



ORIGINS > 06

A collection of student artwork from
Whitireia Community Polytechnic Visual Arts

ORIGINS > O6

A collection of student artwork from
Whitireia Community Polytechnic Visual Arts

This publication was produced to coincide with the exhibitions
Origins and Marangaranga - Up Rising
Pataka Museum of Arts and Cultures, Porirua

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VISUAL ARTS - WHAT'S ON OFFER ?

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 only



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.



LEVEL FOUR



Certificate in Visual Arts

Porirua Campus and Kapiti Campus

Kia maumahara ki tou mana ahua ake! (Cherish your absolute uniqueness!)

A hallmark of work completed at Whitireia Community Polytechnic is its uniqueness. Our exhibitions are the best illustration of the whakatauki above. Nau mai haere mai!

This is a foundation programme for those who have not done Art as an NCEA subject to Level 3 or who are returning to school after awhile away. This programme introduces the basics in drawing and design including techniques and colour. It also introduces art history, some

academic skills, some problem-solving and a whole range of media from textiles to papermaking, sculpture, painting, printmaking, jewellery and more. Students work with professional artists and visiting artists during the year and celebrate their success in a public gallery exhibition at the end of the year.

Students who complete the Certificate are prepared to enter the Bachelor of Applied Arts programme in Visual Arts or apply to other institutions for further study.



JOAN ATTER

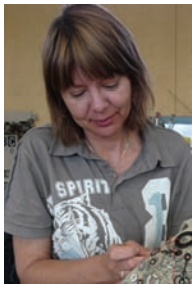
Certificate in
Visual Arts

Level 4
Kapiti Campus

Textiles and fibre art have always been my passion. The Origins project has highlighted a link between my heritage and my love of textiles.

My mother was raised in County Antrim, Northern Ireland on a farm that grew crops of linen flax and sold it to the local linen factory. In 1965, my family moved from Ireland to New Zealand. Relocating to another country brings with it the dilemmas of leaving family behind and embracing a new culture. I have translated this using imagery, 50-year-old Irish linen and New Zealand muka taken from flax.





YUONNE
AUTRIDGE

Certificate in
Visual Arts

Level 4
Kapiti Campus

'Coat Tales'

Our parents' coats were often laid over us as comforters when we were young - the coat became my canvas. I chose symbols and imagery significant to my family craft and culture. The embroidery represents living threads, the arteries branching from a beating heart, pulsing in and around my father's life, and in turn through ours.

Letters and dates are important to me as they represent the timeline of my family history, only recently rediscovered. My research concentrated on the early years and focused on my father.





TARA COOPER

Certificate in
Visual Arts

Level 4
Kapiti Campus

This composition is a combination of my ancestry and me. The ruins and landscape symbolise the land of my forefathers and the warrior is a representation of me. I have tried to show that the land will always be a part of me and I will always be a part of the land.





OLIVIA GILES

Ngati
Kahungunu,
Ngati
Raukawa, Te
Ati Awa, Te
Whanau a
Apanui

Certificate in
Visual Arts

Level 4
Kapiti Campus

My life is ever shifting like sand on a beach. The only thing that has remained unchanged is my love for my family and awe of my whakapapa. My Origins piece is a kōwhiri representing the love and protection of all these people who are the feathers that enable me to fly.

The name of my piece is 'Ma te huruhuru karere te manu', which is a very old whakatauki which means 'without feathers a bird cannot fly'.





SUSIE
HOOPER
DEMUTH

Certificate in
Visual Arts

Level 4
Kapiti Campus

"Shadow of a man"
– Friedrich August DeMuth
1786 - 1859
My piece represents
artefacts from the uniform
of my great great great
grandfather. He
fought as a foot soldier in
the King's German Legion
under the British flag at
the Battle of Waterloo.
Despite being shot through
the mouth in this battle he
lived on till the ripe old
age of seventy three.





NIKKI-PEHIA KING

Ngati
Maniapoto,
Ngati Mahuta,
Shetland Islands

Certificate in
Visual Arts

Level 4
Porirua Campus

This work was inspired by a photograph of Huihana Barrett Turner - Ngati Kinohaku, my great grandmother.

