

# ANZAAE Scholarship 2024

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# Pukekohe High School ART DepARTment



With thanks to the ANZAAE executive

With Thanks and Praise to the Pukekohe High school art department: HOF/HOD Vicky Moore Allen, Martin Bennett, Lisa Purda, Joa Van Zyl, Catherine Tamihere, Anita Jacobsen, Kristy Kirkpatrick, and Jennifer Stewart.



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## HIGHLIGHTS FROM DIGITAL FOLIO

### BRIEF 1: Character Design



### BRIEF 2: Environment Design



### BRIEF 3: Logo Design



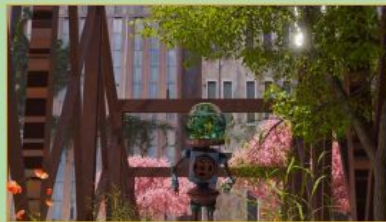
### BRIEF 4: Poster Design



### BRIEF 5: Ticket Design



### Short film



Nisha Van Dijk  
MFX Design.  
Moving Image  
and  
Scholarship  
folder (9 pages)  
– Excellence and  
Outstanding  
Scholarship



**Right:** Connor and Kara - Detroit become human  
**Far Right:** Quote from Angie Weiland-Cosby



## MY THEME:

IN MY SHORT FILM "THE WANDER," I EXPLORE THE THEME OF *"THE LONELINESS OF A SOUL."* I EXPLORE THE INNATE HUMAN DESIRE FOR COMPANIONSHIP AND COMFORT; EMOTIONS THAT CANNOT BE SATIATED BY A DECORATED HOUSE OR AN INVENTION OF YOUR OWN.

THE FILM FOLLOWS THE JOURNEY OF A ROBOT, WHO LEAVES HOME INTO AN ABANDONED WORLD IN SEARCH OF ANOTHER SOUL.

"THE WANDER" SHOWS THE ROBOT'S YEARNING FOR A CONNECTION. THE ROBOT REPRESENTS OUR OWN DESIRES AND LONELINESS WITHIN A SOUL. I WANT VIEWERS TO RESONATE WITH THAT SENSE OF SOLITUDE, ESPECIALLY AFTER THE IMPACT COVID HAD ON US. I EXPLORE *THE BEAUTY OF ISOLATION, MEMORY AND A HUMAN SOUL THROUGH THIS LITTLE ROBOT.*



## BIG IDEAS:

THE BIG IDEA OF THE FILM IS THE PASSION AND ADVENTURE OUR LONELINESS *SHOULD* TAKE US ON. HOWEVER WE OFTEN SWALLOW IT UP AND LET IT BE. THE MESSAGE BEHIND THE FILM IS BASED ON THE WHAKATAUKI:

**"KO IA KĀHORE NEI I RAPU, TĒ KITEA – HE WHO DOES NOT SEEK WILL NOT FIND".**

THIS WHAKATAUKI RESONATED WITH ME AS I FELT IT CONNECTED TO HOW I NOTICED PEOPLE ACTED DURING THE PANDEMIC. PEOPLE WERE HUNG UP ON ARTIFICIAL CONNECTION THAT WHEN THE WORLD BEGAN GOING BACK TO NORMAL AGAIN WE STILL RELIED HEAVILY ON THE ONLINE WORLD, SEEKING FOR COMPANIONSHIP THROUGH AN ALTERED REALITY. SO WITH THE FILM I WANTED TO *SHOW THE VAST LONELINESS OF THE ONLINE WORLD.*

I ALSO WANTED TO SHOW IN MY 5 DESIGN BRIEFS ISOLATION, MEMORY, LONELINESS, AND USING 3D SKILLS, A HUMANIZATION OF MACHINERY. THIS IS TO FURTHER PUSH THE IDEA OF SEEKING AND PASSION.



## INTRODUCTION



**Left & Right:**  
 The Wander Posters (Brief 4)  
**Above:** The Wander Logo 1 (Brief 5)



**Right:** Metaphor for covid's toll on the world  
**Far Right:** Metaphor for the box were in



## MY WHY:

DURING *COVID-19* PANDEMIC, LIKE MANY OF US, I EXPERIENCED *A SENSE OF DISCONNECTION FROM THE WORLD OUTSIDE.* I SPENT SEVERAL EXTENDED PERIODS WITHOUT SEEING OUR FRIENDS OR EVEN ENGAGING IN CONVERSATIONS OTHER THAN MY PARENTS AND SIBLINGS. I ALSO WITNESSED THE LENGTHS PEOPLE WILL GO TO, TO BE WITH THEIR LOVED ONES; INCLUDING DEFYING LAWS AND BORDERS. THIS GAVE ME INSPIRATION FOR *MY THEME, WHICH EXPLORES THE MEMORY OF OUR ISOLATED SOULS – WHICH IMPACTED ME AND MOST I KNEW DURING DURING LOCKDOWN.*

I WANT TO EXPLORE HOW WE SURVIVED WITHIN THE CONFINES OF OUR HOMES, *WHAT THAT ABANDONED WORLD OUTSIDE DURING LOCKDOWN LOOKED LIKE, AND HOW I, JUST LIKE THE ROBOT WANTED TO REACH BEYOND IT.* THE WANDER FOLLOWS THE STORY OF A ROBOT ON A JOURNEY THROUGH THE LANDSCAPE OF AN EMPTY WORLD IN SEARCH OF A SOUL LIKE HIMSELF. *THEY REPRESENT ALL OUR WANDERING SOULS THAT WERE BORN IN LOCKDOWN. THROUGH THE ROBOT I CAN ALSO PRESENT A DETACHMENT AND CONNECTION TO THE HUMAN EXPERIENCE OF LONELINESS.*

## BRIEFS:

THE BRIEFS I ORIGINALLY HAD WERE ALL SCULPTURE BASED ONES AS THAT WAS WHAT MY MFX CLASS WAS TOLD WE WERE DOING. HOWEVER AFTER SOME BAD NEWS, *WE WERE TOLD IN TERM 2 THAT IT WORKS MORE TO MAKE OUR SHORT FILMS UNDER A DESIGN STANDARD.* FOR THIS I CHOSE THE BRIEFS: LOGO DESIGN, POSTER DESIGN, TICKET DESIGN, CHARACTER DESIGN AND ENVIRONMENT DESIGN. THEN OF COURSE THE FILM DESIGN.

and then she knew

that you could become homesick for people too.

**Above (Left):** Homesick quote - Kane Brown  
**Above (right):** Fading People - Nisha  
**Right:** Astroid City - Wes Anderson



## RESEARCH TERRITORY:

WHEN RESEARCHING OTHER FILMS AND TECHNIQUES TO STRENGTHEN THE IDEAS AND AESTHETIC OF MY FILM, THE ONES THAT RESONATED WITH ME WERE *WALL-E, BLADE RUNNER 2049, STUDIO GHIBLI, CHARLIE CHAPLIN, DETROIT BECOME HUMAN AND WES ANDERSON.* THESE FILMMAKERS/FILMS ALL HAD VERY UNIQUE TECHNIQUES, ENVIRONMENTS AND STORIES.

