

# marangaranga up rising

An exhibition of graduate artwork from  
Whitireia Community Polytechnic Visual Arts 2006



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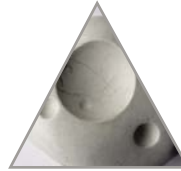
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Whitireia Community Polytechnic - Visual Arts



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## CLASS OF LEVEL SEVEN 2006 ARTWORK

top row:

Malcolm Addison, Dwain Aiolutepoa, Anje Craig, Vaune Mason, Neke Moa

bottom row:

Carina Munro, Gayle O'Connell, Charis Paia'aua, Natasha Reid, Belinda Sims



## CLASS OF LEVEL SEVEN 2006

top row:

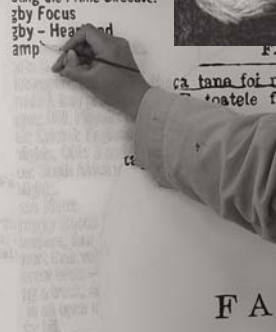
Malcolm Addison, Dwain Aiolutotea, Anje Craig, Vaune Mason, Neke Moa

bottom row:

Carina Munro, Gayle O'Connell, Charis Paia'a, Natasha Reid, Belinda Sims



dependency between  
on one planet with  
Prime Directive.



# LEVEL SEVEN

## Diploma in Visual Arts (Advanced)

Porirua Campus and Kapiti Campus

In 2007 the NZQA standard-based Diploma in Visual Arts (Advanced) will be replaced by the [Bachelor of Applied Arts in Visual Arts](#).

This Diploma with its very successful graduates has put the Faculty of Arts and Communication in a good position to upgrade to degree level. The Advanced Diploma students held individual exhibitions at mid-year to trial their body of work to get feedback from a wide range of people. They also

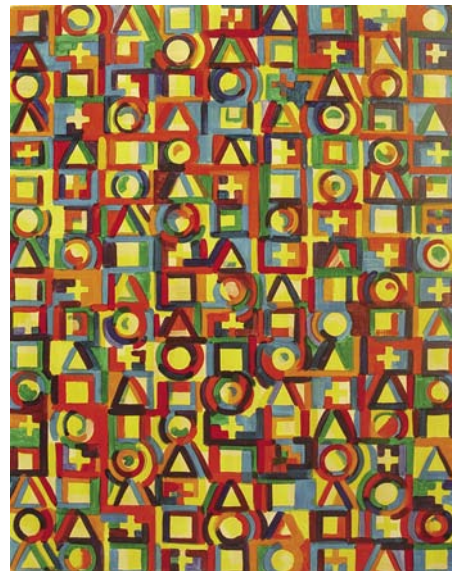
carried out commissioned work. This particular group participated in the TVNZ programme “Mucking In” creating a kinetic sculpture for one of the gardens. Level seven comes together for the end of year show, “Marangaranga – Up Rising” at Pataka, Porirua. Their work reflects a professional starting point to their careers. Many will cross-credit into the new degree programme in 2007.





When I make a painting, there is no viewer, just the painting and me. Every decision is about what I think is right, or wrong, what should be there or not be there. My paintings are about painting. Their narrative tells how they are made. The geometric forms act as a framework, either to carry the paint or to contain it. These primal geometric forms are things we all 'know', as recognisable as a landscape or portrait, a universal visual language. They are metaphors for order and balance.

above: 'Study for Forms' Acrylic, shellac on paper.  
'153 Forms' Acrylic, shellac on canvas.  
opposite: 'Aleph' Encaustic, collage, oil paint on canvas.







Malcolm Addison

'Bereshith 1' Encaustic, oil  
paint, gold leaf on paper.





