

JUBILEE // HAPŪ

25 years of whitireia arts & design

TABLE OF CONTENTS

JUBILEE // HAPŪ

25 years of Whitireia Arts & Design // Anne Philbin	Page 04
Timeline of 25 years // Rozelle Pharazyn, Barbara Harford	Page 06
2011 Highlights & Awards // Barbara Harford	Page 10
Jubilee // Hapū Alumni exhibition	Page 13
Anika Bingham	page 14
Benjamin Caldwell	page 16
Clare Smith	page 17
Dwain Aiolupotea	page 20
Edi Go	page 22
Ellen Coup	page 24
Glynis Gardher	page 26
Hanne Ericksen	page 28
James Harcourt	page 30
Kate Woodka	page 32
Kathryn Yeats	page 34
Kristelle Plimmer	page 36
Nadine Smith	page 38
Neke Moa	page 40
Rosie White	page 42
Sarah Read	page 44
Spring Rees	page 46

Stella Chrysostomou	page 48
Tracey Huxford	page 50
Vivien Atkinson	page 52
Wi Taepa	page 54
Alan Tawhi Amopiu	page 56

Eleven // **Tekau Mā Tahī** 2011 graduate exhibition

Page 59

Angela Chamberlain	page 60
Carol Dacre	page 62
Hideaki Katsumata	page 64
Jacqueline Reid	page 66
Lisa Margrain	page 68
Rochelle Maroon-Neale	page 70
Ruth Robertson-Taylor	page 72
Ryan Maynard	page 74
Vanessa Arthur	page 76
Wan Li	page 78

Special Acknowledgements

Page 80



25 YEARS OF WHITIREIA ARTS & DESIGN

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“Mai i te timatanga kia tutuki pai me
hoki ano ki te timatanga”.

Na Antonio Gaudi

“To be original is to return to the
original.”

Antonio Gaudi

In the beginning, the Arts at Whitireia were predicated on the principles derived from Gaudi's wonderful directive. We all took this to mean a return to "community" as well as "whakapapa", "whanaunga", "aiga", "clan" and other words about family. This led to the Origins Programme, a part of the early qualifications that became a distinctive difference for the Arts at Whitireia that gave students a starting point for exploring their contexts.

Twenty-five years have brought new ideas and the expansion of "community". Inevitable change has overtaken some of the early curricular inventions that characterised the new polytechnic. But a quarter of a century marks a great time to look back on the bravery of the early managers, teachers and students at Whitireia.

Under the remarkable vision of Turoa Royal and the tremendous commitment of Deirdre

Dale, the Arts became a flagship for Whitireia. With the support of Ngati Toa and the Pasifika communities, the Arts flourished drawing students from all around the district, many of whom have taken the unique Whitireia vision to other places both here and around the world. Graduates can be found teaching, directing galleries, managing professional practices and in a wide range of positions in the Arts. The beliefs and structures they found at Whitireia have migrated to a vast arena of worksites.

The partnership between Whitireia Arts and Pataka began as a dream. There was an abiding faith in the communities that we would one day see a degree programme coupled with a fantastic museum and gallery where the students could share their work in public. John Burke, Te Puoho Katene and Helen Smith were the key contributors to this set of ideas and were able to see them realised within their lifetimes. The exhibition celebrating

twenty-five years owes a great deal to them.

The first group of students in Art at Whitireia had no home for several months. They then progressed to a pre-fab building floating in mud. Eventually additional space was created to include a small marae space, a fale and a Celtic stone circle surrounded by studios. Today the Art department is a hub of activity as students explore their ideas and carry out the work to earn a Bachelor of Applied Arts. Pataka hosts the new professionals at the end of their studies and continues to support Whitireia students and staff beyond graduations.

At twenty-five years, it is important to "return to the original" at the same time as celebrating the arrival at a new point. It is my hope that this exhibition will breathe new life into the origins of the Arts at Whitireia and carry them into a brilliant future.

Kia kaha, kia maia, kia manawanui!

ANNE PHILBIN

TIMELINE OF 25 YEARS

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1986: Anne Philbin is engaged to establish and run a department of Craft Design at the newly established Parumoana Community Polytechnic. This was one of eleven polytechnic art programmes being introduced across New Zealand by the Ministry of Education under the Lange Labour government.

1987: The initial group of 16 students arrive and have to spend their first weeks drawing artefacts and weaving flax in the old Dominion Museum while the polytechnic finds a room for them. Their curriculum is built in blocks of time around the gradual acquisition of furniture and equipment, much of which the students were involved in making, and new prefab buildings.

By mid-year there are three studios, one equipped with carving and jewellery equipment, and two more general rooms. Part-time tutors include Jenny Patrick, Owen Mapp, Anneke Borren and Rozel Pharazyn. Community night classes in jewellery, carving

and life drawing are popular and help to establish the department.

1988: A second group of Craft Design students and a Fine Art Foundation class are established, taking the department to 35 fulltime students. In November the students make jewellery cases and screens and have an exhibition of their work in the staffroom.

1989: Michel Tuffery joins the staff, also the first students who would go on to study for the National Diploma in Craft Design arrive: Wi Taepa, Eric Ngan, Ernest Sami and Tracey Huxford.

A week-long weaving hui at Whakarongotai is a landmark event in the programme's development, and Tracey goes on to establish and run Te Kokiri Training Centre in Levin, training many of the weavers working on the Kapiti Coast today.

A new studio is added, giving each class a home-base. In November the graduating Craft

Design Certificate students exhibit at the Crafts Council Gallery on the Terrace.

1990: In June the first 'Origins' project becomes the opening exhibition in Page 90, the warehouse space in Porirua City leased by the Kapi-Mana Arts & Crafts Society as a 1990 project to kick start their dream of a public gallery in Porirua. Staff and students work together to install a hanging rail and paint the walls, and their works are exhibited side by side.

1991: Prue Townsend and Peter Dekkers join the staff.

In the absence of a Porirua venue, since the temporary Page 90 space had closed, the 'Origins' exhibition is held at Bowen House in central Wellington, a move that is not without strategic advantages. Michel Tuffery designs an elegant South Pacific adaptation of a well-known Celtic medallion image to represent the weaving together of Maori, Pacific and

Celtic cultures that is the core of Whitireia's art programme, and students develop new skills in sign-writing to turn it into a huge banner for the Bowen Street frontage. A resource seminar room is added to the department, with staff offices.

1992: Specialist studios are added for Print and Fibre classes, and the courtyard space between them roofed to form the Fale, giving the department a unique undercover carving and painting studio as well as, coincidentally, an excellent sheltered gathering space. The Mastercraft Workshop programme begins to take shape with a structured series of block courses with illustrious visiting artists, open to members of the public as well as students in the department.

1993: A further generalist studio is added. Lou Kereopa's Poutama Carving course joins the art department and is established there. A Museum and Gallery Technician's

course is also set up this year with Lesleigh Salingier as its lead tutor. The department has 120 students, one computer, one toilet and two telephones. All administration is on the far side of the campus, including filing and photocopying. Something has to give, and it turns out to be the health of the staff. Rozel leaves at the end of the year to nurse her back, and Anne joins her husband in Northland in the New Year.

1994: The leadership of the programme is taken up by Prue Townsend, and continues to grow and prosper, with spectacular success in liaison with commercial firms wanting Pacific oriented design and fit-out contracts with Whitireia's Diploma students.

Bob Cater is appointed Head of School and Jenny Murray joins the staff as painting, drawing and printmaking tutor.

1995: Wi Taepa joins the staff as ceramics tutor. The art department's brief for a studio

at the new Kapiti Campus gives a toehold in Paraparaumu, in which night classes build up a profile for the programme over the next several years. The Diploma class commission is the design and fit-out of a new café-bar in central Porirua. By the end of 1995 student numbers have settled at about 78 with the carving course returned to Maori studies and the Museum Gallery course discontinued.

