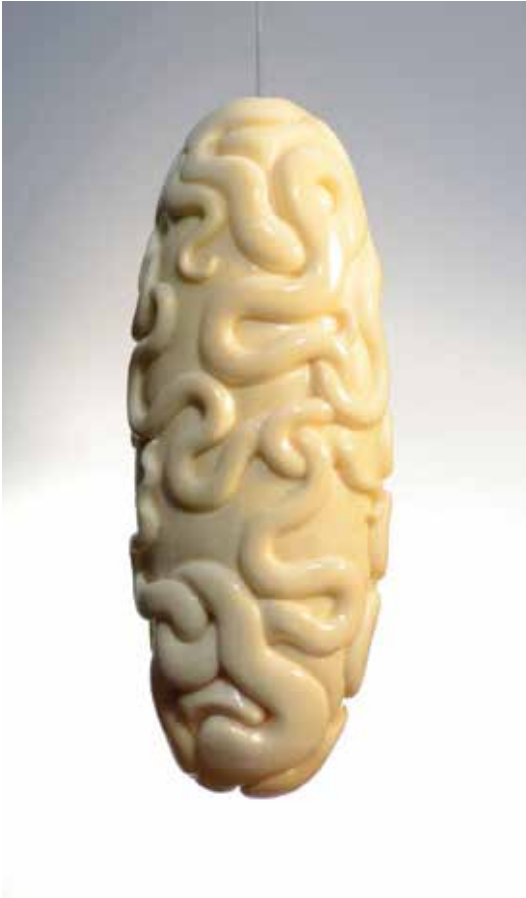
Locked rooms: the missing one (2016) concrete, pewter, paint, textile

Milk and Honey (2016) vintage fur, vintage leather, textile



Feathers collection (1995-2005) bone

Tendril bead (2013) bone



Owen Mapp

Graduated with a Bachelor in Applied Arts (Visual Art & Design) in 2012.
Lives on the Kāpiti Coast.

‘I was led into my carving path through an involvement in archaeology, museum work and an awareness of Maori culture. In 1986 I was invited to tutor carving alongside jewellery, in the Visual Arts Department. Eventually I became a student at Whitireia.

Amongst many highlights during my tenure at Whitireia were the opportunities to give lectures about New Zealand bone and jade carvers in places such as the Czech Republic, Austria, China, Australia, Japan and Taiwan. This enabled me to be involved with the International Council of Archaeo-zoology, Worked Bone Research Group and the Japan Netsuke Ass. It put me in contact with an international circle of artists, museum archivists, researchers and conferences.

Another of the satisfying aspects of teaching at Whitireia was passing on knowledge from the wide research base I’d built up with my involvement in the collecting of ethnic art, ancient weapons and ceramics. This enabled me to bring many cultures into the class room through objects, so that students could experience them at first hand.

As a professional artist of forty-eight years, the satisfaction I gain through my work is a joy. There are certainly never enough hours in the day or days in each week in my home studio.’

Anya Mowll

Graduated with a Bachelor of Applied Arts (Visual Arts and Design) in 2013.

Lives in Wellington.