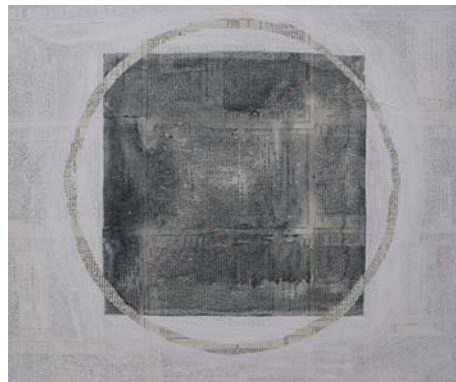
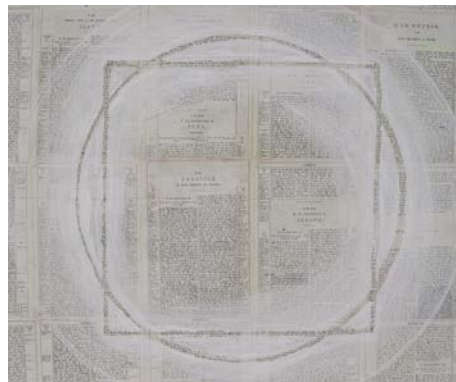
Malcolm Addison

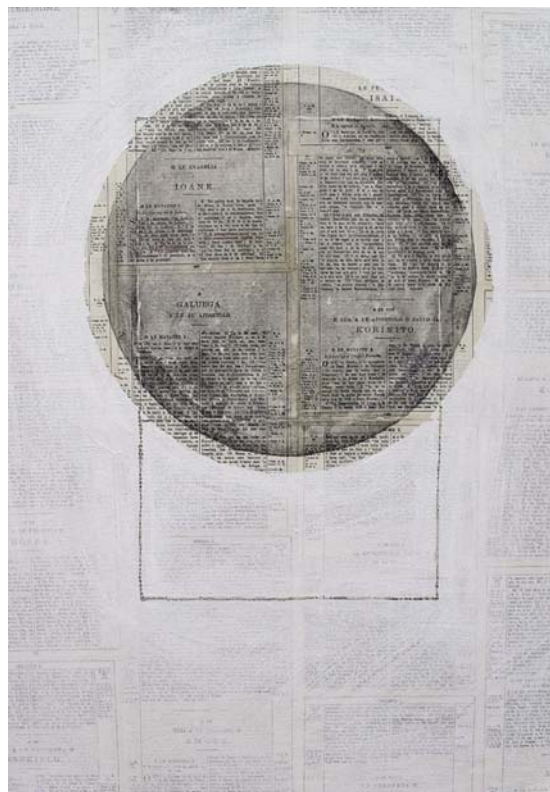
'Bereshith 2' Encaustic, oil  
paint, gold leaf on paper.

My work attempts to question the 'sacred' in Christianity juxtaposed with popular culture and postmodernism. What characterises my work is the use of ready made objects that contain simple combinations of elements like pages of a worn out Samoan Bible previously owned by my father and a 'T.V. Guide'. The religious symbol of the 'halo' is a synthesis to shock and amuse the viewer.

Both the bible and 'T.V. Guide' are valued objects taken out of their functional place in the world, recycled, recombined, so that they become dark and oracular. My work explores a level of tension by contrasting recognisable images to represent the pervasiveness of the mass media over an obsolete sacred text.

above top:  
'Squarcle IX' Collage,  
acrylic on canvas.  
'Squarcle III'  
Collage, acrylic on canvas.  
opposite:  
Close up 'Squarcle VI'  
Collage, acrylic on canvas.  
'Squarcle XII'  
Collage, acrylic on canvas









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ma le faasaua.

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e na o atu  
tasi ma Iakopo  
aiga na o atu  
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Isakara, o  
mina, 4  
Kafo, n  
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George Lopez J  
Let's Get Inventin' J  
Falcon Beach  
Friends R When Rachel agrees to  
accompany Joey for an evening  
out, they are pleasantly surprised.

7:00 The Zoo J  
7:30 NZ Idol  
8:30 Spider-Man 2

PGV 2004 Action. Peter Parker  
gives up his suit to save his  
personal life, until Dr Octopus  
presents a multi-tentacled menace  
to society. Tobey Maguire, Kirsten  
Dunst. J

8 \* 11:10  
Lost Souls

16V 2000 Horror. A woman must  
join a serial killer to save the world  
from a satanic conspiracy. Winona  
Ryder, Ben Chaplin. J

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lona nuu  
fauauga  
taotele ma

2000 Thriller. Two women plot  
together to trick someone to do  
together, ona iu ai  
taua, ina 'au faatasi i lenda Ashby.

ino'ino mai ia i tatou, ma  
tau mai ia i tatou, ma o ese i le

4:00 Listen  
4:30 Red Bull Air Race  
Highlights of the  
held above the River  
Budapest.