1996: Rozel returns to run the programme. The Diploma commission work includes the interior decoration of the fale, which, having just been completed, is seriously damaged in September by a fire which also destroyed the jewellery and machine tool rooms and part of the staff offices. The End of Year exhibition is prepared under duress as staff and students work round reconditioning tools, burnt out verandahs and a temporary tool room and office spaces. September also brings a highlight to the year in the form of a ten-day departmental trip to the International Festival of

the Arts in Samoa. Ten art students go, with others from music and dance, and several staff. The visit has a huge impact on their work, and causes a radical re-think of the Fale design on their return.

1997: The tenth anniversary of the art department is celebrated with an exhibition of graduates' works and the publication of the booklet "Tau Tekau" detailing the careers of some of the programme's graduates.

1998: Page 90 is reconfigured as a public gallery and renamed "Pataka". The Art Department's role in the developing gallery is recognised with an understanding that the programme's students would continue to exhibit there annually as an integral part of their course.

A kiln garage and an outdoor salt-glaze kiln are added to the department to accommodate the growth of interest in ceramics spurred by Wi's return as Tutor.

1999: Chris White is appointed to run a full-time Foundation programme at Kapiti. On Jenny Murray's resignation he becomes print tutor at Porirua as well.

2000: Deb Donnelly appointed to replace Chris at Kapiti and handle some of the fibre teaching, and during the summer runs a well-received summer school at Kapiti.

Barbara Harford appointed to develop a Desktop Publishing certificate alongside visual arts.

2001: An Academic Audit of the Programme finds an apostrophe missing in our handbook but nothing else to complain of.

2002: Deb takes over as Programme Manager and Prue takes over the running of the Kapiti courses, which had by then grown to three years of the programme, and had three rooms and several annexes committed to its use.

Desktop Publishing grows to Digital Media (level 4 and 5 certificates). Peter Deckers introduces a new Diploma in Jewellery Design. Drew James is appointed Head of School.

2003: Barbara introduces a Diploma in Digital Design at level 5.

2004: Anne Philbin returns to run the programme and to establish a Degree in Applied Arts. Rozel runs a summer school over both campuses during January, and retires from teaching in February 2005. Ken Gilliam, photographic designer, joins the Design staff.

2005: Barbara develops the next level design programme (Diploma level 6). Sue Scott, filmmaker and 3D designer joins the Design team together with web designer Lian Hathaway.

2006: Bachelor of Applied Arts is formally established: the first students enrol. The

Diploma in Jewellery Design becomes integrated into the degree.

2007: Design diplomas at levels 5 and 6 become part of the visual arts strand of the degree: BAppA (VAD). Anne leaves to join her husband in Whakatane. Rudy Whitehead-Lopez joins the department in September as programme manager.

Jewellery Design students gain international recognition.

2008: The first students graduate with a Bachelor of Applied Arts (Visual Arts & Design). Art Foundation courses are discontinued.

2009: Jewellery Design students continue to make an impact in the world of contemporary jewellery design. The first Digital Design students graduate with a degree. A textile strand within the degree is developed by Deb Donnelly.

2010: Entry level 4 certificate programmes are discontinued and the art department focusses on degree level programmes only.

**ROZELLE PHARAZYN,
BARBARA HARFORD**

2011 HIGHLIGHTS & AWARDS

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Wai Art Portrait Awards 2011

Lisa Margrain was accepted as an exhibitor in the Wai Art Portrait Awards 2011 and 2011 Manawatu Arts Review.

ProDesign and AGDA

Edi Go, Design graduate, was profiled in ProDesign magazine (the print magazine for the Designers Institute of New Zealand) as well as being selected as finalist in the poster design competition of the Australian Graphic Design Association (AGDA).

Nihon Bungakukan Illustration Competition

Hideaki Katsumata shared the honour of a special award at the Nihon Bungakukan Illustration Competition.

Resene Award 2011

This award is given to a returning jewellery student showcasing the best use of colour in their work. This year it went to Camille Walton for her use of colour in her uniquely constructed necklaces.

The Marzee annual international graduation exhibition

Nijmegen, The Netherlands, Aug 2011. Marzee curation of degree jewellery work selected from International Academies and Colleges, Graduates Julia Middleton and Jessica Winchcombe were selected to represent Whitireia at this prestigious exhibition.

Talente 2011

Sam Kelly's stunning 2010 work has been awarded to exhibit at the prestigious annual Talente showcase (March/April 2011) in Munich, Germany. This is an international competition selecting only the best of graduates from international contemporary jewellery institutes. Sam was supported by Creative New Zealand to attend the event, helping to forge many international opportunities.

Talente 2012

Whitireia Graduate Sunni Gibson has been awarded to exhibit at the 2012 Talente showcase.

Masterworks Award

Becky Bliss received the Masterworks Award. Becky exhibited new work at Masterworks Auckland gallery (Nov 2011) as part of their Jewellery Box programme.

Fingers Award

Jessica Winchcombe received the 2011 Whitireia Fingers Award. Jessica is invited to exhibit new work developed with mentor support, at Fingers Gallery Auckland in 2011. This award acknowledges the innovation of ideas and design, encouraging excellence and an on-going practice. Runner-up Julia Middleton has been awarded a solo exhibition at Fingers gallery (Aug – Sept 2011).

Best in Show

Graduating students Sarah Read, Sophie Laurs and Julia Middleton were all selected to exhibit (March 2011) in Object Space Gallery's annual exhibition of the best work produced by graduating students around New Zealand in art/craft disciplines for 2010.

Winthrop University Guild of Emerging Metalsmiths Award 2011

Becky Bliss' work Palimpsest, was awarded the Sticks and Stones Award for innovative use of materials in the Reminiscence exhibition at Winthrop University, South Carolina, USA.

2011 New Zealand Manufacturing Jewellers Award

Amelia Pascoe's skilled technical and conceptual work was recognised with this years' Manufacturing Jewellers Award in the area of contemporary jewellery.

Julie Obren Award 2011

The Julie Obren Award is presented to a returning student of the Visual Arts Department at Whitireia NZ whose work and work ethic displays great potential for continued success. Amelia Pascoe's passion for making jewellery to express her ideas was showcased at Pataka in her unique installation of small functional pinhole cameras, ghostly photographs and complementary jewellery. Her beautifully made work connected to strong ideas to impress the judges ahead of the other competition.

Handshake International Mentor project 2011-14

Whitireia jewellery graduates Sarah Reid, Jessica Winchcombe, Sam Kelly, Becky Bliss, Jhana Millers, and Neke Moa were selected into an international Mentor and Exhibition project.

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alumni

ANIKA BINGHAM

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I began at Whitireia in 1999. I had a love of art and a desire to create, but hadn't yet found my niche. I approached the course wide eyed and ready to explore everything, but as soon as I made my first bone carving, I was hooked on 3d...and so the journey began into finding the hidden object inside the desired materials.

This discovery and the desire to push my own boundaries, has encouraged my travels abroad to places where some of the most incredible works were created. The materials, tools, and time that went into these works left me in awe, questioning how? what? could I make that? could I make it better? how could I make it different with new materials?

This clash of past and present, traditional and contemporary then brought me back to Whitireia in 2010 to refresh my creative thought process and complete my degree.

The course had significantly changed in those 10 years, and the outcome is now of more realistic business ventures, and the knowledge of how to attain your goals and dreams, not just the desire to feed them.

Finishing my degree was a major achievement, and the chance to be a fulltime creator and thinker again was awesome. The thirst for production was again instilled, and the clash of traditional techniques and materials, with a modern twist has led me to reinventing my ideas constantly. I have taken a step back from complexity, and am exploring manmade materials spliced with natural substances.

I would like to be able to create more often but reality leaves those desires unfortunately unfulfilled; now I have to make sure I put aside the 'creation time' and get my productive balance.