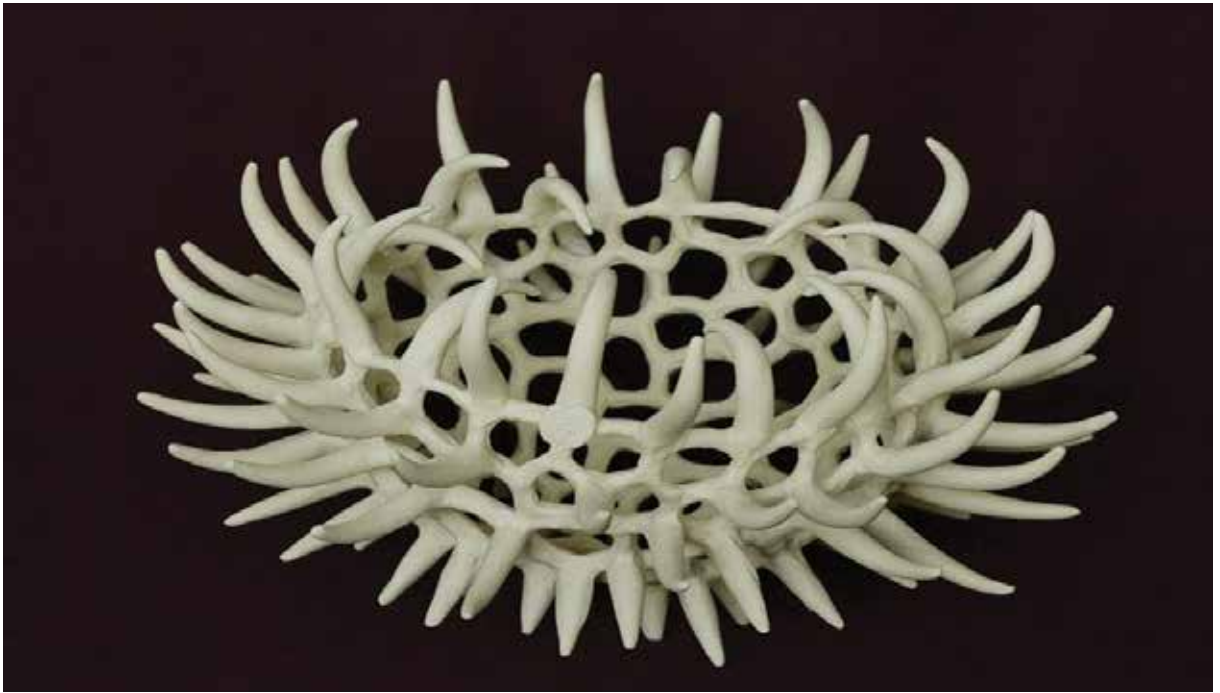
After graduating Anya set up her studio and started working as an independent artist. Her primary medium is clay. She has successfully promoted her work online and it is regularly bought as official gifts by government, for film set props as well as for private collections.

Anya creates and tests the texture of fired ceramics—from very smooth to very sharp—and preserves her fingerprints in the finished works. She is currently experimenting with fluid glazes in her *Secret Lake* and *Sea Form* bowls series. She finds her inspiration in nature, especially in the signs of growth, weathering, evolution and organic structures.

‘Plankton is especially inspiring. The lightness, strength and delicacy of their structure is so mesmerising that no matter what medium I use, I end up making a plankton skeleton.’

Big plankton skeleton (2015) ceramic glazes

Plankton skeleton pendants (2015) ceramic, glazes, wire



Amelia Pascoe

Graduated with a Bachelor of Applied Arts (Visual Arts & Design) majoring in contemporary jewellery in 2012. Lives in Wellington.

Trained in the sciences, and with a long work history in science-based organisations, Amelia formally embarked on her artistic career in 2010. During the course of her studies, she received a number of awards in recognition of her work culminating in the 2012 Masterworks Gallery Supreme Graduate Award selected from contemporary jewellery graduates nationwide.

Amelia's work straddles the boundaries of object and adornment. The allure of things elusive has been a recurring theme. Since graduating, Amelia has had a number of solo shows in galleries around New Zealand, and has exhibited internationally by invitation. Her work was included in *Wunderruma*, a recent survey of New Zealand jewellery, and is to be found in public museums

(Te Papa Tongarewa, Dowse Art Museum) and private collections.

In 2013, Amelia undertook a six-week residency in Italy, with internationally renowned jeweller, Fabrizio Tridenti. In 2014, she was selected for Handshake2, a two-year professional development and exhibition programme for contemporary jewellers in New Zealand. She worked with Ruudt Peters a pioneering Dutch jeweller. Selected again in 2016, for Handshake3, Amelia is currently developing new work for exhibitions at the prestigious Gallery Platina in Sweden (September 2016), and the Dowse Art Museum (July 2017).