5:30 Snowboarding - New Zealand  
Open Highlights from the  
competition held in Wanaka.

6pm 3 News  
7:00 The Simpsons PGR R The  
Simpsons unfold three tales of  
horror. J

7:30 Prehistoric Park PGR Niger  
Marven goes back 65 million years  
to Cretaceous-era Dakota, hoping  
to find a Tyrannosaurus Rex to  
bring back to Prehistoric Park  
before the meteor that killed the  
dinosaurs collides with Earth. J

8:30 CSI - Miami AO Horatio and the  
team must find out who is trying to  
frame Horatio for the murder of  
woman he has been dating. J

9:30 Numb3rs AO Megan and a team  
of FBI agents uncover a major  
methamphetamine laboratory  
lose the leader when he  
bomb and escape

10:25 Arrested Development  
Michael

21 Ua

matatau i le Atua e na faataga

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species on one planet without  
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3by Focus  
3by - Heartland  
ampionship Highlights.

orts Sunday Featuring  
Motorsport: WRC Japan, Nasca  
mula 1 Italy preview; Rugby  
figure: NRL Playoffs Gam

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19. 2000 o mea, ma le tiga o  
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ves a Jaguar: chef Gordon  
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ced Car.

11 AO BBC documentary  
owing the unfolding events of

13, including the women's final. From  
Flushing Meadows in New York.  
2:30 Rugby - Air New Zealand Cup  
Canterbury

11:00 Motorsport - Nascar Pro-R  
Show  
11:30 Motorsport - Nascar Chevy  
and Roll 400. Live from the R  
International Raceway.

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hard annoys an iceberg; Je

15. 2000 o mea, ma le tiga o  
p Gear The boys anno  
eners of a local radio sta  
hard annoys an iceberg; Je

emphasis on top players, lea  
and celebrity swingers.

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15. 2000 o mea, ma le tiga o  
p Gear The boys anno  
eners of a local radio sta  
hard annoys an iceberg; Je

# FAILAUGA I. II.

## O LE TUSI A LE

# FAILAUGA.

## LE MATAUPU I.

fai a'u ma tupu o Isarae  
Ierusalem. 13 Ua ou fas  
foi lo'u loto e saili ma  
ma le poto mea uma  
faia i lalo o le lagi;

mai lenei faiva leaga  
i tagata ia latou tip  
14 Ua ou vaava  
ua faia i lalo o mea

15. 2000 o mea, ma le tiga o  
p Gear The boys anno  
eners of a local radio sta  
hard annoys an iceberg; Je

16. 2000 o mea, ma le tiga o  
p Gear The boys anno  
eners of a local radio sta  
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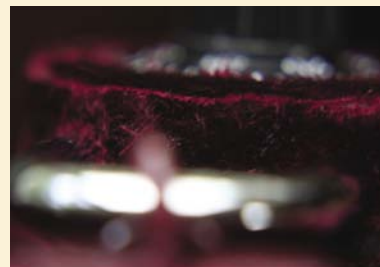
18. 2000 o mea, ma le tiga o  
p Gear The boys anno  
eners of a local radio sta  
hard annoys an iceberg; Je



## 'Second Hand News'

Second hand news is all  
about lies  
It's all about value and  
lies  
How the lie lays within 'the  
values'  
The way people attribute  
value  
The layers between the lies

'Second Hand News' harks  
back to a source drawn from  
the kitchen of a New Zealand  
woman born in 1912, living  
in a post war era. The work  
uses imagery and  
old-fashioned phrases to  
divert attention to a  
nostalgic frame of mind then  
asks for interaction from  
the viewer.



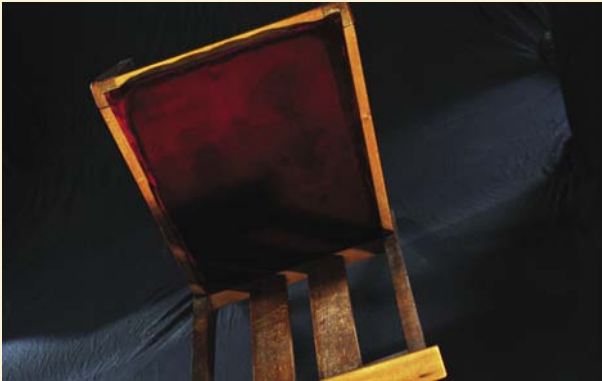
all images: Photographs from  
'Second Hand News' installation.