FROM WALL-E, DETROIT BECOME HUMAN, AND BLADE RUNNER 2049 I WAS BETTER ABLE TO SHOW *HUMAN EMOTIONS THROUGH MY CHARACTER AN.* FROM STUDIO GHIBLI I LOOKED INTO HOW THEIR *ENVIRONMENTS HAVE LIFELIKE QUALITIES* AND REPRESENT BOTH CHARACTERS AND THEIR EMOTIONS (TAKE HOWL'S MOVING CASTLE FOR EXAMPLE). CHARLIE CHAPLIN WAS AN EXPERT IN THE OVER EXAGGERATION OF HIS ACTING IN ORDER TO FILL THE VOICE OF TALKING. THEN FINALLY FROM WES ANDERSON HIS STRANGE AND RECOGNIZABLE FILM TECHNIQUES MADE AND IMPACT ON THE SHOTS I WANTED IN THE FILM.





Left:  
Ana De Armas - Blade  
Runner 2049

The Mother - I Am Mother

## THE MORAL CONFLICT OF 'HUMAN-LIKE' MACHINES:

BLADE RUNNER, I MOTHER, EX MACHINA, I ROBOT, ALL THESE MOVIES CONTAIN **HUMAN-LIKE ROBOTS**. THEY ALL EXPLORE THE MORAL CONFLICTS OF ATTACHING AND DETACHING FROM AI. IN BLADE RUNNER 2049 WE ARE CONSTANTLY UNSURE OF WHO IS A ROBOT AND WHO IS HUMAN. IT SHOWS **THE DEHUMANIZATION OF THE ROBOTS AND THEIR DESPERATION TO SURVIVE**. WE ALSO SEE THROUGH THE MAIN CHARACTER HOW HE THINKS AND FEEL JUST AS A HUMAN DOES. THIS CREATES A MORAL CONFLICT FOR THE MAIN CHARACTER WHO HAS ALWAYS HUNTED DOWN ROBOTS. I MOTHER SHOWS A ROBOT WHO HAS CONVINCED THEMSELVES THEY ARE A MOTHER. HOWEVER HUMAN THEY MAY SEEM, SHE ONLY FOLLOWS HER CODE. WITH THE FUTURE COMING CLOSER AND CLOSER TO PRODUCING MORE AND MORE REALISTIC AI, **IS IT POSSIBLE TO CREATE A ROBOT SO REAL IT REALLY IS HUMAN? AND IF SO IS IT MURDER TO STOP THEM FROM FEELING, LOVING AND EVEN LEADING OTHERS? WE ARE SCARED OF WHAT ROBOTS MAY BECOME, BUT WHERE IS THE LINE THAT DECIDES THEY ARE STILL A ROBOT? IN MY SHORT FILM I MANIPULATE THIS IDEA TO CREATE SOMETHING BOTH DETACHABLE AND RELATABLE.**

## CAN'T HELP MYSELF:

CAN'T HELP MYSELF BY SAN YUAN AND PENG YU, IS AN ART INSTALLATION OF A ROBOTIC ART THE ATTEMPTS TO MOP UP IS RED OIL THAT SLOWLY LEAKS OUT OF ITSELF. IT DOES THIS UNTIL IT LOSES TOO MUCH OIL THAT IT CAN'T GO ON.

THIS PIECE MAKE ME FEEL A BUCKET OF EMOTIONS. I FEEL THE DESPERATION AND RAW, UGLY HEART OF THE ROBOT AS IT STRUGGLES TO LIVE. I FEEL THE PAIN AND TORTURE OF ITS UNAVOIDABLE DEATH. **THE MEANINGLESS EXISTENCE IT FACES.**

YUAN AND YU'S INTENTION WITH THIS PIECE WAS TO SHOW THE AUTHORITARIAN DESIRE TO BUILD MORE BORDERS AND THE BLOOD THEY LEAVE BEHIND WHILE DOING SO. BUT **I ALSO SEE WITHIN THIS PIECE THE DISPLAY OF HUMANS DESIRE TO ESCAPE. THEIR DESIRE TO BE FREE FROM A SLOW AND INEVITABLE DEATH; TO FIND MEANING IN THEIR EXISTENCE.** IN MY STORY I EMBRACED THE DESPERATION THAT THE CAN'T HELP MYSELF ROBOT DISPLAYS TO **HUMANIZE AND BRING TO LIFE MY ROBOT.**

# HUMANIZING MACHINES



Left: The Wander  
Scene - Nisha van  
Dijk - Longing in the  
robot

Right: I redrew the  
photo to the left to  
show longing in the  
poster (Brief 4)



**THROUGH THE HUMANIZATION OF A MACHINE I AM ABLE TO BOTH CATCH THE HEART STRINGS OF PEOPLE THROUGH ACTIONS, EMOTIONS, AND FEELINGS THAT WE CAN RELATE TO. HOWEVER I CAN ALSO SIMULTANEOUSLY DETACH PEOPLE THROUGH HUMANS FEAR OF AI AND ADVANCING TECHNOLOGY AND THE DIFFERENCE IN APPEARANCE THAT THE ROBOT HAS. THE ROBOT CONVEYS PASSION, CURIOSITY, EMPATHY AND VULNERABILITY WHICH ARE HUMAN EMOTIONS THAT DISPLAY THE RAWNESS OF A HUMAN, BOTH GOOD AND BAD.**

**FOR MY 4TH BRIEF (POSTERS) I WANTED TO CAPTURE THE EMOTION OF THE ROBOT AND ITS LONGING AS THIS WAY A KEY PART OF THE FILM AND THE ASPECT I WANTED TO ADVERTISE.**

**LIKE THE MACHINE IN "CAN'T HELP MYSELF" THE ROBOT DISPLAYS DESPERATION, AN EMOTION WE OFTEN DISREGARD AND IGNORE. IT DISPLAYS THE UGLY ESSENCE OF HUMANS. THE ANIMAL THAT LAY HIDDEN UNDERNEATH, ARGUABLY THE QUALITY THAT MAKES US THE MOST HUMAN. THE ROBOT SHOWS HIS DESPERATION FOR COMPANIONSHIP WHICH AGAIN LETS US RELATE TO HIS DESIRES BUT ALSO DETACH AND FEAR THE DESPERATION AND HUMANIZATION OF THIS MACHINE.**



Above: Can't Help Myself - San Yuan  
and Peng Yu



Above: Wall-E - Pixar

Right:  
Steampunk character  
design - Nisha van  
Dijk

Far Right:  
Steampunk Character  
- Pinterest (unnamed  
account)