*"'Multiply and divide'
Hand carved resin, stg
silver"*

BENJAMIN CALDWELL

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The highlights for me while studying at Whitireia were working under tutors who are genuine art practitioners and exhibiting at Pataka. One particular theory I learnt from a tutor was Passion Vision & Action (PVA), this has helped shape my artistic practice. I pass this theory on to Art students I teach.

The exhibitions at Pataka equipped me well for exhibiting in other public and private art galleries. This exposure gave me confidence, as I knew what was expected and I was able to exceed expectations.

Since leaving Whitireia I have been exhibiting regularly in numerous public and private galleries and exhibitions since 2002. Most recently at the New Dowse in Lower Hutt in the Biannual Shapeshifter exhibition and the Waitakaruru Arboretum and Sculpture park as part of the E: Scape Exhibition.

I completed my Bachelor in Visual Arts degree at Wellington Institute of Technology in 2007. Then relocated to Auckland to undergo study towards a Masters in Fine Arts at Auckland University. In 2009 I completed a transitional certificate at Elam enabling me to continue to study towards my masters.

Alongside my artist practice I am currently tutoring and was the Exhibitions co-ordinator at the Depot Artspace in Devonport Auckland.

My artistic practice is concerned with formal principals of sculpture. I address issues of scale, space, verticality/ horizontality, form, weight, volume and materiality. In this current work I am exploring the Archimedean Spiral and exploring issues of space and form.



*"Te toto o te tangata,
he kai; te orange o te
tangata,
he whenua"
Yellow pigmented
fibreglass"*



CLARE SMITH

JUBILEE // HAPŪ

An early highlight of my time at Whitireia was working on a collaborative temporary sculpture with other students for the 'Festival of the Elements' held at Aotea Lagoon. Our sculpture was made of bamboo poles and coloured fabrics. It was the first time I had used fabric on such a large scale and in the open air. Another highlight was a Papermaking Masterclass with Mark Lander. We produced huge sheets of harakeke paper and set up an exhibition space in the art department fale with the paper hanging down from the roof. We also became part of a fire department hazardous substances call-out which was a useful source of inspiration for images to paint on the paper.

The course at Whitireia opened my eyes to new ideas for working with a variety of materials. Since I completed the course I have largely stayed working with textiles in the form of flat wallhangings as these have been more accessible whilst raising a family. I am hoping to extend this into working on larger 3D objects in the future.

Career highlights have been a solo show at Te Tuhi Gallery in Auckland in 2005 and having 2 quilts selected for the book '500 Art Quilts' published by Lark Books 2010. I am a featured artist in 'Crafted By Design' by Jeanette Cook published in 2005. I have also taught surface design and quilting classes in England, Scotland, South Africa and Australia since studying at Whitireia. I spent a year as Artist in residence at Whitireia during 2010 and I credit Deb Donnelly, Textile Tutor at Whitireia with opening my eyes to the possibilities of clothing as an art form. I decided to return to study and completed a course in Theatrical Costume Construction at Toi Whakaari in 2011 with a view to extending into costume and working in a more three-dimensional way with textiles.



"Tsunami"
33cm long x 60cm wide.
Recycled silk kimonos,
hand stitching, cotton
batting.



As a student I was pretty much uninformed about postmodernism and the written works of Jean Baudrillard and Walter Benjamin. Both have influenced my art making and still, I question the originality of the artist. Labelling myself as a copyist is a career highlight and to mass-produce boring, repetitious art for wealthy consumers, is just one future goal out of hundreds.



*"Saint Colonel combo II"
1095 x 569mm
Pages of Samoan Bible
and enamel spraypaint
on board*





I really had a great time during my study at Whitireia. There was a mural illustration competition for my class and when I was told that I won the competition, I couldn't be happier. I also remember a workshop in the photography class by photographer, John Girdlestone. When he showed us his work and shared with us his ideas and thoughts, I was really inspired to develop my photography. It was my starting point. I keep going back to those moments when I think I have gone in the wrong direction. I try to remember what I once believed and use this to remind me again what I want to achieve.

It is not easy to start a career in a new country where there are so many talented

people in a very tough and competitive industry. Last year I set myself the task to take/create a new photograph every day. This work I put up on Facebook and it resulted in a feature on my work in the final issue of ProDesign. This year I was the photographer at a government event at Parliament and took the opportunity to take some creative shots of the prime minister. To complement my work as a designer and illustrator, I have set my future goal to specialize in photographic portraiture. There's something about people's faces that fascinates me the most.

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"Elastic"
Digital photograph





ELLEN COUP

JUBILEE // HAPŪ

Highlights of my time at Whitireia

Hard, practical work, in a wide range of media, demystifying processes and giving me confidence in own abilities.

Learning to Research image, concept and technique to inform my Art making.

Arguing, learning to form opinion and debate with others.

Learning to Critique artworks, my own and others, on their actual qualities (balance, tonal range etc).

Lots of exhibition hanging experience.

Meeting GREAT people.

Rozel Phrazyn's life drawing class.

Albert McCarthy's painting class.

Sand blasting the 'Whare's glass doors with Hanne Erickson.

The body of work I made for 'Collective Memory', Graduate show, Page 90, 1996.

Significance to my career?

Vital to my practical skills development and confidence exhibiting work.

The beginning of starting to take self seriously as an artist and 'future horizon forming' for my career.

Future Goals

To continue designing and painting mural commissions, and get into the Katikati Outdoor Arts Festival 2013.

Get better at asking for help.

Be involved in more art facilitation projects with kids.

Do more raranga harakeke, and explore un-made ideas.

Make my works on canvas more accessible.

"Faith in Emergency"

Oil on canvas

170cm x 65cm





GLYNIS GARDNER

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"The Expat"
Self portrait,
photographic print



HANNE ERICKSEN

JUBILEE // HAPŪ

The highlight of being at Whitireia was the introduction into Maori culture, beliefs and the indigenous art of New Zealand through some of my colleagues and tutors. As a Dane, new to this country, being taken to several marae gave me a valuable insight I had not experienced before.

This productive period produced a deeper, wider understanding of the diversity of New Zealand culture that if one is able to take in this awareness, then you are better equipped to blend into NZ society and communicate in a multicultural manner.

Having switched mid career, from a professional ceramics vocation, to jewellery in a new country, I found many challenges. After several years I feel that I have now

established myself by exhibiting nationally and internationally, being showcased in a number of publications and receiving invites to give workshop lectures here and overseas. One challenge was setting up and establishing The Learning Connection's jewellery department in the Hutt Valley in 2006.

Future goals would be to explore further concepts that reflect the New Zealand difference compared to overseas.

*"Of the Land I",
NZ pounami, 18ct gold,
diamond, stg silver
"Of the Land II",
NZ Inanga, 24ct gold,
diamond, stg silver
"Of the Land III", NZ
Inanga, 18ct gold,
diamond, stg silver
"Of the Land IV",
Picture agate, diamond,
stg silver*



JAMES HARCOURT

JUBILEE // HAPŪ

A favourite part of the Whitireia course for me was participating in the group shows. The bringing together of people to show their work was an exciting time. We learned to curate our own work and were able to hang the show collaboratively. I remember of one 'Origins' exhibition receiving a fantastic review of my work from a leading New Zealand art critic. Having this experience has been confidence boosting and very helpful when I started out having my own shows. Learning what is required behind the scenes makes it easier to address the gallery environment.

Since graduating I have had numerous exhibitions, some group shows and some solo, and have been able to design and curate

them drawing on my experiences at Whitireia. I intend to keep working as an artist moving from project to project. What I find interesting is looking at different periods of my work and the very different methods, materials, inspirations that show through and then seeing a link, something that I can recognise as consistently mine. Often it is something from the subconscious that shows through and that in turn develops an understanding - Why am I making this? What does this say about me/us?



'Seduction'
Mixed media



KATE WOODKA

JUBILEE // HAPŪ

Highlights of my time at Whitireia

I think more than anything it was being in a creative studio environment with so many like minds. There was a thrive for learning and a general buzz where ideas were shared. It was inspiring, every day was vibrant and I miss it.