# second hand news



# second hand news



all images: Photographs from 'Second Hand News' installation by Anje Craig.

# second hand news



This body of work observes childhood relationships with dolls especially the 'animistic' response that very young children have with their dolls.

It expresses the melding and the metamorphosis of childhood thought principally the ability to use imagination to join facts without logic or knowledge. Opposed to the more adult trait of joining facts without imagination.

These works reflect patterns of memory and self.

top right:  
'Butterflies In My Stomach'  
Necklace. Sterling silver, enamel,  
lamb skin, thread, nylon.

bottom right:  
'Real Souvenir 1' Sterling silver,  
lamb skin, thread, paint.  
'Real Souvenir 2' Sterling silver,  
lamb skin, thread, paint.

opposite:  
'Big Bunny' wearing 'Butterflies  
In My Stomach' Lamb skin, paint,  
thread, found objects.









Vaune Mason

above left: 'Pocket Friend Brainy' Lamb skin, paint, perspex, thread.  
 above right: 'Pocket Friend Tic Toc' Ostrich leather, perspex, found  
 objects, thread.  
 opposite: 'Real Souvenir Pins' 9ct gold, silk, felt, thread.





Ngati Kahungunu, Kai Tahu,  
Ngati Porou, Ngati Tuwharetoa

Pakanga was my first solo exhibition, based around the themes of war and struggle using the tiki as a symbol to express these ideas. There were three main jewellery pieces; a pounamu tiki, a copper and perspex tiki representing the gold idea and a ceramic, mixed media tiki representing the oil concept. I made cast silver tiki brooches that were souvenirs of the three main jewellery pieces.

The contextual framework for these works is to be found in our value systems and our attachments to these materials. Above all other materials found in Aotearoa, Maori valued pounamu as useful and precious for adornment, tools, and items for trade, weapons and peacemakers. Found in the same location was gold - a material more highly prized

by Europeans. The struggle to obtain these materials by traversing mountain passes, surviving harsh environments and the determination of human endeavour are all related themes in my work.

We are directly affected by the wars and power struggles of the countries that possess oil and those who want to control it. Our cultural origins are eclipsed because we are fuel consumers and are dictated to and influenced by the powers that be.

Within our cultural beliefs, we place our value on objects and materials which we decide are precious, practical and worth our attention. These beliefs encompass the physical, spiritual, mental and human elements of our being. We place our values on these materials. Their value exists and is appreciated because of human attachment.



above: Close up 'Itiiti'  
Pounamu, 9ct gold, sterling  
silver, star ruby, slate, fabric,  
taaniko weaving, whale bone.  
opposite top, left to right:  
Close up 'Nuku Iiti Tiki' Bronze.  
'Tou Waha Tiki' Bronze.  
Close up 'Tiki Tou Waka'  
Sterling silver, ink.  
opposite bottom:  
'Tiki Tou Waka' Sterling silver.  
Close up 'Tou Waha Tiki'  
Sterling silver, ink.  
'Nuku Iiti Tiki'  
Sterling silver, muka.





Neke Moa

above left to right:

'Nuku Te Aio' Pounamu, paua.

'Tou Waha Tiki' Copper, perspex, gold leaf, fabric, paint.

'Tiki Tou Waka' Pounamu, ceramic, ink, gold leaf, copper, perspex.

opposite, left to right:

'Mau mau' Russian jade, sterling silver, coal, fluorite, fabric, taaniko weaving, whale bone.

'Pangopango' Black jade, black pearl shell, sterling silver, cubic zirconium, fabric,

taaniko weaving, whale bone.

'Itiiti' Pounamu, 9ct gold, sterling silver, star ruby, slate, fabric, taaniko weaving, whale bone.



I am fascinated by old abandoned buildings and the decaying objects around them.