## WANTING TO LIVE AS MACHINES:

THE INDUSTRIAL REVOLUTION POPULARISED THE IDEA OF 'STEAMPUNK'. **STEAMPUNK IS THE IDEA AND DESIRE TO LIVE AS AND WITH MACHINES.** THIS CONTRASTS THE CHANGING IDEA OF MACHINERY AND AI THAT "TAKES OUR JOBS" AND "WILL TURN ON US IN THE END." STEAMPUNK IS THE HARMONIZATION OF MACHINES AND LIVING WITH IT. SIMILAR TO SOLARPUNK WHICH IS THE IDEA OF LIVING IN HARMONIZATION WITH NATURE. THESE TWO IDEAS COMBINE TO BUILD THE WORLD I HAVE SET MY WORLD IN. A POST APOCALYPTIC WORLD WHERE NATURE HAS TAKEN OVER BUT THE **HOME OF THE ROBOT STILL DISPLAYS THE REMAINS OF THE STEAMPUNK ERA THAT THE WORLD MUST HAVE DIED IN.** STEAMPUNK ACCEPTS THE USEFULNESS AND TAKES ADVANTAGE OF A HUMAN'S IDEAS AND INVENTIONS. I TOOK INSPIRATION FROM THIS IDEA AND LET THE STEAMPUNK DESIRE LIVE INSIDE THE ROBOT WE SEE ON SCREEN, I ALSO SHARE THIS DESIRE AND HAVE BEEN OBSESSED WITH STEAMPUNK FROM QUITE YOUNG.

## WALL-E

THE FILM WALL-E IS ABOUT A LONELY ROBOT WHO IS ABANDONED AND LEFT TO CLEAN UP A ROTTEN WORLD. THIS FILM IS SUCH AN AMAZING EXPERIENCE. THE FIRST 20 MINUTES ONLY CONTAIN MUSIC AND NO TALKING AT ALL, THE OPENING SCENE IS ONE OF THE GREATEST EVER MADE. **THE DIRECTOR USES MUSIC, BEAUTIFUL ENVIRONMENTS, AND ACTIONS FROM THE CHARACTER TO TELL THE STORY RATHER THAN LEAVING IT UP TO THE SCRIPT.**

THE FILM WALL-E FEELS VERY REAL. IT COMMENTS ON THE POLLUTION AND **SELF DESTRUCTION OF OUR WORLD.** HOW THE HUMANS HAVE A LACK OF CARE FOR THE EARTH. I LIKE HOW MUCH EMOTION IS SEEN THROUGH WALL-E'S EYES. THE WAY HE MOVES AND COLLECTS LITTLE THINGS GIVES HIM A BRIGHT AND LIFEFUL PERSONALITY. **HE SEEMS TO HAVE MORE LIFE THAN THE HUMANS AND SOME SAY THAT THIS IS THE REASON THE PLANT GROWS NEAR WALL-E'S HOUSE**

**THE HUMANIZATION OF WALL-E SHOWS THE DESTRUCTIVENESS IN OURSELVES. IT SHOWS US THE HARSH TRUTH OF HUMANITY'S NEED FOR COMPANY AND CONNECTION WHILE SIMULTANEOUSLY NEEDING COMFORT IN OUR OWN HOMES AND DESTROYING THE WORLD OUTSIDE. THE WANDER LIKE WALL-E SHOWS THIS THROUGH THE USE OF A HUMANIZED MACHINE., THIS MAKES THE THEME CONVEYED EVEN MORE THROUGH SOMETHING WE CAN BOTH RELATE AND DETACH WITH.**



## SILENT FILM:

SILENT FILMS USE VISUALLY STRIKING TECHNIQUES TO STRENGTHEN THE EMOTIONS AND THE PLOT OF THE STORY. CHARLIE CHAPLIN WAS A MASTER AT EMPLOYING THESE TECHNIQUES. THE ENGLISHMAN'S MOST ICONIC CHARACTER WAS THE TRAMP. IN THIS SLAPSTICK CHAPMAN DISPLAYED A WIDE RANGE OF EMOTIONS THROUGH SILENCE AND HEAVY VISUAL STORYTELLING. ISOLATION WAS A RECURRING THEME IN MANY OF HIS FILMS AS CHAPLIN OFTEN PORTRAYED THE LONELINESS AND STRUGGLES OF AN INDIVIDUAL BOTH SEPARATED AND WITHIN A SOCIETY. HIS ABILITY TO SHOWCASE ISOLATION THROUGH SUBTLE GESTURES HIGHLIGHTED A HUMANS INDIVIDUALITY AND THE DETACHMENT OF HIS CHARACTER.

WITHOUT THE NEED FOR DIALOGUE. CHAPMAN'S STORIES RELIED ON MOVEMENT, EXPRESSIONS, PROPS AND MUSIC. I WANTED TO USE THIS TECHNIQUE IN MY OWN FILM TO REPLICATE THIS FEELING OF INDIVIDUALITY AND ISOLATION. I USE THE ROBOT TO EXPRESS EMOTIONS THAT REPLICATE THE MUSIC AND ENVIRONMENT AROUND THEM. RELYING ON MY DESIGNS AND STORY TO EXPRESS EMOTION.

## THE EYE:

ONE OF MY TWO FINAL LOGOS (BRIEF 3) WAS THE EYE (SHOWN RIGHT). IT EXPRESSES THE COMPANIONSHIP THE ROBOT SEEKS WHILE ALSO EMPHASIZES THROUGH THE BLACK SCLERA THE ISOLATION HE IS IN.



## NATURE:

ONE OF THE MOST IMPORTANT CHARACTERS IN EVERY FILM IS THE ENVIRONMENT. THE ENVIRONMENT DISPLAYS EMOTIONS, MOVEMENT AND STORY THROUGH VISUALS. NATURE CREATES A METAPHOR AND SYMBOL IN THE FILM OF ISOLATION.

LIKE THE ROBOT NATURE IS SOMETHING PEOPLE CAN BOTH CONNECT AND DETACH FROM. PLANTS HAVE MINDS OF THEIR OWN BUT ARE SEPARATE FROM INTERACTION IN A SOCIETY. WHEN NATURE TAKES OVER ABANDONED BUILDINGS A SENSE OF ISOLATION IS CREATED.

THE DESIGN CHOICE TO HIGHLIGHT NATURE ACROSS THE ABANDONED WORLD IS USED TO LET THE AUDIENCE CONNECT TO THE ROBOT AND REFLECT ON THEIR OWN EXPERIENCES OF ISOLATION OR CONNECTION. ONES WE HAVE ALL HAD AFTER COVID.