This image symbolises the female members of my family. The green eyes are a family feature that I have chosen to add and connect with my drawn image.

The work is a projection of what might have been and what could be – it's about another world.

I work instinctively gathering signs and symbols that convey messages from warm whispers.





BENITA MARTIN

Certificate in
Visual Arts

Level 4
Kapiti Campus

'A Survival Kit for the Modern Woman'

A necklace designed to be worn, touched, felt and handled often. If it makes you want to do this, I have succeeded in my task - a conceptual piece of protective amulets. Each pendant is representative of a different force and may be a likened to one of the Greek gods or deities and may be touched or held to invoke the power contained within.



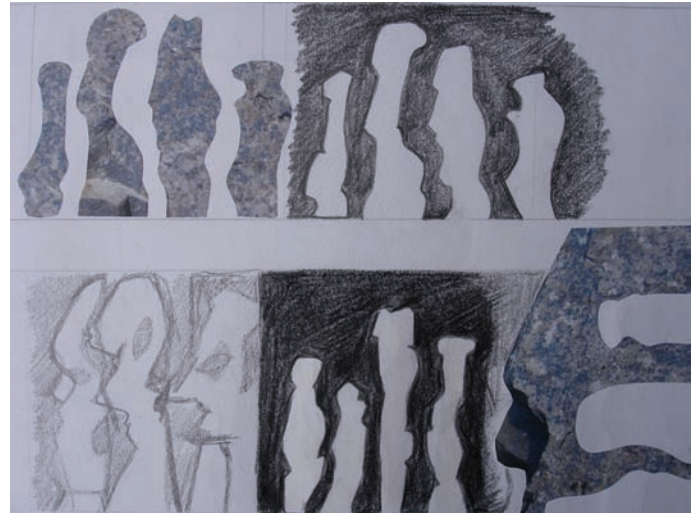


VANESSA MACDONALD

Certificate in
Visual Arts

Level 4
Kapiti Campus

This sculpture reflects the feelings I have about stone. A sense of timelessness and solidness, rock becomes a metaphor for our connection and affinity to each other. Stone has an enduring lasting quality. It is a link to my Celtic ancestors and the openings symbolise a view to the past.





JUDY MCINTYRE

Certificate in
Visual Arts

Level 4
Kapiti Campus

'You can take the girl out
of Wanganui but you can't
take Wanganui out of the
girl'

Consciously or
unconsciously, the
connections we have
to the places where we
grew up become part
of what shapes us as
individuals. My origins
research has led me to
explore my connections
to the Wanganui region
that in turn has led me
to explore my own life's
journey. 'Coming Home'
on one level is about
what I uncovered while
researching my Wanganui
origins and on another
level is about my decision
to throw caution to the
wind and give up work to
study art full time.





DEREK
ANDRE
MOLNAR

Ngai
Tumapuhia-
a-Rangi o
Wairarapa

Certificate in
Visual Arts

Level 4
Porirua Campus

'Nature's Cloak'

This Origins work is based on personal experiences from living with the land in the Wairarapa. My vision of the Wairarapa is of the landscape being dominated by grasslands, farmlands and nature. My brother James told me that Maori call the grasslands Nature's cloak. My work explores the intimate textures, colours and movement of Nature's cloak.





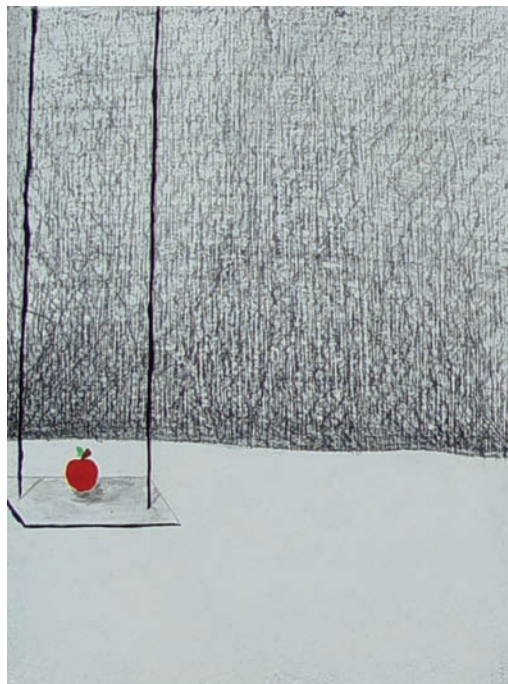
KYLIE-JO
POWELL

Certificate in
Visual Arts

Level 4
Kapiti Campus

'Play Time'

Life is not just a journey but a terrifying adventure as well. Even though you will fall more often than not, you have to lift your head and get on with what needs to be done. The apple represents the need for a long childhood but the lack of one illustrates how we become adults well before we need to.