The decaying objects are the evidence of people's past, of families who resided there, their identities and lives. I found that I looked at these places in a different way which evoked a personal experience for me.

These works are painted on recycled rimu to capture the essence of the old buildings and related objects to represent the past.

top: 'Parked Up'  
Graphite on paper.

'Parked Up Still' Digital print.

bottom: 'Sheds' Digital print.

'Weatherboard Steer' Digital print.

opposite: 'Steer, Stare' Digital print.









Carina Munro

above:

'Come In' Acrylic on recycled rimu.

'Still Useful' Acrylic on recycled rimu.

'Pondering' Acrylic on recycled rimu.

opposite:

'Abandoned' Acrylic on recycled rimu.

'Lasting Morrie' Acrylic on recycled rimu.





As a Kapiti artist, I am affected by fluctuating water, quality and availability. The community expects that there will always be a supply of clean water. Disruption to the service makes us realise the importance of this commodity. My growing awareness of the preciousness of water has led me to focus on the problem of climate change and its effects on our values and expectations.

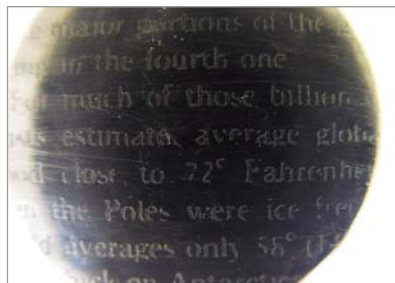
Our ever-increasing knowledge leads us to think we can change anything we want to. From gene splicing across animal and plant kingdoms, cloning of complex life forms, cryogenics (our obsession for longevity), to the perfect egg

timer. Scientists studying ice and sediment core samples look to the past to foretell the future. We are unmoved by their predictions. What seems to be missing is our ability to see the cause and effect within our immediate surroundings. Global warming is staring us in the face, yet we are unwilling to make the changes we know will protect the environment.

I am conscious that methods and materials I use have an impact on the environment, but I persist and give you 'Pearls of Wisdom' and 'Gems of Information'.

right: Ice hands with 'Melting Moments' jewellery.  
opposite: 'Melting Moments' jewellery collection. Sterling silver, resin, glass, found objects.







Gayle O'Connell

right and opposite:  
 'Pearls of Wisdom' and  
 'Gems of information'  
 from 'Melting Moments II'  
 Sterling silver, fresh water  
 pearls, amethyst, lab  
 spinels, garnet.





# Uharis Paia'aua

Young Samoans are constantly being challenged to maintain the 'mother tongue', in the face of an increase in the use of English language within Samoan culture. My artwork investigates how English dominates the Samoan language with the younger generation. My use of text expressing Samoan and English proverbs symbolises the barrier of understanding between the two languages.

These proverbs have been carefully selected to pin point the well-being of a person who will carry the knowledge and the language for the future. The layers of text in different directions indicate the collision between these two

languages. Horizontal and vertical lines symbolise the journey of my ancestors who bled to keep our language alive. The sitting form of a person represents the learning style of Samoan customs. The lower position of the figure shows a posture of respect and discipline according to Samoan culture. I want to capture people's attention with the text to raise questions.

top right:  
'Language Tasi' Acrylic on canvas.  
bottom right:  
'Gagana Three' Acrylic on canvas.  
opposite:  
'Language Lua' Acrylic on canvas.