In Memoriam (2010) shibu-ichi, sterling silver, brass, wood

Tread Softly (2015) used inner-soles, sterling silver





Sandra Schmid

Graduated with a Bachelor of Applied Arts (Visual Arts & Design) majoring in contemporary jewellery in 2014.
Lives in the Wairarapa.

Sandra moved from Germany to New Zealand in 2006 to raise her family and study contemporary jewellery at Whitireia.

Her work has been shown nationally and internationally. It was recently accepted for the international graduate exhibition at Galerie Marzee in Holland and exhibitions in Beijing and Sydney.

Underpinning Sandra's work is the idea that the human urge to belong can be expressed by the wearing of jewellery. Based on this notion, she explores a sense of belonging and identity in multi-cultural societies where traditions have been lost through immigration and change. And her work demonstrates that with this loss comes the opportunity for new identities to emerge.

You have to go through fire I (2014) carved Ngaio

You have to go through fire II (2014) carved Ngaio

Rockstar (2015) New Zealand soapstone, nylon, felt

Rockstar (2015) detail



Nadine Smith

Graduated with a Bachelor of Applied Arts (Visual Arts & Design) majoring in contemporary jewellery in 2009. Lives in Wellington.

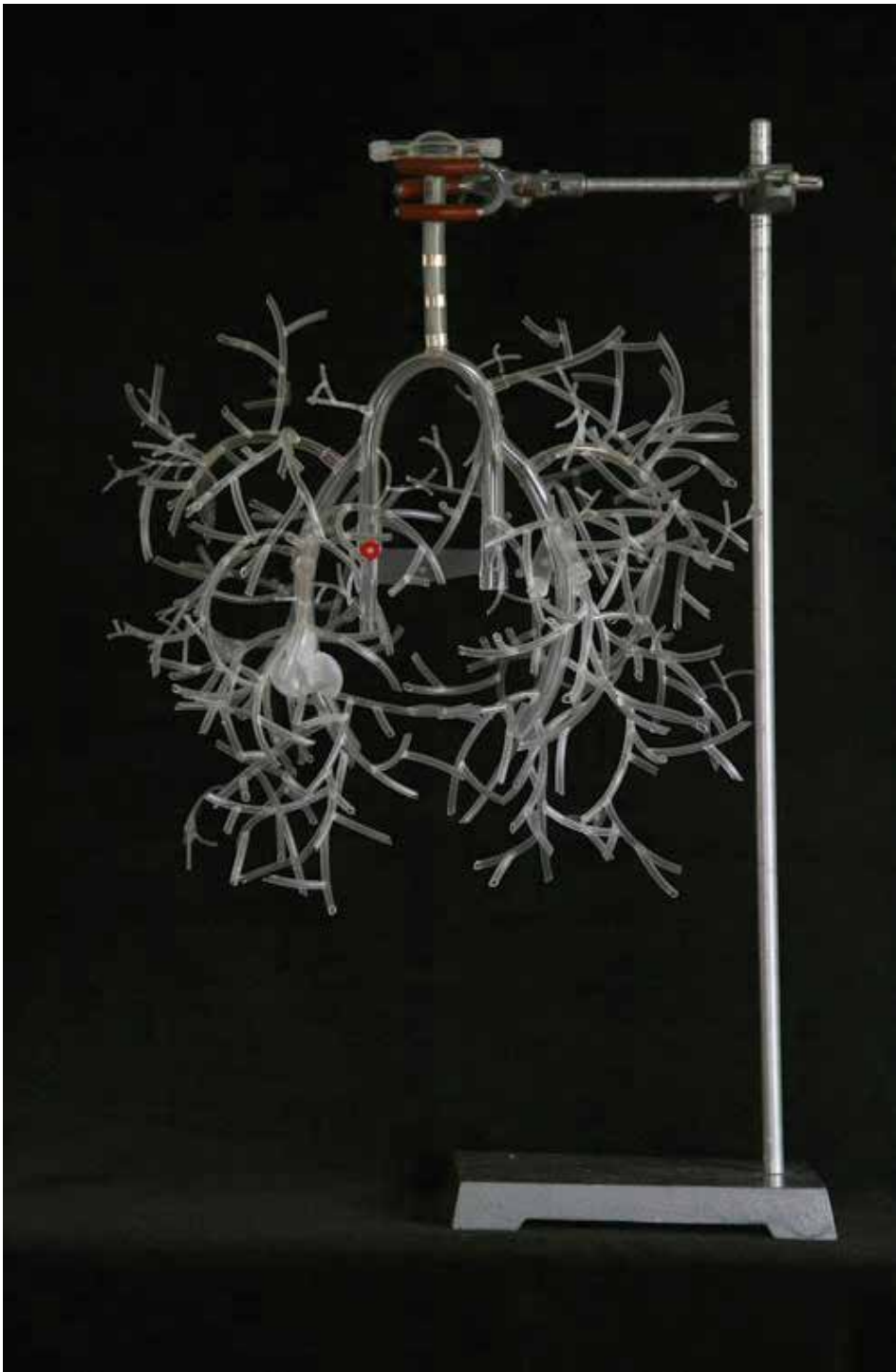
Nadine's work is influenced by her work as a nurse, life experiences and perceptions, and a need to express this with visual language. Prior to studying art, Nadine worked and lived in London for three and a half years and travelled extensively by bicycle. She returned from England to study and graduated with a Bachelor of Nursing. It wasn't until 2006 that she plucked up the courage to follow her creative leanings into art-making.