JITTAPOL PROMBOON

Certificate in
Visual Arts

Level 4
Porirua Campus

I was inspired by my grandfather who was a weapons collector. This piece was designed as a personal charm. The dragon on the handle represents my mixed ancestry of Chinese and Thai.





SUE SHAW

Certificate in
Visual Arts

Level 4
Porirua Campus

'The Last Wolf'

Somewhere ...

In the remaining forest of
Scotland,

Roams the soul of 'The Last
Wolf'.

This dagger connects my
ancestral heritage 'Wolf',
to my spiritual soul 'Raven'.

Its form is gentle.

Its function is to protect.

A gift from the 'Raven'.

A tribute to

'The Last Wolf'.





DANIEL
STEER

Certificate in
Visual Arts

Level 4
Kapiti Campus

'Putatara'

Made from the great pohutukawa tree, planted by my great great grandfather, collected from my journey to the Bay of Islands, an important place of my own origins. This material is something of a gift, handed down for some mokopuna like me to come along and transform the timber into something for future generations.

The conch shell was given to me by my grandmother. In combination with the pohutukawa wood from my great great grandfather's tree, I regard this 'Putatara' to be of great importance as the tree is still alive. I take the piece to be an extension of our family tree.





ODETTE ANDERSON

Part-time student

Certificate in
Visual Arts

Level 4
Kapiti Campus

I feel like a caterpillar tentatively edging out on my journey through life especially in the artistic realm. I am sometimes filled with confidence and inspiration, sometimes scared to death of what I need to learn but I always have an undying need for expression in some way.

FRAIDOOON AZIZ

Part-time student

Certificate in
Visual Arts

Level 4
Porirua Campus

My work looks at combining New Zealand Maori kowhaiwhai design and Assyrian letters from my first language. I come from Iraq, I am Assyrian and I have been living in New Zealand for five and a half years. I am interested in expressing where I come from and where I am living now.





BRONWYN GOGGIN

Part-time student

Certificate in
Visual Arts

Level 4
Porirua Campus

"If you look at clothing, knitwear is the most creative. With knitwear you actually create the fabric and then the garment."

Paul Spicer

The process of creating the fabric that leads to the garment is the main pleasure I get from my textile art.

JAKI MARSTON

Part-time student

Certificate in
Visual Arts

Level 4
Kapiti Campus



This year has been great for my learning about different media and how to use colour effectively. It has encouraged me to continue exploring these as well as to discover ways to communicate texture and emotion through visual art. I would like to study ceramics and enameling in the future.





YEAR ONE AND YEAR TWO



Bachelor of Applied Arts in Visual Arts

Porirua Campus and Kapiti Campus



The Degree is focused on building both technical and conceptual bases for very high level work. Students in BAppA study Creative Enterprise (business and associated subjects) together with Contextual Studies (an introduction to the history and issues around both New Zealand and global art and design). These core subjects are shared with Music, Creative Writing and Performing Arts who are partners in the BAppA. Studio work, the main study, is delivered in our medium-specific studios. Students on the BAppA expect to spend long hours developing their ideas and artwork. Exhibition

and presentation is emphasised. Students meet and work with many top artists in their own discipline but also across the Arts.

Students can exit after Year 2 of the BAppA with a Diploma in Applied Arts – Visual Arts. For many, taking a work break is a good option.

BAppA is a three-year degree programme. The first third year group graduates in 2008. The third year will contain many big challenges as students polish their ideas and business response in preparation for a career.