## ISOLATION



Above (left to right): Charlie Chaplin (x2), Addicted to Tech  
Character Design - Nisha, Metaphor for technology addiction

## LONELINESS THROUGH THE SCREEN:

IN THE WANDER, ISOLATION PLAYS AN IMPORTANT PART TO PORTRAY THE EMPTINESS AND DESPERATION OF BOTH THE ROBOT AND THE ENVIRONMENT. USING INSPIRATION FROM THE WORLD'S EXPERIENCE, NATURE, MY LOVE OF MUSIC AND CLASSIC FILM TECHNIQUES I CREATED A DEEP YEARNING WITHIN THE ROBOT FOR COMPANIONSHIP. THE MUSIC AND ENVIRONMENT STRENGTHEN HIS EMOTIONS AND HELP EMPHASISE HIS DESPERATION. THE LONELINESS OF HIS SOUL IS LEFT OPEN AT THE END. HOWEVER THE BUTTERFLY REPRESENTS HOPE AND LIFE OUTSIDE OF WHAT HE KNOWS. THIS PROVIDES US WITH HOPE THAT HIS LONELINESS IS NOT ETERNAL.

THE WANDER ISOLATES THE ROBOT IN A FAKE WORLD. JUST AS WE HAD BEEN AND STILL ARE THOUGH OUR FAKE ONLINE WORLD.



Above: Bridge from "The Wander"

Right: Beautiful Piano - Nisha van Dijk



## FREEDOM:

THE TWO EXTREMES OF FREEDOM, IS BEING SO FREE YOUR SEPERATED AND DETACHED FROM OTHERS, OR BEING SO LOCKED DOWN WITHIN A WORLD THAT FEW PEOPLE ARE THERE TO CONNECT TO.

THROUGH THE COVID-19 PANDEMIC, WE WERE EXPOSED TO MONTHS OF LOCKDOWNS. WE FELT ISOLATED AND CONTAINED FOR MONTHS AND THIS CAUSED A SURGE IN SOCIAL MEDIA. TECHNOLOGY PROVIDED US WITH THE ABILITY TO RECONNECT WITH PEOPLE THROUGH THE CONFINES OF OUR HOMES, HOWEVER THIS DEPENDENCY ON TECHNOLOGY MADE US EVEN MORE DETACHED. WE CONTINUED EVEN AFTER THE WORST OF COVID, TO ATTEND THE ONLINE WORLD FAR MORE THAN WE DID BEFORE. THIS AFFECTS REAL LIFE RELATIONSHIPS AND CAN LEAVE US SITTING ALONE IN OUR ROOMS. BEHIND A SHINING LIGHT... THE SCREEN. THERE IS HARM IN THIS, IN THAT IT DETACHES US FROM REALITY AND MAKES A WHOLE NEW PLANET WHERE WE DISPLAY A VERSION OF OURSELVES THAT ARE NOT REAL.

THIS ISOLATION AND LASTING SIDE-EFFECT OF COVID INSPIRED ME TO SHOW THE LOST SOULS THAT ARE STILL WANDERING OUT IN THE REAL WORLD, SEARCHING FOR SOMEONE WHO ISN'T BEHIND A SCREEN... THE ROBOT REPRESENTS THE PEOPLE AND THE ABANDONED WORLD REPRESENTS A FUTURE OF CONFINEMENT IN OUR ROOMS.

Far Right:  
The Music of  
Nature - Nisha  
van Dijk  
Right:  
Detachment of  
society -  
Aaron Jasinski



## MUSIC

OFTEN IN ADDITION TO SILENT FILMS, MUSIC IS PAIRED TO ADD SOUND AND DESCRIBE EMOTIONS WHICH WORDS CANNOT. IT ALSO CREATES AN EERIE AND DISTANT FEELING IN THE AUDIENCE WHEN USED IN PARTICULAR WAYS.

MUSIC CAN NOT ONLY BRING SOLACE AND CONNECTION, BUT CAN ALSO CREATE AN EERIE AND ISOLATING ATMOSPHERE IN FILMS, ESPECIALLY SILENT FILMS AS IT PRETENDS TO BE A HUMAN WITH EMOTIONS.

WE OFTEN TURN TO MUSIC WHEN ALONE, AS IT PROVIDES US WITH COMFORT AND MAKES US A LITTLE LESS ISOLATED.

MUSIC IS A POWERFUL TOOL AND I CREATED THE SOUNDTRACK OF THE WANDER TO REPLICATE AND REPLACE THE EMOTIONS IN THE FILM, WHICH MAKES ME FEEL BOTH ISOLATED AND COMFORTED BY IT.





Left (From Left to right):  
Spirited Away - Train scene  
Howl's moving castle -  
Glass Palace

## STUDIO GHIBLI:

FROM HOWL'S MOVING CASTLE TO SPIRITED AWAY, STUDIO GHIBLI USE BEAUTIFUL ANIMATED ENVIRONMENTS TO CONVEY DARK AND BEAUTIFUL THEMES. IN SPIRITED AWAY WE FOLLOW A YOUNG GIRL CHIHIRO WHO IS TRAPPED IN A FEVER DREAM WORLD. SHE SLIPS UP ONE TIME AND LETS INTO A BUILDING A CHARACTER CALLED "NO-FACE". NO FACE REPRESENTS CHIHIRO'S OWN NEED TO FEED HER LONELINESS. ONE ENVIRONMENT AND SCENE THAT STANDS OUT TO ME IS THE TRAIN SCENE. CHIHIRO SITS ON A TRAIN WITH NO FACE IN ORDER TO FIND A SOLUTION TO BOTH THEIR PROBLEMS. THEY TRAVEL THROUGH A VERY SHALLOW WATERLAND WITH LONELY HOUSES SCATTERED ALONG THE WAY. THIS EMPHASISES THEIR LONELINESS AND THEIR ENDLESS WANDERING JOURNEY THROUGH THIS FEVER DREAM OF A WORLD.

THE RELATIONSHIP BETWEEN HOWL AND HOWL'S MOVING CASTLE IS SIMILAR TO THAT OF NO FACE AND CHIHIRO. THEY ALSO PARALLEL EACH OTHERS COLD HEART AND LONELINESS. THE MOVING CASTLE USES STEAMPUNK STYLE TO CREATE AN ENVIRONMENT THAT REPLICATES HOWL'S OWN FEAR, PROBLEMS AND HEART (LITERALLY).

STUDIO GHIBLI MANIPULATES THEIR FILM ENVIRONMENTS TO FOLLOW THE CHARACTERS EMOTIONS, SO I TOOK INSPIRATION FROM THIS TO DESIGN THE GLASS HOUSE THAT MY ROBOT LIVES IN.

## ANDREI TARKOVSKY'S FILMS:

RUSSIAN FILM DIRECTOR, ANDREI TARKOVSKY, IS WELL KNOWN FOR HIS DRAMATIC AND EMOTIONAL LANDSCAPES IN HIS FILMS.