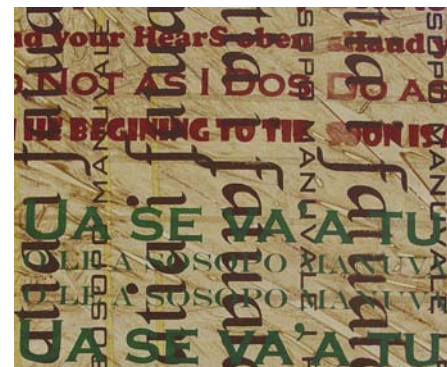




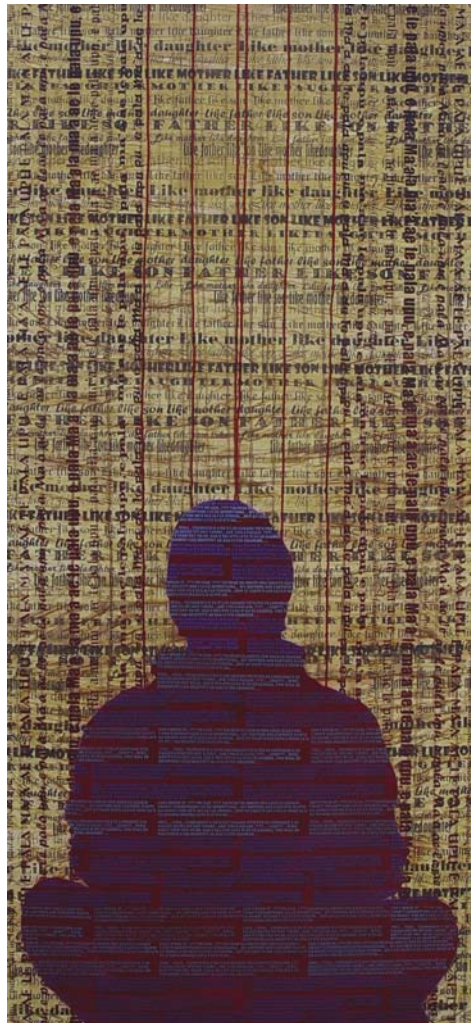


Charis Paia'aua

right:  
 'Tava Le Gagana II'  
 Acrylic, screen print on  
 board.  
 Close up '  
 Tava Le Gagana II'  
 opposite:  
 Close up  
 'Tava Le Gagana I'  
 'Tava Le Gagana I'  
 Acrylic, screen print on  
 board.









# Catasha Reid

email: n.reid@clear.net.nz ph: 021 2147845

Objects contain a sense of memory, given to them by the owner or viewer. As a stone carver I choose to work with a material that carries with it its own sense of time.

Intrigued by stories and memories from my childhood, I started to examine objects and imagery that held these memories for me. The ripples on the stones are abstracted from waves breaking on the shore, memories of family and holidays past. The waves leave only the briefest of marks, which are then replaced and washed away, similar to the impressions left within our mind.

I looked back at my structured draughting background and the mathematical proportions and patterns that have influenced my art practice. The mark making has definite edges that are man-made. The layout of patterns and proportions has led me back to nature.

Though the imagery is organic, the method of recording on stone is not. By recording my memories on to this medium, I am ensuring they will exist long after my organic storehouse is gone.



above: 'Untitled' Clay.  
right: 'Mémoires'  
Wairarapa Limestone.  
opposite page: 'Mémoires'  
Greywacke with granite inlay.





Natasha Reid

above:

'Bubbles' Photograph.

'Mémoires' Greywacke.

'Mémoires' Greywacke, Wairarapa Limestone.

opposite page:

'Reminiscence 1' Greywacke.

'Reminiscence 2' Wairarapa Limestone.

'Reminiscence 3' Greywacke.



# qelinda sims

email : bezel@notmail.com ph: 021 2164790

In my work I have focused on repetition. Repetition of space, time and people within that space and time. Simple shapes and forms together with high contrast shows distance and movement. The grid like composition serves to connect relationships from one frame to another. I have been looking at people and their interaction with the space around them, their movement through time and space and the fleeting moments that make up our lives.

right: Close up 'Impressions of a  
Fragmented Mind 3'

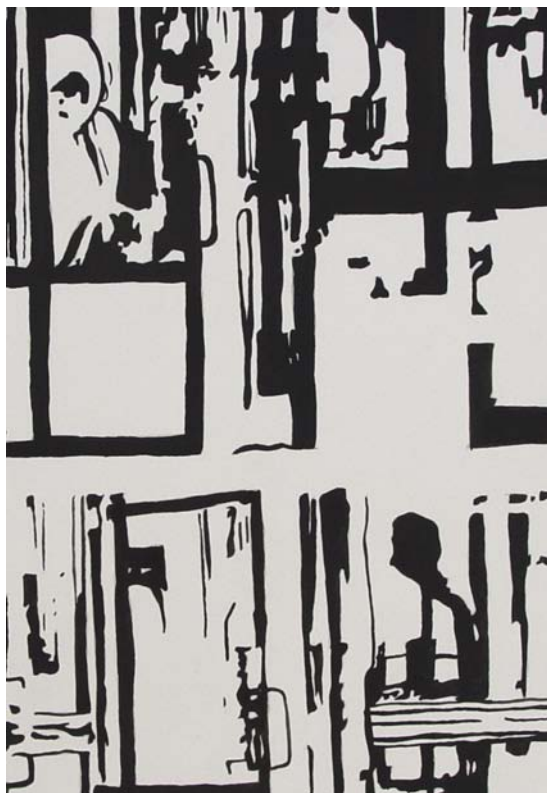
Ink drawing on paper.