VIVIEN
ATKINSON

Diploma in
Jewellery Design

BAppA Year 1
Porirua Campus

This Origins work derives from reading Lacan's work on the 'Mirror Stage'. This is a time when the infant looking in a mirror suddenly recognises itself as a separate individual. A survey revealed many infants' toys have mirrors incorporated into their design. I became interested in the way philosophical and psychoanalytical thought about the origin of the self were possibly being used by the toy industry to appeal to parents and influence child development. This work holds the potential for complex layering of meaning between metaphysical thought and contemporary culture, or as strangely playful objects.





TARA BRADY

Bachelor of
Applied Arts
(Visual Arts)

BAppA Year 1
Porirua Campus

Childhood fantasies,
cracks in reality....
Where daylight meets
daydream
and what might have
been....





NICOLE CLARK

Diploma in
Jewellery Design

BAppA Year 1
Porirua Campus

My Origins project this year is based on New Zealand homes and buildings. I have explored the aspects of these which are evident in my family history.

For this series of jewellery I have worked with metal and different fabrics. I am constantly amazed how these two materials complement each other. I find great satisfaction in working with such materials.





JHANA MILLERS

Diploma in
Jewellery Design

BAppA Year 1
Porirua Campus

This is an exploratory body of work looking at the origin of self, based on these following themes:

1. The presence and absence of role models involved in my childhood.
2. The positive and negative influence dolls and celebrities such as Barbie have on young girls and how this has changed over time.
3. The possible consequences families and children face where fathers are absent and only an entirely female perspective is available.





ROSE PALAUNI

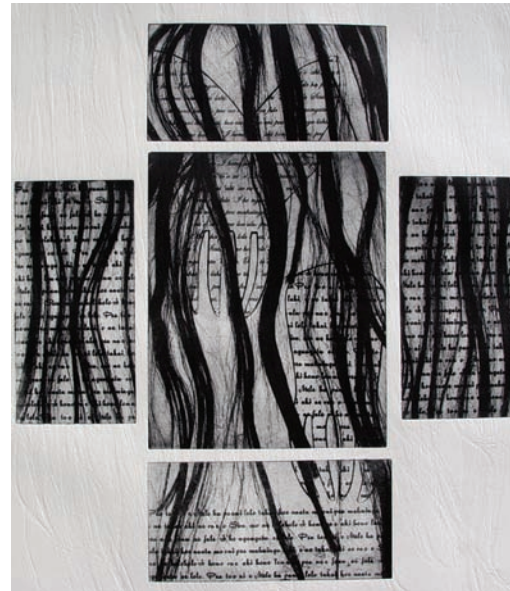
Bachelor of
Applied Arts
(Visual Arts)

BAppA Year 1
Porirua Campus

'Temipale Tapu 'o ha'a
Fafine'

In Tongan culture, a young woman didn't cut her hair until the death of her father, to represent how much she loved and respected him. Letting everybody know she has lost something precious.

The sea turtle shell comb is important to my family. We treasure the comb and it passes through many generations. It represents how important the matriarch is in Tongan culture. It is precious because when the sea turtle is found and ready to be sacrificed it does not weep or make a sound. Just like women when times are tough – they cry quietly keeping the pain within. That's why I called my work 'Temipale Tapu 'o ha'a Fafine' – 'the precious temple of many women.'





NATASHA
MICHELLE
REID

Bachelor of
Applied Arts
(Visual Arts)

BAppA Year 1
Porirua Campus

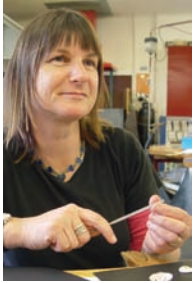
'Aliyah'

My grandparents were the greatest influences in my life. 'Poppa', Nolan H. McGhie, passed down his passion, knowledge and zeal for Zion to me. He believed in the return of the Jewish people to their land, Israel, the promises God gave to Abraham, Isaac and Jacob, and prophecies in scripture concerning the Jewish people. My work is dedicated to them and my mother who also shares the same belief.

"Your people shall be my people, and your God, my God."

Ruth 2:6





AMANDA
ROBERTS

Diploma in
Jewellery Design

BAppA Year 1
Porirua Campus

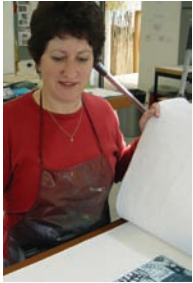
I live in beautiful New Zealand but my people did not always live here. They came from across the oceans in search of a better life.