THESE LANDSCAPES HAVE A 'POETIC HARMONY' TO THEM, THAT BREATH AND FEEL ALONG WITH THE CHARACTERS. THEY REFLECT A SENSE OF ISOLATION AND HUMAN SOLACE WHICH LETS THE AUDIENCE EXPLORE COMPLEX FEELINGS WITHIN THEMSELVES AND FURTHER UNDERSTAND THE COMPLEX CHARACTERS WITHIN HIS FILMS.

I GET INSPIRATION FROM TARKOVSKY'S INCREDIBLE ABILITY TO PORTRAY SUCH BEAUTIFULLY PAINFUL, COLOURS AND ENVIRONMENTS IN ORDER TO DISCUSS COMPLEX FEELINGS WITH MY DESIGNS.



Above: Glass House from "The Wander"  
Left: Andrei Tarkovsky - Various Films  
Right: Palace of Versailles - France



## LONELINESS IN ENVIRONMENT AND COLOUR

### ENVIRONMENT DESIGN:

THE GREENHOUSES DESIGN PLAYS AN IMPORTANT ROLE IN SHOWING WHO THE YOUNG ROBOT IS. THE GREEN HOUSE IS SIMILAR TO HOWL'S MOVING CASTLE REPRESENTS HOWL HIMSELF. THE LIBRARY, THE INVENTION ROOM, THE GARDEN ROOM, ALL THESE SHOW THE SENTIMENTALITY OF THE ROBOT AND EMPHASISE ITS LONELINESS. IT ALSO MAKES IT HARD WHEN THEY SEEMINGLY WANT MORE FROM LIFE.

THE ABANDONED WORLDS ALSO LACK WHAT THE ROBOT WANTS, AND THROUGH COLOURS AND EMPTY BUILDINGS, WE SEE THE REASON THE ROBOT STAYED PUT IN THE FIRST PLACE. WE ALSO ARE ABLE TO UNDERSTAND THE LONELINESS AND THE ROBOTS COMPLEX FEELINGS OF A PRIMAL DESPERATION TO NOT BE ALONE

Right (from left to right):

The road,

The book of Eli,

I am Legend



## ABANDONED WORLDS IN FILM:

IN DYSTOPIAN FILMS LIKE "THE ROAD," "THE BOOK OF ELI," AND "I AM LEGEND," THE ABANDONED ENVIRONMENTS PLAY A CRUCIAL ROLE IN CONVEYING MESSAGES AND THEMES.

THE ABANDONED LANDSCAPES ACT AS METAPHORS TO DISPLAY THE COLLAPSE AND DOWNFALL OF HUMANITY. EMPTY CITIES, DECAYING WALLS AND AN ABUNDANCE IN NATURE EMPHASIS HUMANITY'S FRAGILE COMMUNITY.

I WANTED TO EXPAND ON THIS IDEA AND USE THE WORLD WITHIN THE WANDER AS A METAPHOR FOR BOTH THE ABANDONED WORLD THEY WE HAVE LEFT OUTSIDE IN TRADE FOR AND ONLINE WORLD, AND ALSO AS THE COLD AND LONELY PART THAT THE ONLINE WORLD BRINGS TO US.



Left: Final movie Ticket design (Brief 5) for the wander - Art Deco inspired.

Right: Art Deco Architecture - symmetry



## CLASSICAL ARCHITECTURE:

CLASSICAL STRUCTURES, SUCH AS THE PALACE OF VERSAILLES IN FRANCE CAN EVOKE FEELINGS OF ISOLATION AND LONELINESS WITHIN ITS WALLS. LARGE SCALING WINDOWS, HALLWAYS AND GARDENS PUT INTO SCALE THE SMALLNESS OF OURSELVES. IT'S BEAUTIFUL WHAT WE CAN MAKE. THROUGH THIS ART FROM THE ARCHITECTS HAVE CREATED MESSAGES HIDDEN IN THE WALLS, BOTH IN AND UNINTENTIONAL. WITHIN VAST AND EXTRAORDINARY BEAUTY OF CLASSICAL ARCHITECTURE WE CAN FEEL A DETACHMENT FROM ITS AGE AND LUXURY AND FEEL A LONGING AND LONELINESS.

WITH THE ROBOTS GLASS HOUSE I WANTED TO PORTRAY THIS VASTNESS AND USE PARTS OF THE PALACE OF VERSAILLES AS INSPIRATION. TAKE THE CHECKERED FLOOR FOR EXAMPLE. TO EMPHASISE THE SMALLNESS OF THEMSELVES WITHIN THEIR CHESSBOARD OF A HOME.

ANOTHER ERA OF ARCHITECTURE THAT INSPIRED MY BRIEF DESIGNS AND MY ARCHITECTURE DESIGNS WAS THE ART DECO ERA IN THE EARLY 20TH CENTURY. I LIKED THE FORMALITY OF IT AND HOPE THEY USED SYMMETRY TO CREATE INTRICATE SHAPES AND BUILDINGS. THE ART DECO ERA HAS A SLIGHT LONELY EDGE TO THE DESIGNS. THE ERA FOLLOWED WWI AND WHEN LOOKING CLOSELY AT THE PALE COLOURS AND SIMPLE SHAPES I COULD NOTICE THE SIMPLICITY AND LONELINESS HIDDEN I USED THIS AS INSPIRATION WHEN DESIGNING MY MOVIE TICKETS.





Left: Artwork and posters that portray memory for the film "Memento"

## FILM:

FILMS LIKE "MEMENTO" USE THE MOTIF OF MEMORY, AS A STORYTELLING DEVICE THAT TWIST AND TURNS THE PLOT. THROUGH THE PROTAGONIST'S SHORT-TERM MEMORY, THE DIRECTOR SHOWS A BACKWARDS TIMELINE OF EVENTS THAT REVEAL WHAT'S GOING. THIS MIMICS HOW LEONARDO, THE MAIN CHARACTER, SEES THE WORLD. MEMENTO SHOWS THE IMPORTANCE OF MEMORY AND HOW MUCH IT DEFINES OUR WORLD AND REALITY.

I WANTED TO USE THE SAME MOTIF OF MEMORY SCATTERED IN THE GLASS HOUSE TO PORTRAY HOW MUCH OF A HOLD ON THE ROBOT IT HAS. THE MEMORY OF HIS FAMILY, THE MEMORY OF THE WORLD OUTSIDE AND THE MEMORY OF WHO THEY USED TO BE. THIS TORMENTS HIM AND PUTS HIM IN DISAPPEAR. USING THE MOTIFS OF MEMORY ALLOWS THE VIEWERS TO UNDERSTAND THE CHARACTERS EMOTIONAL DESIGN.



Left: The Dance Scene -South Africa  
Incan Weaving  
Maori Tattoo - Describe without words

## HISTORY:

ALONG WITH MUSIC, HUMANS HAVE EMBEDDED THEIR PAST INTO STRUCTURES, BOOKS AND ART.