Significance to my career?

It helped me explore my craft and design ideas and develop my style of art. It got me exhibiting and the key was having the support of an enthusiastic group of students, ex-students and Peter Deckers. Ohh for Peter Deckers: a great tutor, critical eye and mentor.

Career highlights

Of course the wickedly wild and wonderful stage show Shine organised by Vaune Mason, where we created large works worn for a theatrical performance. My collection for the show Ladies on E (estrogen) led to an interview for the TV series The Gravy. Definitely my highlight.



*"Internal Jewels 2009"
suction cups, rubber
gloves, chux cloth,
sponge, felt, plastic
leaves, sequins, thread*



The Whitireia jewellery workshop was an intense and inspiring place to start my jewellery career. Sharing the jewellery workshop with other people who are totally focussed and enthusiastic made a long day over a scorching blow torch an adventure not a chore. The highlight of my time was meeting other jewellers and like minded people: all the other students who are still friends, the amazing visiting jewellers who were so open and willing to share everything they know about jewellery practice and Peter who is an unfailingly positive, insightful and demanding tutor. Since I left Whitireia I've been making jewellery and exhibiting my work and for the future I intend to continue feeling inspired, loving the creative process and making and sharing jewellery.



*Opposite (left to right):
"House Brooch 1"
Wood, house paint,
steel, linen*

*"House Brooch 2"
Wood, house paint,
steel, linen, thread, paper*

*Above: series titled:
"Home Brooch"
Wood, linen, thread,
steel, house paint*



KRISTELLE PLIMMER

JUBILEE // HAPŪ

Whitireia was the beginning, the nursery, the place to take baby steps, to fall down and get up again. I was drawn to the nurturing environment it offered to older students; once there I fell in love with the views across the lawns to the sea, the verandahs that opened to the sun, the pockets of lawn with their sparrows and the fale that was the heart of the Art Department – these seemingly extraneous things made it a special place to be. The teachers, and their boundless enthusiasm and support, ensured that the quality of the education matched the environment. I never wanted to miss a day of school.

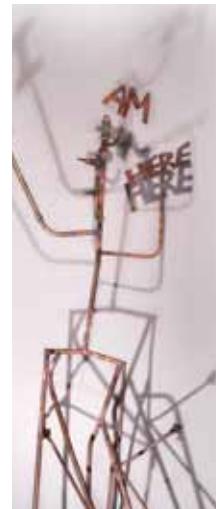
Rozel Pharazyn is responsible for what I did after graduation: she once said to me “You should go to university, and you should teach.” Somewhat reluctantly I started one paper in Art History in 1998, eventually gaining Distinction for my Masters Degree thesis in 2007. Family Jewels: the Theory and Practice of Studio Jewellery in New Zealand 1900–1945 was inspired by my time at Whitireia and the practice I had developed as a jeweller and

sculptor, and as a teacher of those subjects. I now work in museums where the practical application of the design skills I developed at Whitireia is an everyday occurrence.

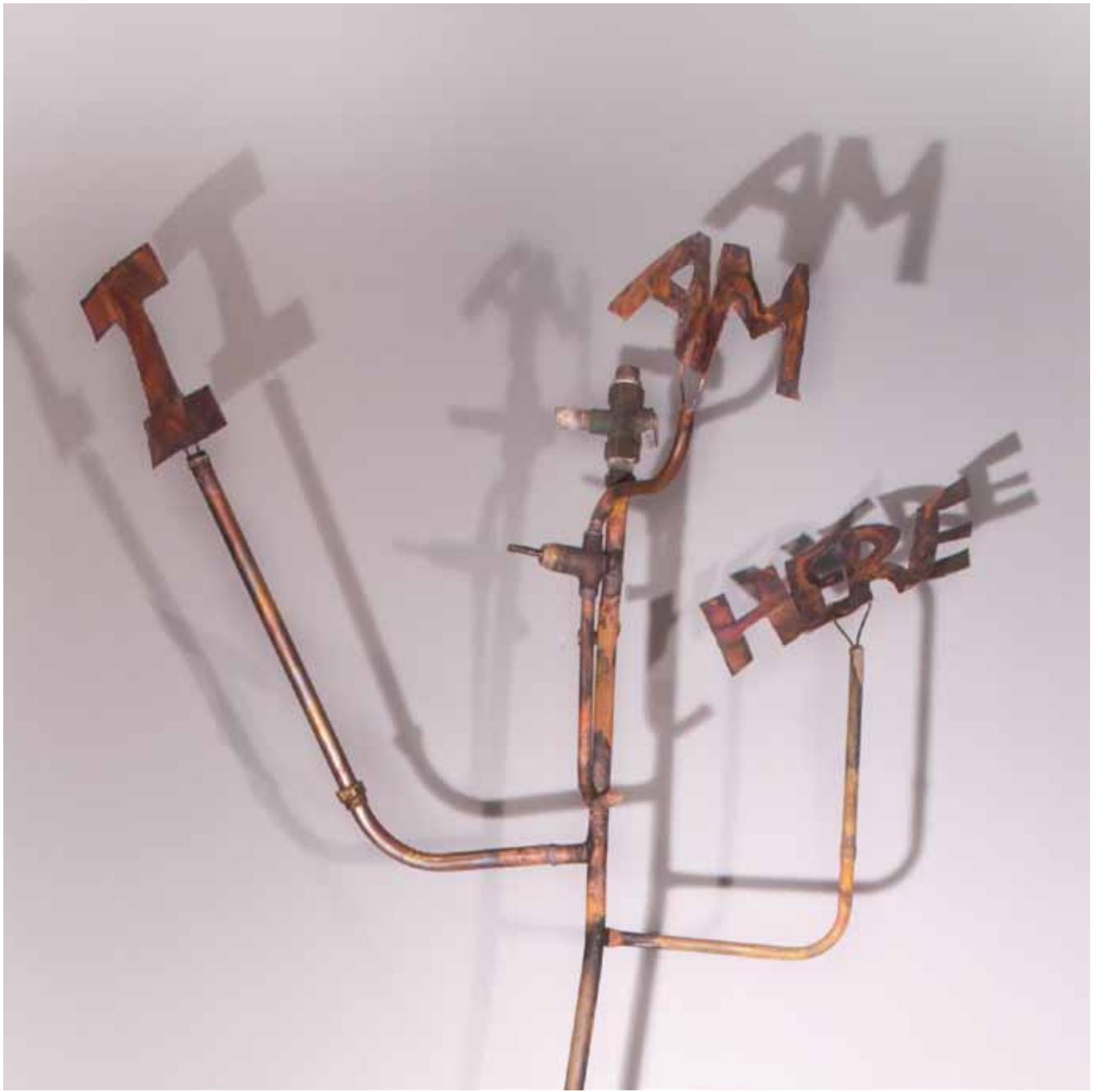
Issues of identity, first developed for the annual Origins exhibitions, are a major subject of my work; personal stories being extrapolated to universal themes and drawing on everyday experience to illustrate aspects of the human condition.

I am persistently drawn to working with metal, although I use a wide range of materials from paper to dog fur, depending on the concept and design brief.

The Curator will be in attendance... is an illustration of the work I do, and the balancing act required to meet audience expectations in the contemporary museum.



*"The Curator will be in attendance..."
Copper*



NADINE SMITH

JUBILEE // HAPŪ

Highlights of my time at Whitireia

Allowing myself the freedom to explore creative ideas with the encouragement and support from tutors, classmates and partner helped me realise a dream and my passion for the arts. Along the way I have developed a long-lasting network of like-minded friends in the art world.

Significance to my career?

I think it is invaluable, particularly as I work from home - working in isolation can have its limitations so it is great to be able to regularly meet up with fellow creatives, share ideas and get feedback about your work. Because of the people I have come to know, I have been able to be part of some fun exhibitions and successful initiatives like The See Here, an entrepreneurial window gallery in Newtown.