This work celebrates where we have come to while remembering the journeys of those who have gone before.

The candle today is often connected with celebration and joyous events. Was it used in the same way all those years ago?

Handle with care
this better life.





LISA
SILESTEAN

Bachelor of
Applied Arts
(Visual Arts)

BAppA Year 1
Porirua Campus

'Snakes - vs. - Ladders'

My photopolymer etching depicts the memories of the innocence of a childhood board game, 'Snakes and Ladders', juxtaposed with the sinister reality of the games of life played by adults. For some life is a choice, for others a game of chance. Sometimes people are shown ladders in life but choose the snake. It takes strength and courage to continually choose ladders.





KATE SYMMANS

Bachelor of
Applied Arts
(Visual Arts)

BAppA Year 1
Porirua Campus

'Memories'

These are my childhood
memories.

Taken from happy and sad
times.

Inspired by faded memories
of visits to my great
grandmother. The images
have distorted over time
and have become an
endless supply of artistic
imagination.





LOTU TAUTAU

Bachelor of
Applied Arts
(Visual Arts)

BAppA Year 1
Porirua Campus

'Leoleo Mamoe Lelei' - The Good Shepherd

This piece is inspired by a verse in the Bible that my father taught me, "O a'u ole leoleo mamoe lelei. E tu'u atu e le leoleo mamoe lelei o lona ola mo mamoe.- I am the good shepherd. The good shepherd lays down his life for the sheep."

John 10: verse 11

It explores the relationship between the tanoa (kava bowl) and the satauro (cross). The kava bowl symbolises Christ, the cross and the importance of Christianity. The sheep represent the flock that drink the Holy Spirit. The background is a blend of a Samoan plantation and Porirua landscape. This represents my Samoan origins and New Zealand identity.





IOSEFO TEVAGA

Bachelor of
Applied Arts
(Visual Arts)

BAppA Year 1
Porirua Campus

My print is about beef and European influences, or how beef has replaced traditional food. The butchered parts of the beef are divided up into special portions for people of rank. I see the beef cattle as a big cultural influence on my people.





KOSETATINO TEOFILO

Bachelor of
Applied Arts
(Visual Arts)

BAppA Year 1
Porirua Campus

My drawing is about a volcano in my village and tells the stories from the past to the present. My great great grandmother's name comes from the volcano 'Tausulusuluga o le afi o a'opo. This work represents my great great grandmother and her relationship with that volcano.





DAVID APELU

Part-time student

Bachelor of
Applied Arts
(Visual Arts)

Year 1 BAppA
Porirua Campus



COLIN REX CHASE

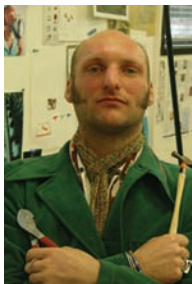
Part-time student

Bachelor of
Applied Arts
(Visual Arts)

Year 1 BAppA
Porirua Campus

'The Whaler' Oamaru stone sculpture is about heritage. It symbolises a marriage between a pakeha (American whaler) and a Maori wahine. The sculpture illustrates family generations of musicians who performed both professionally and for pleasure in western music and Maori kapahaka.





AIDAN
GRIFFIN

Bachelor of
Applied Arts
(Visual Arts)

Jewellery

BAppA Year 2
Porirua Campus

My work has a rough textural quality with the handcrafted mark of the maker displayed as a feature characteristic. I utilise the raw elemental feel of rocks, trees and natural objects in conjunction with a sense of urban cityscapes and human construction. This work is exploring the complex relationships and struggles with others, the surrounding environment and ourselves.

"I inquire now as to the genesis of a philologist and assert the following:
1. A young man cannot possibly know what Greeks and Romans are.
2. He does not know whether he is suited for finding out about them."