THROUGHOUT HISTORY ART HAS BEEN USED TO CAPTURE THE MOMENT AND IMMORTALIZE THE PAST. FROM PAINTINGS ON CAVES, TO WEAVING, TO HISTORY TATTOOED INTO THE BODY AND A MILLION OTHER TYPES OF ART PRESERVES OUR MEMORY IN VARIOUS FORMS.

THE ROBOT DESIGN BEING PARTLY HUMAN PRESERVES HIS MEMORY IN PHOTOGRAPHS, GARDENS, INVENTIONS AND BOOKS. ALL ART. MAYBE OUR MEMORY DEFINES WHAT IS ART AND WHAT'S NOT? THIS STORED MEMORY AND HISTORY EMPHASIZES IT'S HUMANITY AND PROJECTS THE EMOTIONS OF THE ROBOT INTO THE AUDIENCE.

THE LIBRARY IN THE GREENHOUSE IS DESIGNED TO SHOW HIS CONNECTION TO THE PAST AND TO SHOW HOW HE LIVES IN OTHERS MEMORIES, INCLUDING HIS PAST FAMILIES.



## MEMORY



Right: The Robot head Design - Nisha van Dijk (goldfish)  
Left: Memento Poster



## OUR ABANDONED WORLD:

THE WANDER IS ABOUT THE LONELINESS OF THE HUMAN SOUL. A LONELINESS THAT DESIRES SOMETHING THAT WE MAY HAVE HAD IN THE PAST. MEMORIES OF PEOPLE. DURING THE COVID 19 PANDEMIC, WE FURTHER DEVELOPED OUR PRESENCE IN THE ONLINE WORLD, HOWEVER I THINK THIS ALSO FURTHER SEPARATED US FROM REAL LIFE CONNECTION. I THINK THE WORLD HAS SUFFERED FROM THIS AND THE NEED TO LOOK OUTSIDE INTO OUR BEAUTIFUL WORLD HAS BEEN DISREGARDED FOR THE COMFORT AND MOVEMENT OF HUMANS. INSTEAD OF SOARING HILLS AND FOREST WE EXCHANGE THEM FOR FACTORIES AND 8 LANE HIGHWAYS.

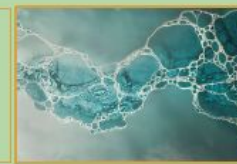
WHILE SHOWING THE LONELINESS OF THE ROBOT, 'THE WANDER' ALSO SHOWCASES OUR DYING WORLD OUTSIDE THAN EXTENDS OF OF THIS LONELINESS., IT SHOWS THE MEMORY OF OUR WORLD WHILE WE'RE COOPED UP, STARING AT A SCREEN.



Left: The Robots Library from The Wander (nod to the memory of the Library of Alexandria) - Nisha van Dijk

Above: Factories and massive highways built for ease and comfort

Right: Sea Foam - By Carla Goldberg (Evidence of the memory left in nature)



## NATURE:

THROUGH INTRICATE SYSTEMS, CELLS, AND EVOLUTION, NATURE HAS EMBEDDED ITS MEMORY INTO THE DIRT. NATURE ACTS AS A METAPHOR FOR LIFE, GROWTH AND THE PAST. USING THIS MOTIF I SPREAD NATURE ACROSS THE ABANDONED WORLD TO EMPHASISE THE MEMORY OF THE PAST AND THE MEMORIES OF THE ROBOT.

NATURE TELLS STORIES THROUGH ITS ROOTS AND AGE, WHILE INFLUENCING WHAT WE KNOW OF THE PAST, AND DESCRIBING THE FUTURE. NATURE HAS A CONNECTION TO HUMANS IN THE WAY IT STORES AND PASSES DOWN KNOWLEDGE, HOWEVER, BEING UNABLE TO COMMUNICATE WITH IT, HUMANS ALSO HAVE A DETACHMENT FROM NATURE. THIS CAN BE DANGEROUS AS IT GIVES PEOPLE FREEDOM TO DESTROY IT. IN THE WANDER, NATURE HAD BEEN DESTROYED, BUT WITH IT, CAME THE DOWNFALL OF MAN, WHICH LEFT NATURE TO RECLAIM AND THE WORLD REMEMBERED WHAT IT WAS.

USING THE NATURES COLOURS OF GREENS, BLUES, BROWNS AND SOFT PINK THROUGHOUT MY DESIGNS CREATES THE MOTIF OF THE MEMORY OF THE WORLD, AND STRENGTHENS THE DESIRE OF THE ROBOTS MEMORY OF FAMILY. THIS LETS VIEWERS FURTHER UNDERSTAND AND EMPATHISE WITH THE EMOTIONS OF THE ROBOT. USING A GOLDFISH DESIGN TO CONTROL THE ROBOT IS A NOD TO THE VERY POOR 'MEMORY OF A GOLDFISH'

## LOGOS:

FOR MY LOGOS (BRIEF 3) I WANTED TO CAPTURE THE ISOLATION AND LONELINESS BUT MOST IMPORTANTLY I WANTED TO USE MOTIFS OF MEMORY.

THE EYE I HAVE USED AS A SYMBOL THAT REPRESENTS THE ROBOT, SEARCHING IN HIS PAST AND LOOKING FOR A FUTURE. THE CITY LOGO ALSO REPRESENTS THE MEMORY OF OF THE PAST WORLD. MAKING IT DISTANT AND ON THE HORIZON GIVES ME A FEELING OF BOTH PAST AND PRESENT - BOTH OUT OF TOUCH.







Left: Mario World - Nisha van Dijk  
Far Left: Mushroom Glass Bottle - Nisha

## 3D MODELING SOFTWARE:

FOR THE ENVIRONMENT, CHARACTER AND SHORT ANIMATION CLIPS I USED BLENDER TO 3D MODEL EVERYTHING. THE DESK SCENE SHOWN THROUGHOUT MY BOARD WAS ALSO MODELLING IN BLENDER TO MIMIC MY OWN DESK AT HOME (HOWEVER A TAD BIT CLEARER).

I STARTED BLENDER AT THE END OF 2021, OVER THE SUMMER I WATCHED AND FOLLOWED A DOZEN VIDEOS ON BLENDER AND CREATED BASIC LITTLE CUTE THINGS THAT MADE ME HAPPY. THIS YEAR I FELT CONFIDENT IN MY SKILLS TO CREATE A WORLD AND CHARACTER USING BLENDER. THIS WOULD ALLOW ME TO EXTEND MY SKILLS AND CREATE WHATEVER MY IMAGINATION ALLOWED ME TOO.

I THANK ALL THE VIDEOS LIKE THE TEDIOUS DONUT VIDEO BY BLENDER GURU AND CUTE LITTLE MUSHROOM IN GLASS BOTTLES VIDEO THAT HELPED ME BE ABLE TO CREATE THINGS THAT I CAN'T IN REAL LIFE.