Nadine now exhibits nationally and internationally and continues to split her energy between her passions for

caring for others and art making. Nadine is a member of The See Here gallery and Occupation Artist group, and participates and contributes as life allows.

The techniques and media she uses depend on the ideas she wants to explore and to date these have included printmaking, jewellery, sculpture and photography. 'We live in a consumer society where if something no longer works or lives up to our expectations, it can easily be replaced. I have an interest in the broken and abandoned, a desire to pick up pieces and create a new whole. I work with materials intuitively. Recycled paraphernalia used out of context creates a tension between the familiar and the unknown. The works aim to intrigue, inviting the audience to reflect and make connections to their own experiences.'





Private Universe (2014) piano parts, chain and other recycled components, cloud print backdrop

All I need (2012) dialysis tubing, retort stand, fine silver

Lindsay Park

Graduated with the Diploma in Visual Arts in 2003.
Lives in Wellington.

‘One of my highlights since graduating from Whitireia was travelling by caravan around New Zealand exploring and documenting the camp sites from my father’s 1930 AA Guide. Images of the old camp sites were incorporated into the work to emphasise the loss of their foreshore locations.

The New Zealand Jewellery Show started by Grant Stephenson, ran for 6 years, in Wellington and Auckland. It gave me the opportunity to exhibit my work and create an interface between the buyer and the maker building on my previous experience as a gallery owner. Curators from throughout the country saw my work and as a result I was asked to exhibit at many different galleries.

The series pictured celebrates New Zealand women’s achievements since my families’ settlement here. The events chosen for the series have a particular relevance to me. The ribbons on the medals reflect my childhood memories of war memorabilia owned by older family women who served overseas in medical services in the two World Wars. They had been handed down to my parents for guardianship.

My work also represents ecological issues that are important to me. In making the *Butterfly* and *Oceania* series, my goal was create work that people enjoy, as well as drawing attention to these significant issues.’



Is this all an Act? (2003) mixed media

Refab Brooch (2013) milled steel, laminated wood, plastic, magnets

Keri-Mei Zagrobelna

Te Ati-Awa, Whānau-a- Apanui

Graduated with the Bachelor in Applied Arts (Visual Art & Design) majoring in contemporary jewellery in 2012. Lives in Wellington.