Friedrich Nietzsche





PAULINE
HARRIS

Bachelor of
Applied Arts
(Visual Arts)

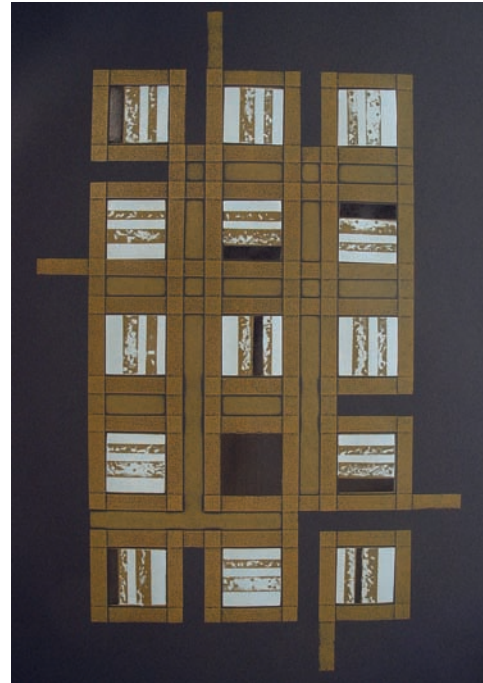
Mixed media

BAppA Year 2
Kapiti Campus

"Modulus"

The modernist grid system represents a means to express order and balance.

The interplay of line and the squared recurrent motif in this work talks about the divisions, building blocks, unity and precision necessary for a balanced life.





KOTUKU
KAIHAU
Ngati Raukawa

Bachelor of
Applied Arts
(Visual Arts)

Mixed media

BAppA Year 2
Kapiti Campus

Over the past six years I have had the opportunity to immerse myself in many different areas, both academically and through practical art making processes. I endeavour to be open to the narrative and physical potential any medium brings and therefore have chosen to specialise in mixed media. My work explores and celebrates aspects of race, mythology and gender but recently has begun to question those agendas with a more subjective eye in the face of a far greater issue which I believe is our own inhumanity.





'Rocky Bay'

Twisted rock.
Layered, fractured forms.

JUDE PERRY

Bachelor of
Applied Arts
(Visual Arts)

Jewellery

BAppA Year 2
Porirua Campus

Gravity.
Wind, tide, time.

Structure broken
down to elements:

facets, pattern,
geometry.

This work is an exploration,
a direct response to
the local landscape.
It considers aspects of
geometry, pattern and
structure: an interpretation
of the geology, separating
and linking components
creating new forms.





SPRING REES

Bachelor of
Applied Arts
(Visual Arts)

Jewellery

BAppA Year 2
Porirua Campus

I exist in dreamstate, trying to escape an overpowering experience – immobilised by sleep.

The 'Great Escape' series highlights the struggle to contain complexities of human condition against societal bounds. Fragile external structures, such as the will have a tenuous hold on lively internal debate – a lifelong gestation of subconscious thought and emotion in need of release.

Likewise 'Home' - archive of sentiment, buried memories and excess, in fact anything that once held meaning and value I cannot discard or part with. From time to time I empty its contents and play with the furniture but one would be deluded to believe we could ever be entirely free from what we once owned.

" Ladies and gentlemen,
I am now locked up in a
handcuff that has taken a
British mechanic five years
to make – I do not know
whether I am going to get
out of it or not, but I can
assure you I am going to do
my best."

Harry Houdini 1904





KATHRYN
REBECCA
YEATS

Bachelor of
Applied Arts
(Visual Arts)

Jewellery

BAppA Year 2
Porirua Campus

Presence: Artefacts of
process and memory

My collection is based
on an imagined material
history, on the creation of
fictional artefacts. Each
piece is abstracted from
an object which inhabits
the space of the body,
an object of use kept in
the pocket or handbag,
but removed from its
function, rendered absurd
and unusual. Working
processes (stitching,
wrapping) and time based
processes (rusting, staining)
are important to this work

In a modern industrialised
environment we are
surrounded by an
abundance of ephemeral

objects, to be used
and discarded without
thought. My pieces are
intended to renew some
kind of enchantment
with the familiar, a sense
of nostalgia for a more
simple life where objects
have value beyond the
immediate.







MASAYOSHI YOSHINO

Bachelor of
Applied Arts
(Visual Arts)

Jewellery
and 3D

BAppA Year 2
Porirua Campus

Consistency in
contradicting objects. This
is how I make sense of my
environment.





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