Above: Modeling Briefs 1 & 2 (character and environment) in blender. Using 3D modelling skills learnt from youtube, games and Weta.

## THE UNCANNY VALLEY:

THE UNCANNY VALLEY IS THE UNSETTLING FEELING HUMANS GET WHEN LOOKING AT ROBOTS/ ANIMATION PEOPLE. THERE IS A POINT WHERE EVERYTHING SEEMS TO BE FINE ON THE HUMAN REPLICA, HOWEVER WE GET AN UNNERVING AND CREEPY LOOK TO THE FAKE HUMAN.

I WANTED TO MENTION THE UNCANNY VALLEY AS IT HAD AN IMPACT ON HOW I VIEWED THE ARTIST MODELS FOR THE CHARACTER SUCH AS DETROIT BECOME HUMAN, WALL-E AND EVERYTHING. I WANTED TO CAPTURE THE ESSENCE OF WHAT THESE FILMS HAD, TO ACHIEVE A CHARACTER WE CAN RELATE TO AND FIND OURSELVES IN, HOWEVER THERE IS A FINE LINE TO CROSS WHEN YOU REACH THE UNCANNY VALLEY. DETROIT BECOME HUMAN CAN FALL OVER THIS LINE IN CERTAIN SCENE WHERE I FEEL SOMETHING IS NOT RIGHT.



Left: The Robot in the Glass House - The Wander Nisha van Dijk

## THE WANDER IN 3D

THE SEMI-REALISTIC ART STYLE USED IN THE WANDER HAD TO BE CONSISTENT THROUGHOUT. I LOOKED AT MODELS OF WETA, AVOIDING THE UNCANNY VALLEY, LOOKING AT THE DEVELOPMENT WITHIN DETROIT BECOME HUMAN, AND SPENT HOURS AND HOURS LEARNING BLENDER SKILLS OFF OF YOUTUBE OVER THE PAST FEW YEARS.

I MADE DESIGNS ON PAPER AND MOVING INTO 3D SOFTWARE WHERE I CAREFULLY PUT TOGETHER THE WORLDS AND CHARACTERS I SAW IN MY HEAD. THEN I PLAYED AROUND WITH CAMERA SETTINGS AND LIGHTING TO GET A DEPTH OF FIELD. FINALLY I ADJUSTED THE COMPOSITING TO MATCH THROUGHOUT THE WORLD.

IN THE END I WAS LEFT WITH A BEAUTIFUL 3D ART STYLE THAT CAN CREATE EMOTION AND AN AURA OF LONELINESS IN BOTH THE CHARACTER AND THE ENVIRONMENTS.



Above: Examples of the uncanny valley.  
- Polar Express and CUBOCC Girl  
Right: Connor (Android) - Detroit Become Human



## AVATARS AND BELIEVABLE 3D MODELS

Right: Eye - Weta Workshops  
Far Right: Princess Leia CGI - Lucas Films



## ART AND FILM:

WITH THE UPROAR OF TECHNOLOGY WITHIN THE FILM INDUSTRY, 3D MODELLING HAS COME TO PLAY A LARGE PART IN CREATING CREATURES, ROBOTS AND EVEN ACTORS.

WETA IS A MASTERMIND AT CREATING LIFELIKE SCULPTURES BOTH REAL IN IN 3D MODELLING SOFTWARE. THEY USE THIS TECHNIQUE TO CREATE AN IMMERSIVE EXPERIENCE WHEN WATCHING FILM HAT CREATES BELIEVABLE SCI-FI AND FANTASY WORLDS.

LUCAS FILMS (STAR WARS) HAVE MADE USE OF 3D MODELING TOO IN ORDER TO RECREATE ACTORS THAT HAVE GROWN OLD OR PASSED AWAY. SUCH AS CARRIE FISHER (PRINCESS LEIA) AND MARK HAMILL (LUKE SKYWALKER). BOTH REAPPEAR IN LATER TV SHOWS/ MOVIES AS THEY LOOKED IN 1977 WHEN THE FIRST FILM CAME OUT.

I WANTED TO EXPLORE MY OWN ABILITIES WITH THIS SORT OF 3D MODELLING AND TOOK INSPIRATION FROM THESE FILMS TO CREATE



Left: Artwork that moves and inspires me from Detroit become human

## DETROIT BECOME HUMAN:

ONE OF MY FAVORITE GAMES IS DETROIT BECOME HUMAN BY QUANTIC DREAM. THE GAME FOLLOWS THE LIFE AND STORY OF 3 ANDROIDS IN A HUMAN DOMINATED WORLD, EACH SEARCHING FOR A DIFFERENT GOAL: FREEDOM, EQUALITY AND A PEACEKEEPER - DESIGNED TO KILL OTHER ANDROIDS. THE STORIES END IS BASED ON YOUR CHOICES IN THE GAME AND THE CHARACTERS FOLLOW AS YOU TELL THEM TO - ENDING UP IN TIMES KILLING EACH OTHER.

THIS GAME MADE AN IMPACT ON ME AS IT BLURRED THE LINE BETWEEN GAME AND FILM AND CREATED A STORY SO INTERACTIVE AND SCARILY REAL THAT YOU FEEL COMPASSION AND EMPATHY FOR THE CHARACTERS YOU MEET AND PLAY AS. I WANTED TO EMBRACE THE STORY SIDE OF THIS GAME AND TURN MY "ANDROID" (THE ROBOT) INTO SOMETHING PEOPLE CAN RELATE TO AND MAYBE EVEN PLAY AS IF IT WERE A GAME.

DETROIT BECOME HUMAN INSPIRED MY STORY DESIGN AND WANTED TO EXPRESS EMOTIONS THROUGH A ROBOT RATHER THAN A HUMAN.



## GAME:

IN DIT THIS YEAR WE HAD THE GOAL OF CREATING A GAME. USING MY DESIGNS AND BLENDER SKILLS FROM DESIGN/MFX I CREATED A STORY-BASED GAME FOLLOWING THE TRAVELS AND JOURNEYS OF THE ROBOT THROUGH AN ABANDONED WORLD IN SEARCH OF A FRIEND.

I ENDED UP MAKING A TRAILER FOR THE GAME AND DID A LITTLE BIT OF "GAMIFYING" IT IN UNITY ENGINE, HOWEVER I ONLY GOT AS FAR AS THE STANDARD STRETCHED. I WISH TO CONTINUE THE GOAL HOWEVER AND TURN THE WANDER INTO A CUTE AND SAD GAME. TO MAKE PLAYERS FEEL CONNECTED TO THE ROBOT AND SEE THEM SELF IN IT. I ALSO WANT PEOPLE TO BE ABLE TO USE IT AS A BREATH OF FRESH AIR AND GO AFTER NATURE AND THE REAL WORLD THAT THE WANDER DISPLAYS.

## PAINTINGS FROM 2022:

LAST YEAR I TOOK LEVEL 3 PAINTING AND CREATED MY BOARD BASED ON THE GREED AND CONSUMPTION OF HUMANS.