Keri-Mei's work has been exhibited at Pataka Art Museum and the New Zealand Academy of Fine Arts. She has co-presented at the International JEMposium and represented New Zealand at the World Art Games in Slovakia 2015. She was also part of the New Zealand delegation that attended the 12th Festival of Pacific Arts, Guam in May, 2016.

'I come from a background entwined with museums and art galleries, worlds in which both my grandmother and mother worked. I practice art in memory of these wonderful wahine and to acknowledge my tipuna. My aesthetic represents connections to my immediate environment and upbringing. It speaks of cultural communication and interpersonal relationships. I use jewellery as my language and speak through my hands. My eyes hear my thoughts and translate. Jewellery making is a medium through which I communicate my heritage to local and global audiences.'

4 Moko series (2012) cast copper

Tohorā (2016) whale bone, sterling silver, resin
Photo: Paul Lambert





Clare Smith

Graduated with a Diploma in Visual Arts (Advanced) in 2002 and a Graduate Diploma in Visual Arts in 2012. Lives in Wellington.

Clare's early training was in radiography and then in biological sciences. Her work often has a medical or environmental theme.

Clare's work has been exhibited at Pataka Art Museum, Te Tuhi, Objectspace and Northart Gallery and in numerous group exhibitions in New Zealand, Australia and Europe. In 2013 she won first prize in the *Changing Threads: Contemporary Fibre Arts* exhibition in Nelson. In 2014 she was the only New Zealander to exhibit at World of Threads Festival in Canada. In 2015 several of her performance dye pieces were exhibited at Bilston Art Gallery, Bristol, with the group 'Through Our Hands'. Her work was also selected for an exhibition of contemporary New Zealand textiles which toured the UK and Ireland.

In 2012 Clare was Artist-in-residence at Tiapapata Arts Centre in Samoa and has taught numerous textile workshops across New Zealand, the UK, South Africa and Australia.



Bitter Harvest (2013) cotton organza installation work

Bitter Harvest (2013) detail



Mel Phillips

Graduated with a Bachelor of Applied Arts (Visual Arts & Design) majoring in photography in 2013.
Lives on the Kāpiti Coast.

‘After a successful career in the hotel and restaurant industry, I discovered a new passion in my early forties—photography. This led me to Wellington Polytechnic’s School of Photography, and under the tutorage of Tony Whincup, I became immersed in the wonders of the craft, and a new career.

Very early in my commercial practice in Wellington, I was asked to teach the early photographic processes—like cyanotype, salt printing and gum bichromate—to groups of design students. Little did I know then that this was a new beginning. It led me to a vocation in education that has sustained my creativity, intellectual curiosity and my need to serve.

My personal photographic work has always revolved around conversations I have with myself about my upbringing and my relationships with members of my family. I use inanimate objects as metaphor so that I may speak without giving offence. During study for my degree, I began to write for the first time, and since then the fusion of photographic imagery with words has become a preoccupation.’

A toy pram and doll lay on the neatly clipped lawn, a row of boots lined up by the back door. She could hear the sounds of joy and laughter and coming from down by the river.

Doreen pushed wide the open door, to the same scrape on the cracked lino floor. The kitchen was much as she remembered. The same tear in the floral curtain that shifted slightly in the breeze, through the same slightly open window, which looked down to the river.