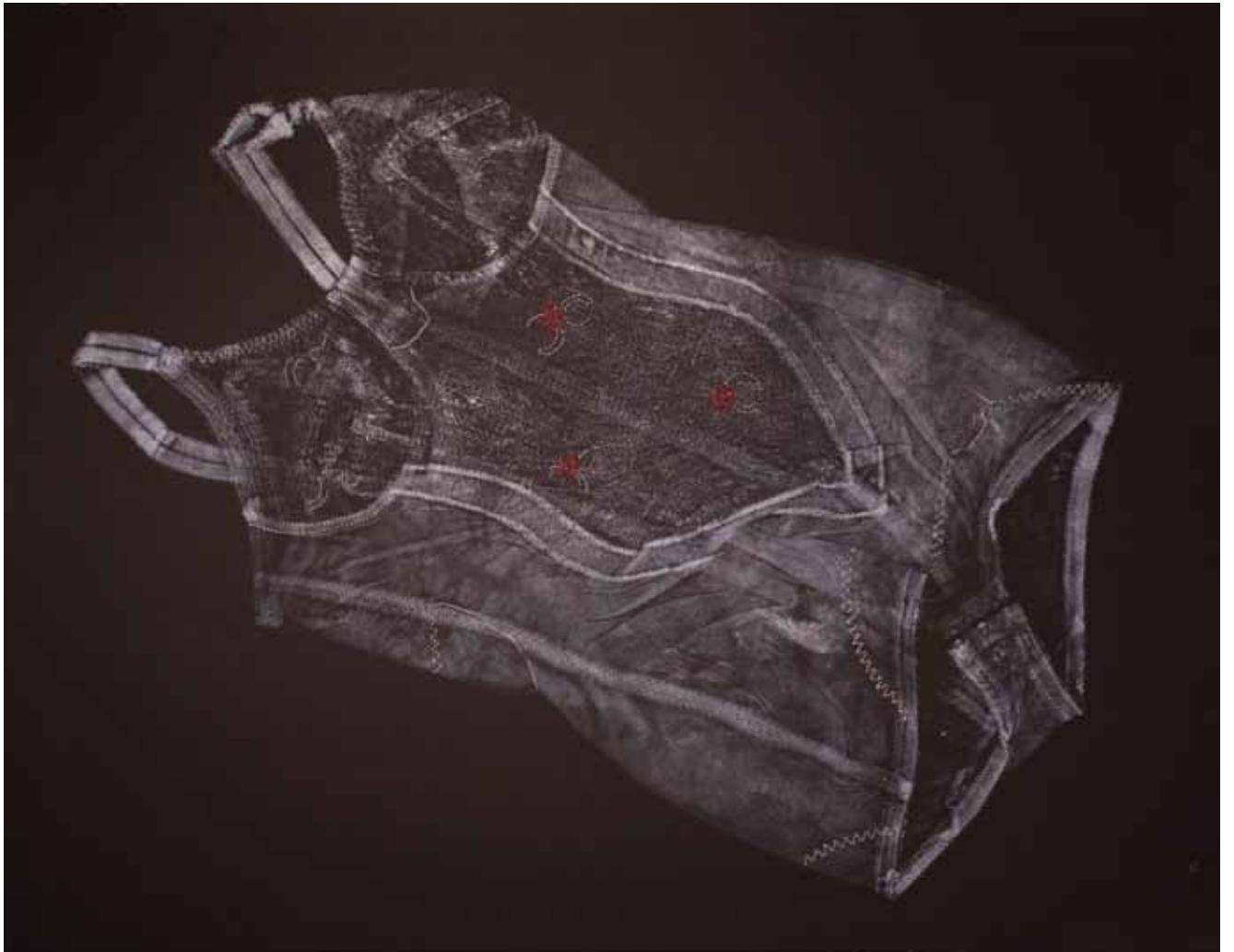
Career highlights and future goals

Having my work purchased by the James Wallace Arts Trust for their collection was a buzz; as was being interviewed by Sticky Pictures for the television series The Gravy that looked at creative culture in New Zealand. Having your work acknowledged and gaining interest from others means to me that someone else 'gets it' and so its potential to connect to a wider audience is realised.

The future has many possibilities - there are many creative avenues I'd like to explore so watch this space.



"Self Contained"
Oil on paper, hand
stitching



My time spent at Whitireia has been a journey of discovery, rewarding, fun and challenging. Origins the theme for the first year exhibition began my journey into materials, techniques, research and exploration into my heritage. I found an outlet and expression for my political and social conscience. It was a fast paced dynamic learning environment with an array of master classes and exceptional tutors, experts in their fields. We developed close friendships, inspiring, encouraging and supporting each other through some intense and often challenging times.

The four years I spent as a student at Whitireia developed my skills as a contemporary jeweller, it gave me confidence and experience in working with different media and a variety of materials. I developed my passion for stone, pounamu and metal work. This education has given me a solid foundation for my career as a maker, practitioner, exhibitor and teacher.

Since graduating, I have been a part of many exhibitions and workshops, I sell my work through various galleries and have a website, www.maorijeweller.vc.net.nz.

Recent exhibitions include:

2011

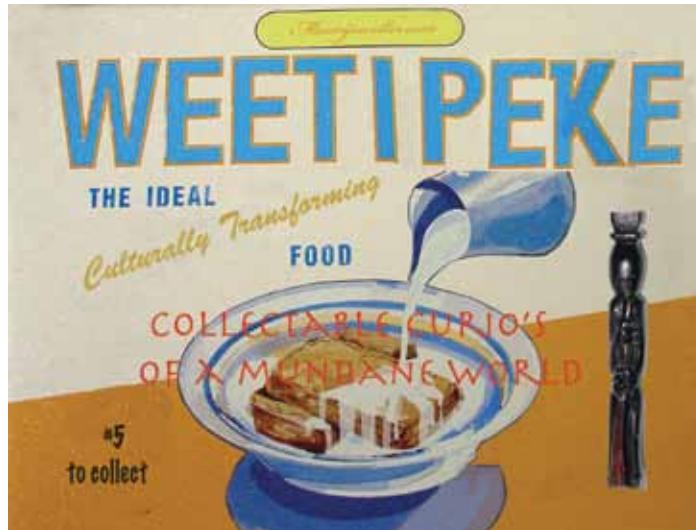
New Zealand Jewellery Show, Wellington, Handshake-Prentice and prodigy Sydney Design Week, Studio 20/17, Sydney Pataka, Porirua, Group show, SHOUT, out and about in Porirua

2010

Iwi Gallery, Wellington, Hei Pataka, Porirua, International Arts Festival, Living in a material world Whiteboard Show, Auckland, Regal Awards-contemporary jewellery (finalist) S.C.A, Sydney, Australia, The Exchange Project

In the future I hope to start a Masters at Massey University and to keep developing and growing as an artist and jeweller.

*'Collectable Curios of a Mundane World' 2010
Ebony, paint, shellac,
brass*



ROSIE WHITE

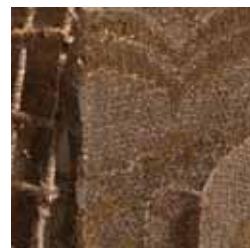
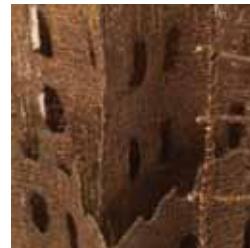
JUBILEE // HAPŪ

The most important thing that Whitireia did for me was to change my world view. I arrived on my first day in 1999 intending to tell Rozelle Pharazyn, the programme manager, that I was not going to take up the place that had been offered to me. She was too busy to talk at that moment so she just swept me up and ushered me into Wi Taepa's class. By the end of the day I was hooked. The study of Maori art that year and the year we spent studying 'Te Whenua', 'Tangata Te Whenua' and 'Te Tiriti' were important as that year helped me address personal issues of identity related to being a New Zealander.