opposite: 'Impressions of a Fragmented  
Mind 3'

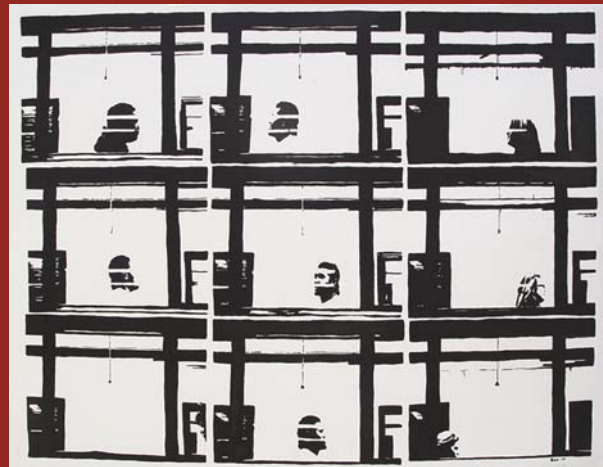
Ink drawing on paper.

'Impressions of a Fragmented Mind 2'

Ink drawing on paper.









Belinda Sims

right:  
 'Shades of Grey' Ink drawing on paper.  
 opposite:  
 'The Right Frame' Ink drawing on paper.  
 'Bee Traffic' Ink drawing on paper.



# CONTACT US FOR FURTHER INFORMATION

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# VISUAL ARTS – WHAT'S ON OFFER ?

Whitireia Community Polytechnic – Visual Arts

## Bachelor of Applied Arts in Visual Arts

Gain professional skills in paint, jewellery, sculpture, print, fibre, textiles and other art forms. Focus your interests in the second year, and create a major body in your final year.

Duration  
Three years, full-time.

Entry IELTS: 6.0  
6.5 for reading

Porirua Campus and  
Kapiti Campus

You have the option to exit with a Diploma in Applied Arts - Visual Arts after Year Two.



## Diploma in Jewellery Design

Focus on the art, design and techniques of making jewellery in this course. Develop your ideas into contemporary jewellery.

Duration  
One year, full-time.

Level: 5

Porirua Campus



## Certificate in Visual Arts

A starter course for further study in Visual Arts, this course emphasises drawing and design in selected 2D and 3D media.

Duration  
One year, full-time.  
Part-time options may be available.

Level: 4

Entry IELTS: 5.5

Porirua Campus and  
Kapiti Campus

Note: New Certificate programmes are scheduled for mid 2007. Watch this space.



# ACKNOWLEDGEMENTS



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This publication also includes students artwork from their solo exhibitions mid 2006

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And thanks to Tama Coker, "The Man"

Anne Philbin for her text contributions

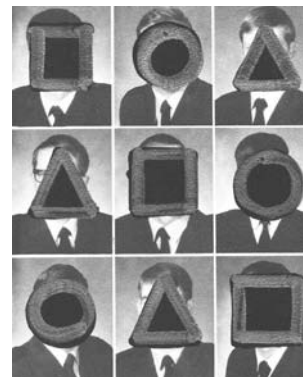
Front cover - Kate Howard

Design - Kate Howard and students

Photography- Kate Howard and students



above: Invitation artwork for  
'Marangaranga – Up Rising' 2006  
Designed by Malcolm Addison





## CLASS AND ARTWORK LEVEL SEVEN 2006

top row:

Malcolm Addison, Dwain Aiolutotea, Anje Craig, Vaune Mason, Neke Moa

bottom row:

Carina Munro, Gayle O'Connell, Charis Paia'aua, Natasha Reid, Belinda Sims



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