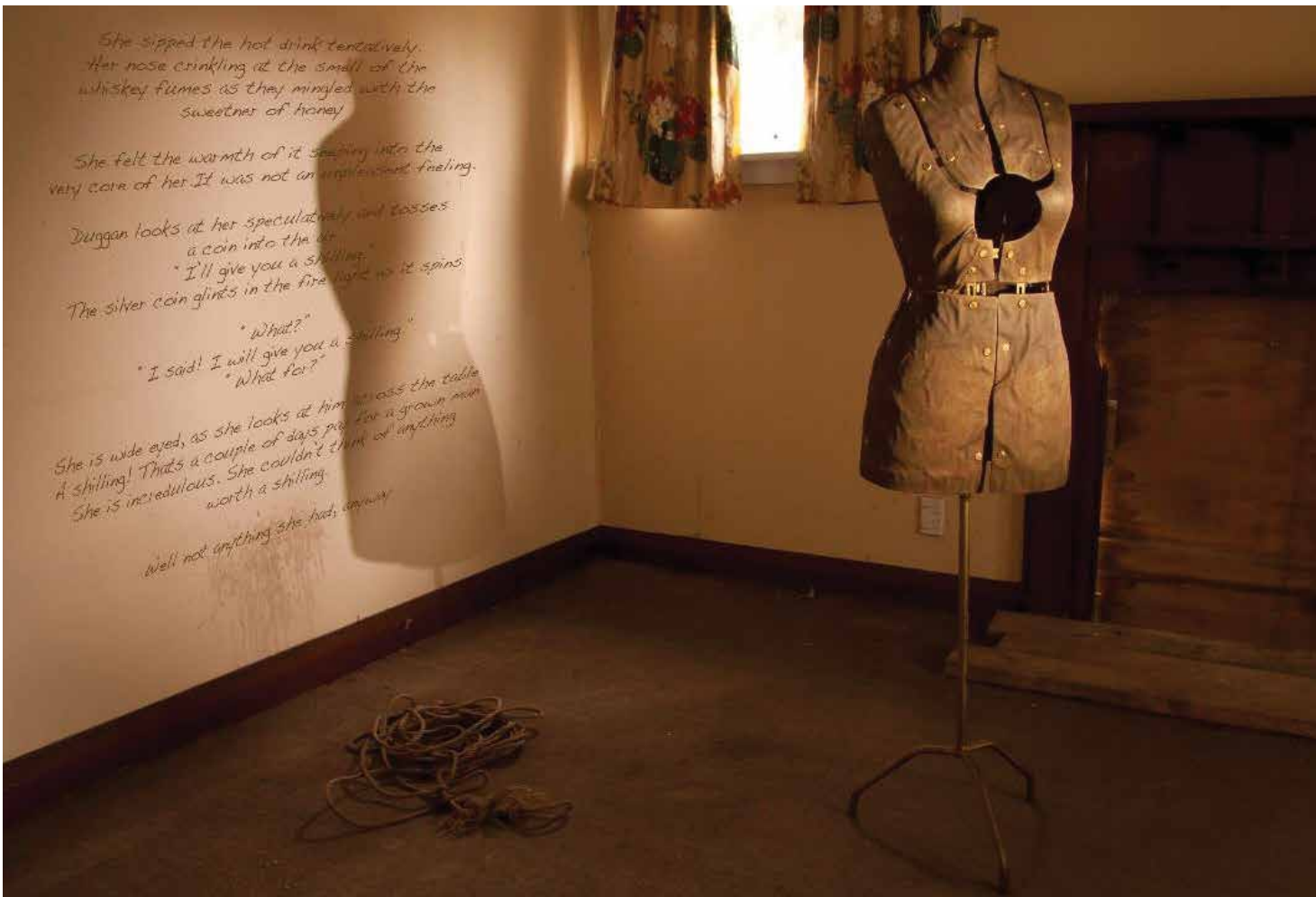
Everything was disturbing in its sameness. She leant against the kitchen chair and closed her eyes; she could sense her mother’s presence.

She stood quietly, willing herself to stay in that moment for just a little longer, wanting with an intensity that tore at her heart for just one second, just one second more.

Tears welled in her eyes, and heaviness invaded her heart. She felt the loneliness, the loss of what had been, and the realisation that it would never be again. Her chest shuddered slightly and her breath caught in her throat. She trailed her hands over the kitchen chair.