The fourth year was also important as we learnt to study independently and became more fluent in self assessment. Anne Philbin was deeply influential that year. My study enabled me, with my daughter alongside me, to hold an exhibition entitled "Dysecsick?"

in the Bowen Galleries, Wellington. This exhibition changed peoples' lives and we received letters from around the world. This year I have completed the requirements for a Post Graduate Diploma in Design at Massey and have found that I am able to hold my own with students from a variety of tertiary institutions. I intend to complete my Masters Degree in the near future but next year I am going to travel and hopefully extend my art practice in the fields of textiles and fibre that I love so well.

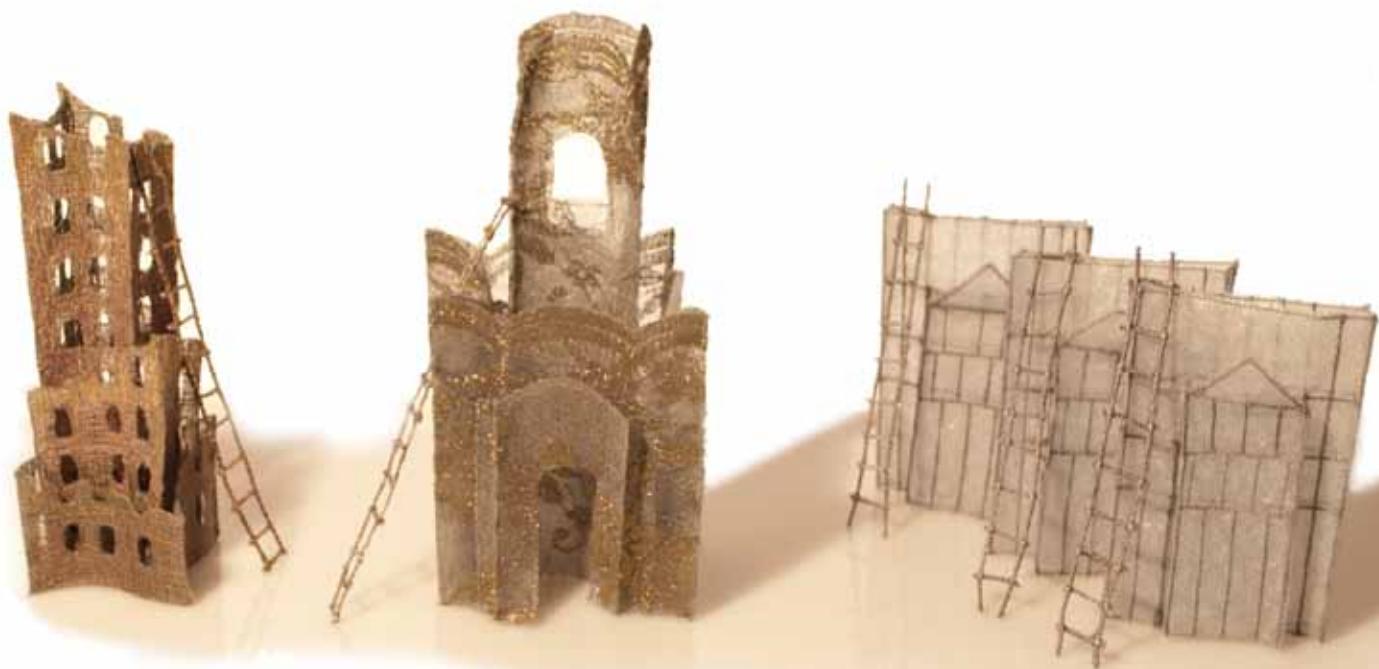
Philosopher Gaston Bachelard in "The Poetics of Space" refers to miniatures as being the starting point for reverie, day dreaming and imaginings. These small buildings reference the yearning and longing associated with consumption in a secular, materialistic and consumer driven society.



*"Ruins" (mixed media)
Machine embroidered piece(s)*

*"Worship" (mixed media)
Lace piece(s)*

Plastic piece(s)



Whitireia's contemporary jewellery course opened a new world for me.

In a department characterized by its passion and generosity of spirit, the teaching team encouraged us to research widely, experiment always and strive to find the work we need to make.

Highlights for me would include the gift exchanges, late nights in the workshop, and the real meeting of minds. These things continue to shape my work, which currently explores the notion of radical gratitude and the connections that can pull us through hard times.



*The Prince is Dead,
Long Live the Prince:
Andy Warhol memorial
cuff' - Silk soup can "cuff"
in response to Peter
Deckers' Andy Warhol
ring
Mixed media*



SPRING REES

JUBILEE // HAPŪ

I came to Whitireia to satisfy a yearning to explore a creative ability that had no outlet. I never expected to meet so many like minded people and form such close bonds - very quickly the jewellers became like a family.

We were introduced to a wide network of art practitioners and a vibrant contemporary jewellery community I didn't even know existed. Peter mentored us and helped foster a strong collective working ethos where we organised/promoted our own exhibitions, and ran events like auctions to fundraise for our own publications/overseas art trips.

This invaluable 'real' experience enabled us to create our own opportunities to continue a professional art practice beyond Whitireia.

I've always found exhibition openings quite exhilarating! A time to celebrate the completion of a body of work and present a tangible expression of artistic thought to the public. It is also an opportunity to look up from inside your own headspace and appreciate the achievements of our peers.

Since leaving Whitireia in 2008 I have exhibited in various shows; with each

exhibition I continue to explore ideas through jewellery, however I don't see creative expression as being limited to this medium alone. Becoming a maker has transformed the way that 'I see' everything but these thoughts may never manifest as object!

Exhibitions include:

'Charming' Blue Pacific Gallery, Pataka Museum - 2011

'SHOUT! out and about in Porirua' for 2011 international Outgames - Bottle Creek Gallery, Pataka

'Ritual' Solo show Quoil Gallery - 2010

'The Exchange Project' S.C.A, Sydney, Australia and blog - 2010

'handSTAND' curated show for National jewellery showcase - Sky City - 2009

'The Pendant Show' Velvet Da Vinci Gallery, San Franscisco, USA - 2008

'Orientate: reimagining customary forms' with KerryAnne Lee & Sarak Vone Sum - Asia NZ/ Museums Aotearoa, Blue Pacific Gallery, Pataka - 2008



*The safe as jade brooch I
jadite, stg silver, acrylic*

*The safe as jade brooch II
acrylic, brass, stg silver*

*Jade mirror pendant I
acrylic, found object, brass,
fabric, veneer*

*Jade mirror pendant II
acrylic, found object, brass,
fabric, veneer*



STELLA CHRYSOSTOMOU

JUBILEE // HAPŪ

When I think about Whitireia I am reminded of the many hours in the jewellery room, my relationship with my fellow jewellery students and in particular, my tutor, Peter Deckers. I admire Peter for his total commitment to jewellery and his teaching. I think I was incredibly lucky to find a tutor who paved the way for me to incorporate my intellectual ideas with a practical skill. Without his enthusiasm and ability to challenge his students, I wouldn't be making the work I do.

I have continued to make conceptual work since graduating from Whitireia, and have focused on exhibition rather than production. My work has been included in several group shows at local, national and international levels. I had my first solo show, HOLE at the Suter Art Gallery in Nelson in 2006. This work was selected for the international touring show,

JOC (Jewellery Out of Context). In 2008 I curated LIKE: An Experiment in Interpretation, which was shown at The Suter Art Gallery and Hawkes Bay Museum & Art Gallery. I have been fortunate to receive Creative NZ funding and I am currently developing the ideas in Bliss to be presented as a larger solo show. Bliss was first shown in 2011 at The See Here space in Wellington.