Kitchen Chair (2013) mixed media installation

Mannequin Doreen (2013) mixed media installation



She sipped the hot drink tentatively,
Her nose crinkling at the smell of the
whiskey fumes as they mingled with the
sweeter of honey

She felt the warmth of it seeping into the
very core of her. It was not an unpleasant feeling.

Duggan looks at her speculatively and tosses
a coin into the air.

"I'll give you a shilling."

The silver coin glints in the fire light as it spins.

"What?"

"I said! I will give you a shilling."

"What for?"

She is wide eyed as she looks at him, as she tosses the coin.
A shilling! That's a couple of days pay for a grown man.
She is incredulous. She couldn't think of anything
worth a shilling.

Well not anything she had, anyway.

Reremoana Hilliard

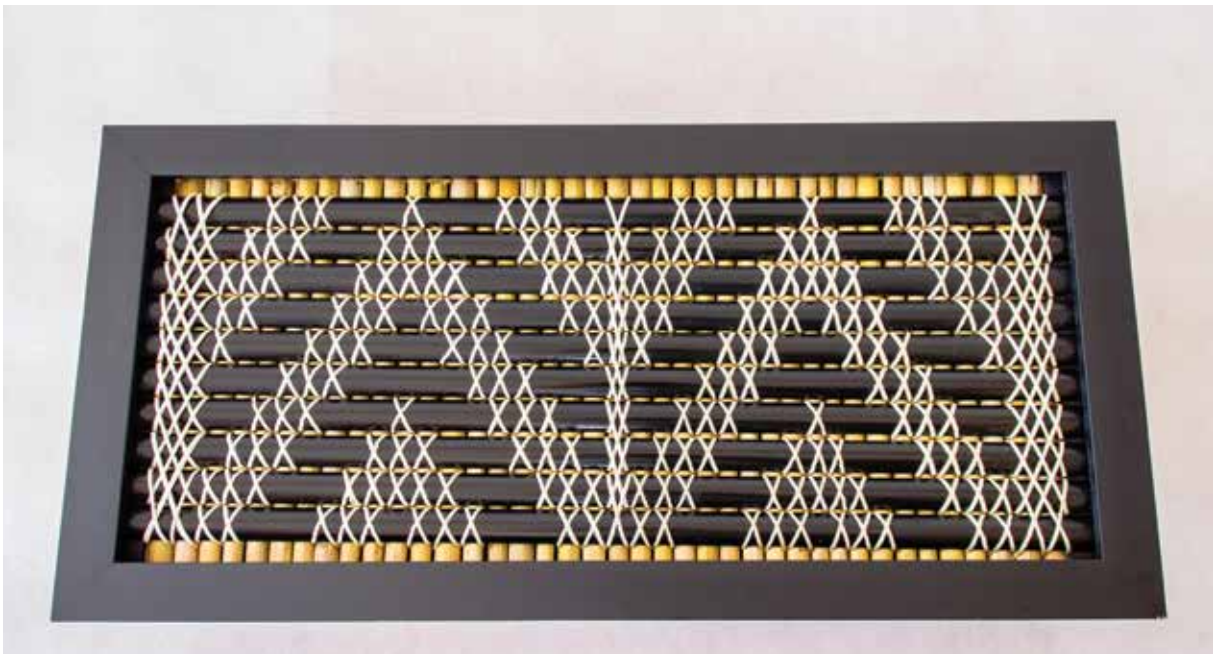
Ngāti Kahu, Ngāpuhi

Graduated with the Bachelor of Applied Arts (Toi Poutama) majoring in raranga in 2015.
Lives in Porirua.

‘Acting on an interest I had in raranga, and the opportunity to learn from Kohai Grace, I enrolled in a weaving course at Whitireia, based at Hongoeka Marae in Plimmerton. I loved it so much I kept going back to learn other raranga disciplines. After tukutuku, I studied whāriki, kete and

kākahu art-forms.

My work has been exhibited in exhibitions at Pātaka Art Museum in 2011, 2012, and 2013. I participated in a group tukutuku project which hangs in Te Kete Wānanga at Whitireia, Porirua. While I have sold some pieces, most of my work is gifted to whānau and friends. I am currently working on a kaitaka, a special type of cloak that takes a long time to make. Once completed it will remain with my whānau to be used on special occasions.’





Kaokao (2010) kīkie, kākaho, pine, paint

Robertson tartan (2012) kīkie, dye, muka

Photos: Ana Patelesio

Maryjane Winiata

Ngāti Kahungunu, Ngāti Tūwharetoa, Te Whānau-a-Apanui.
Graduated with a Graduate Certificate in Applied Arts (raranga) in 2013.
Lives on the Kāpiti Coast.

‘Working with muka has taught me a lot about respect and patience.’

Maryjane graduated with a degree in early childhood education from Whitireia Polytechnic in 2008. In her third and final year of study she started thinking about learning something of her own Māori culture, with the idea that she could include this in her teaching practice. Maryjane returned to Whitireia in 2011 to do the Certificate in Mastercraft weaving programme, completing a korowai, titled *Ka tangi te rūrū*, which was exhibited in the *Tihei Mauri Ora* exhibition held at Pātaka Art Museum. In that same year she was awarded the Ihākara Arthur diligence award.

Deeply inspired by the weaving, wanting to learn more, and having enjoyed the interaction with other like-minded weavers, Maryjane continued to study, completing the Graduate Certificate in Applied Arts. She specialised in piupiu—making with tāniko incorporated. One of these works, *Waiariki*, was included in the *Toi Poutama* exhibition at Pātaka Art Museum in 2013. Maryjane’s work was also included in exhibitions at the Academy of Fine Arts in 2014 and at the Hongoeka Summer Festival in 2016.

‘My teaching career and passion for raranga go hand-in-hand. I enjoy sharing what I have learnt about weaving tikanga and practices with the tamariki—starting with harakeke and other materials that come from the natural environment. As a mother of two young children, I don’t have a lot of time to weave and create, but nevertheless I am always working on something. I have started a kaitaka cloak and plan to complete this over the next five years, as well as other projects of interest along the way.’



Ka tangi te rūrū (2012)

muka, mātuka, pūtangitangi and rūrū feathers

Photo: Rākairoa Hori

Waiariki (2012)

harakeke, muka, kāhu feathers, mātuka

Photo: Norm Heke



Ranea Aperahama

Morehu, Muriwhenua, Tūwharetoa

Graduated with a Certificate in
Mastercraft (whakairo) in 2014.

Lives in Porirua.

‘Carving is a personal journey of self-discovery,
of self-confidence of self-value.’

Ranea got a taste for carving through the Certificate
in Mastercraft in 2014; then continued study on
the degree programme for a further two years.

He has exhibited work at the Emerging Light
Gallery (2014), Pātaka Art Museum (2015),
and Hongoeka Summer Festival (2016).

‘I’m inspired by artists such as Iwi Le Compte,
Todd Couper, Rangi Skipper and Roi Toia, and I’d
like to develop my own style of carving to produce
new work, and to one day have opportunity to
exhibit alongside my carving tutor Sam Hauwaho.’

Ranea is an award-winning recording artist of
music in te reo, and currently works as a Māori
translator for exhibitions at Te Papa Tongarewa.

‘I want to write and publish a glossary of carving
terms to help keep the language of whakairo alive. But I
am also passionate about music and art. I aspire to leave
something of worth to my children and grandchildren.
Like a pahū Māori–Pahū Māori are rare and have
fallen in to disuse. Traditionally they were used in
times of war, or to call the attention of the tribe. As
a musician I intend to use this pahū I have made, in
my performances, specifically at indigenous festivals.
Art is like a piece of home that you take with you.’





Tekoteko series 1: Hawaiki Pū (2016) tōtara, pāua

Tekaumārua (2015) tōtara, pāua

Photo: Ana Patelesio

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