*I Can't Hear You series
mixed media*



My weaving career began as an 18 year old student at Whitireia Polytechnic in Porirua. As a first year student, the offer to attend a weaving workshop at my marae, provided the perfect opportunity to learn this artform. Guided by the Kapiti weavers and under the watchful eye of my mentor Hereke Jenkins, and tutors Tiriti Howe (Ngati Kuhungunu) and Karen Baxter, weaving became my major focus.

I was taught on the understanding that I would share with others, of which I have continued to do so for the last 27 years.

As a young teacher, this in itself presented interesting situations within the classroom environments of Arohata Womens prison in Tawa and Whitireia Polytechnic, as most of the students were much older than hmeer. I have for the last 21 years, held a position at Te Kokiri Private Maori Training in Levin, as Weaving Manager. I have also held the position of NZQA moderator in the sub field Nga Mahi a Te Whare Pora for 10 years.

Recently I was re-elected onto the National Maori Weavers Collective, which sits under the umbrella of Toi Maori Aotearoa (Te Roopu Raranga Whatu O Aotearoa).

I exhibit nationally and internationally and curated the Maori ART Market Te Roopu Raranga Whatu O Aotearoa exhibition, held in October 2011 at the Te Rauparaha Arena, Porirua.

Moving from kete form, I enjoy challenging the boundaries within my weaving and expanding on traditional techniques. It is a mode of expression that captures my heritage, culture and passion.

Highlights at Whitireia

Chosen as one of four students to complete the first Diploma in Visual Arts and Design at Whitireia Polytechnic.

Weekends spent at Anne Philbin's home, completing contracts with Wi Taepa, Eric Ngan and Ernest Sami. These contracts paid for our fees! Anne would say "don't think you are

leaving my place, until it is finished".

Staying overnight in our studio workspace at the Polytech to complete assignments.

Non-competitive atmosphere and the freedom to explore.

Planting the paa harakeke in memory of Hereke Jenkins outside the Visual Arts Department at Whitireia.

Returning to complete my Bachelor!

How significant was this for my career?

Hugely significant. I acknowledge Anne Philbin's guidance and slave driving persistence. She expected no less than the best and this has influenced me throughout my whole career.

*Mamaru series – Journey
harakeke, kiekie*



My time at Whitireia was marked by the acquisition of a new set of skills and new ways to develop my fine arts practice.

Peter Deckers has a unique ability to give each student the courage to push themselves. Through the exploration and development of each individual's work, contemporary jewellery as a means of expression is extended both technically and conceptually.

This is reinforced by the outstanding quality of visiting jewellers Peter is able to bring to Whitireia for intensive workshops.

My ongoing commitment to making art is directly related to the quality of the relationships I developed throughout my time in the jewellery department.

Much of my recent work explores the way layers of memory can be triggered. In this work the sense of smell is the means by which the fleeting images and experiences, are recalled to mind – for good or ill.



*Untitled (necklace)
Hand-shaped moth balls,
stg silver, silk thread*



I enjoyed the teaching and comradeship amongst the students and the visiting tutors - it rounded off a full and rich life in the world of art which has made my back yard the world.

Since then I have travelled to Europe, Africa, America and the Pacific, often in a teaching role, passing on the many skills I learnt at Whitireia. And it's great to hear about other students who have gained success in the arts in other parts of the world.

*Untitled
Clay*



Highlights of my time at Whitireia would have to be the introduction to Maya 3D modelling. Although quite trying at times learning the ins and outs of Maya I have found this software to be fulfilling and extremely satisfying once the end product is achieved.

In my current mahi I haven't been able to utilise Maya to its full potential although all other aspects of my time at Whitireia have proved valuable in my current work.

My current career highlight would be embracing my culture and applying this to my everyday work in Maori specific graphic design. My future goals are to expand further into my own business aspirations as well as my current workplace. I love what I do.



*Above:
3D modelled motorbike*



Right: "Mauri"





ELEVEN // TEKAU MĀ TAHI

2011 graduates

ANGELA CHAMBERLAIN

ELEVEN // TEKAU MĀ TAHI

Since graduating with a Diploma of Photographic Imaging from UCOL in 2003, I have been a practising photographer. In 2011 I enrolled in the Bachelor of Applied Arts at Whitireia NZ.

I have been exploring ways of capturing moments that are both biographical and poignant for those going through life changes. My mid-year exhibition honoured my life time hero, my father; my end-of-year exhibition includes photographic collages inspired by David Hockney.



*Right: 'My Father's Time'
Photographic Paper
Size 8x10*

*Above: 'Slash'
Photographic Paper,
Size: 50cm x 45cm*



Appreciate

"Appreciation is a wonderful thing.
It makes what is excellent in others belong to
us as well."

Voltaire (1694-1778)

A community project
we talked about compassion
we wrote a word
we put the word inside a quilt
a thread was added
a knot was tied
A prayer for Aotearoa, New Zealand

Necklaces gifted to those who freely help
others.



*Colour extracted from
rubus fruticosus
(blackberry)
Rainwater
Silk organza hand-
woven & fair trade*



HIDEAKI KATSUMATA

ELEVEN // TEKAU MĀ TAHI

I am an international student born in Japan. I came to study a degree of Bachelor of Applied Arts at Whitireia polytechnic New Zealand 4years ago.

I am an illustrator and love to create original pictures using watercolour and pencil. In particular, I draw animals full of human characteristics wearing contemporary clothing, and I am very much influenced by Beatrix Potter, the well known English Illustrator/Author of the iconic children's story – The Tale of Peter Rabbit.

These paintings are part of a concept story for the well known story "The Hare and the Tortoise" from Aesop's Fables. The origin of this concept came from the saying "Mad as the March hare"; this refers to the way these animals box in the spring. My adaption projects the narrative as a boxing match between the Hare and the Tortoise.



*'The Hare and the
Tortoise'
'Hare'
'Tortoise'
Watercolour and graphite*



JACQUELENE REID

ELEVEN // TEKAU MĀ TAHI

Behind an artist's work are layers of time, talent and tenacity which are seldom acknowledged within the price.

This work represents the work behind the work. Three years of experimentation converging in one neckpiece, titled with the cost of becoming an artist. \$22083.57



Right:

"22083.57"

*Organic, non organic,
excludes the kitchen sink*

*Size: 1500mm x
1000mm*

Above:

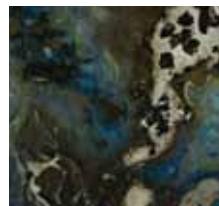
Rings: silicon and elastic



The concept behind my paintings is how creation can come from destruction. The work has contexts to natural disasters such as earthquakes, volcanoes and floods of not only this world, but of potential others too. Beauty, renewal and rebirth that can come from such devastating disasters is the model for my paintings, where materials such as photographs are burned, torn, reassembled and ultimately smeared over by the deposition of paint.



Blue One
'Children of Neptune'
Oil and burned paper on
canvas



Red One
'Mars'
Oil and burned paper on
canvas



ROCHELLE MAROON-NEALE

ELEVEN // TEKAU MĀ TAHI

"All that makes the woods, the rivers or the air
Has its place between these walls which
believe they close a room"

Jules Supervielle, Les amis inconnus, 1934

The house is a complex space that
transcends geometric experience. Planes,
corners, architectural symbols, chrysalises and
trees are reoccurring imagery in my work.

The house can be viewed as a container of
both exterior and intimate places. "A house
that is as dynamic as this allows the poet to
inhabit the universe. Or to put it differently, the
universe comes to inhabit his house."



*This cottage chrysalis,
this winged manor
Acrylic on canvas*



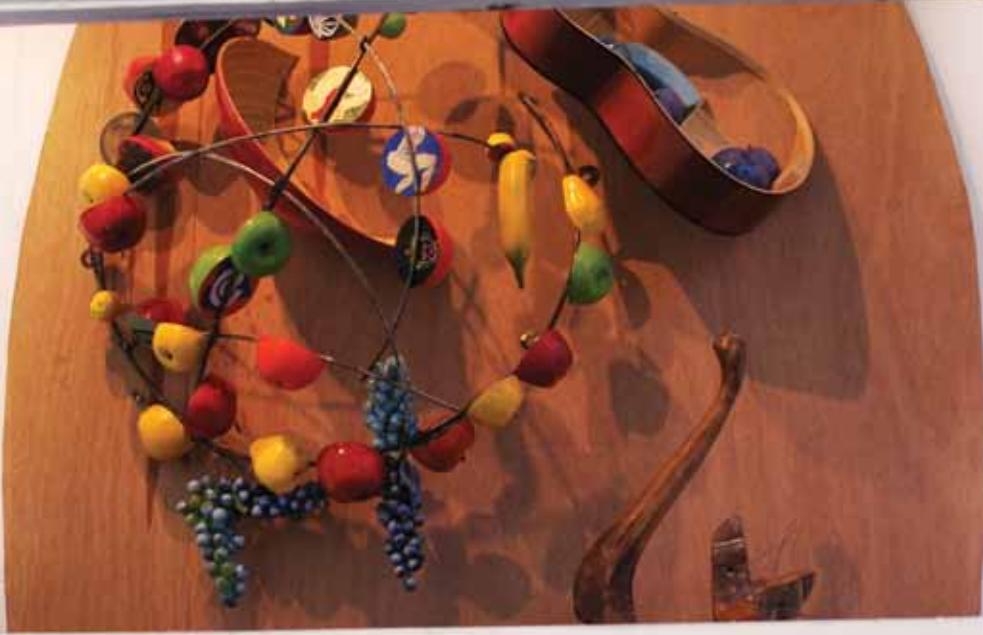
THROUGH TOUCH

My work is allegory, a narrative, an opera, slap and a hug. My work is revenge, a shelter. This work is my clamour, my music. This is my touch so I can feel you. This is my sermon so you can fight me, so you can be of the same mind with me.

This world where artists like me form their essence into chattels, as colours and shapes, this is our world. This work is my fragment of that world.



Mixed media



Small text on the right side of the page, likely a caption or description of the artwork.

RYAN MAYNARD

ELEVEN // TEKAU MĀ TAHI

I want to trace a reaction, provoke thought. My collages are fixed by the rules I set myself, and the result is what you see. My artwork does not order new questions; my themes are already a set reality, intentionally distorted and confounding the viewer as to where I sit among them.



Untitled
Paper, glue, acrylic paint



VANESSA ARTHUR

ELEVEN // TEKAU MĀ TAHI

My work focuses on the act of renewal, blurring the lines and exploring the space between old and new.

Drawing inspiration from travels throughout my surroundings, I hunt the street and urban wilderness.

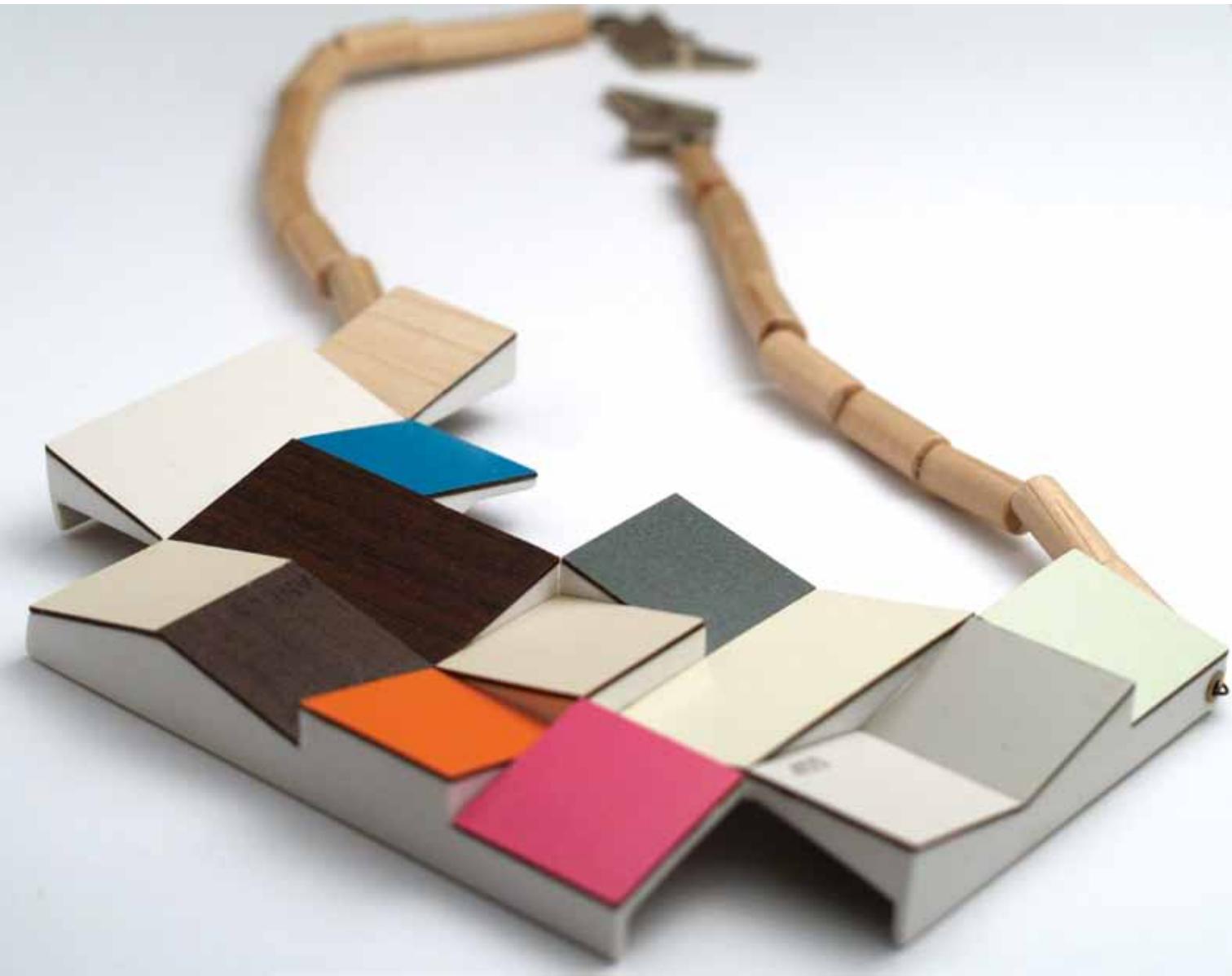
Capturing discarded objects and materials – transforming and re-setting these into refreshed wearable pieces.



'Cuba St Ring' - 925 silver, laminate

'Ken Lee Ring' - 925 silver, laminate.

'Cover Up Necklace' - reclaimed found object, laminate, dowel, paint, 925 silver, 9ct yellow gold.



Wan Li completed her Bachelors of Applied Arts Degree with work that focused on portraiture. She was particularly interested in emotional potential and how the face communicates its range of moods. Wan Li is inspired by the infinite possibilities in the faces that she meets.

Her final works are graphite on paper that present the face masked for a festival or party. Although make-up is a thin veil over the skin it has the ability to transform people's faces beyond initial identity. What is revealed may be something else.



Graphite on paper





SPECIAL ACKNOWLEDGEMENTS

JUBILEE // HAPŪ

The production of this catalogue formed part of the second year Publication Design paper led by tutor Barbara Harford. The students who participated in this project, produced multiple versions of their designs to meet the different iterations of title for both exhibitions and the catalogue. Their creativity, dedication and persistence has given them all a portfolio of work that would meet the professional standards of any publishing house.

The students who participated were:
Christina Naidu, Joseph Dowman, Lynette Hayward, Amber Hudson, Rebecca Cole, Kumarsherie Vatable and Pamela Houghton.

We are indebted also to our past leaders and tutors, particularly Anne Philbin and Rozelle Pharazyn, who have contributed to this publication and have exceeded their calling in enriching the lives and learning of so many of our graduates.

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

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