THIS YEAR IS A DEVELOPMENT IN THAT THEME AS IT SHOWS THE DOWNSIDES AND THE EFFECTS OF THE GREED. THE DESTRUCTION AND THE LONELINESS.

MY FAVORITE THING ON MY PAINTING BOARD WAS THAT IN THE END THE HERO WHO SET OUT TO KILL THE GREED, BECAME THE GREED HIMSELF.



## OUTSIDE LEVEL 3 DESIGN



Above (top to bottom): The Wander Game Menu Screen, Photos from the Gallery Exhibition Opening, Screenshot of music score created for "The Wander"  
Left: Photograph of Painting Board (2022)

## FRANKLIN ART GALLERY EXHIBITION:

IN OCTOBER OF THIS YEAR, USING MY DESIGN/MFX WORK AND MY PAINTING WORK I CURATORS AND PUT WORK INTO AN EXHIBITION AT THE FRANKLIN ART GALLERY.

I NAMED IT "CONNECTION TO NATURE" AND FEATURED WHAT I HAD AT THE TIME OF MY SHORT FILM "THE WANDER". IN THE CATALOGUE I WROTE: **WHY IS IT THAT HUMANS STRIVE FOR EASE AND COMFORT OVER BEAUTY AND FREEDOM? OUR WORLD IS TURNING INTO LAYERS OF CONCRETE AND CARPARKS. SITTING AT SCHOOL, WATCHING BUILDINGS AND FOUR LANE HIGHWAYS CRUSH THE BEAUTIFUL GREENERY OF YESTERDAY. MY ART EXPLORES MY CONNECTION TO NATURE AND THE DESIRE FOR A WORLD THAT CAN COEXIST WITH IT, RATHER THAN DESTROYING AND CONTROLLING IT.**

THIS EXHIBITION COMBINES WORK WITH STUDENTS WHO ARE INSPIRED BY HAVE THEIR OWN PERSONAL CONNECTION TO NATURE IN SOMEWAY. THEY ARE ALL BRILLIANT ARTISTS AND WE ALL HOPE YOU ENJOY OUR WORK.

## MUSIC:

I WROTE THE SONG "THE WANDER" SPECIFICALLY FOR THE FILM AND THE GAME TRAILER FOR THIS YEAR IN LEVEL 3 MUSIC.

I WANTED A FILMIC PIECE THAT HIGHLIGHTED **VIOLINS FOR A SAD AND DESPERATE FEEL**. I ALSO WANTED THE PIANO TO PLAY A BIG PART IN SHAPING THE SONG AND HIGHLIGHTING LITTLE MOTIFS. **THE BRASS COME IN AND CREATE AN IMPACTFUL AND ADVENTURE LIKE TONE** WITHIN THE CHORUS OF THE PIECE.

WHEN THE BRIDGE COMES ALONG, THE CELLO PLAY A DEEP AND **MOURNFUL MELODY THAT RISES AS IT CLIMAXES INTO THE FINAL CHORUS**. THIS SHOWS THE UPS AND DOWNS AND DIFFERENT COMPLEX EMOTIONS WITHIN THE PIECE.



## VIRTUAL REALITY:

AN IDEA I HAD FOR IN THE FUTURE WOULD BE TO BRING THE WORLDS I CREATED IN BLENDER INTO VIRTUAL REALITY. THIS COULD EVEN BE A GAME WHERE YOU PLAY FIRST POV AS THE ROBOT AND HAVE AN INTENSE IMMERSIVE EXPERIENCE WITHIN THE WORLD OF THE WANDER.

VIRTUAL REALITY WOULD BE A BIG PUSH TOWARDS COMBINING GAME AND FILM INTO AN IMMERSIVE AND INTERACTIVE EXPERIENCE. I WOULD LOVE TO LEARN MORE ABOUT VIRTUAL REALITY AND INCORPORATE IT INTO THIS AND FUTURE PROJECTS. PUSHING THE BOUNDARIES OF THE FILM.

Below: VR girl Design - Nisha van Dijk



## ANIMATION SERIES:

I THINK THE ROBOTS STORY HAS MOSTLY ENDED, HOWEVER I WOULD LOVE TO EXPAND MORE ON THE WORLD OF THE WANDER. I THINK IT WOULD BE AMAZING TO CREATE A SORT OF BLACK MIRROR TYPE ANIMATION WHERE EACH EPISODE FOLLOWS SOMEONE DIFFERENT EXPLORING THE VAST AND EMPTY WORLD. MAYBE SWITCHING IN CHRONOLOGICAL ORDER TOO → GOING CENTURIES INTO THE FUTURE TO WHERE THE WORLD REBIRTHS AND THEN BACK DECADES INTO THE PAST IN THE DIRECT AFTERMATH OF THE FLOODS THAT CREATED THE ABANDONED WORLD.

I TRULY LOVE THIS STORY AND KNOW THAT I AM NOT GOING TO END IT HERE. I HOPE TO CONTINUE IT DURING THE SUMMER AND INTO UNIVERSITY EVEN. I LOVE DESIGNING. I WISH TO DESIGN MAPS, LARGER WORLDS AND DOZENS MORE CHARACTERS. ONE OF MY FAVORITE BRIEFS I DID WAS TICKET DESIGN SO MAYBE INCORPORATING THEM INTO THE ANIMATED SERIES TOO.



## CONTINUATION OF THE STORY



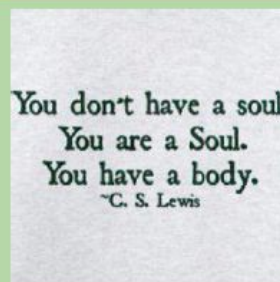
Left: Castles in the sky/Steampunk  
Right: Final 2D Concept for the robot in The Wander

## THE END:

THE WANDER ENDS ON THE SAD CLIFFHANGER THAT THE ONCE THRIVING CITY OF NEW YORK THE THE ROBOT HAD SET OUT FOR, WAS NOW A PART OF THE SEA → COINCIDENTLY A SORT OF PLANET OF THE APES ENDING MY TEACHERS TOLD ME.

THE FUTURE OF THE ROBOT REMAINS UNDETERMINED. I LIKE THIS ENDING HOWEVER I IMAGINE THAT IF I CONTINUED TO FOLLOW THE ROBOTS STORY I WOULD DO THE FOLLOWING:

THE ROBOT NOTICES IN THE FLOODED CITY A FISH IN A SMALL BOWL — HE IS INSPIRED AND BRINGS IT BACK TO HIS HOME WHERE HE WORKS TIRELESSLY CREATING A FRIEND. AND HE WOULD EVENTUALLY CREATE A WHOLE NEW STEAMPUNK TYPE WORLD THAT HOVERED ABOVE THE OLD ONE.



## SHORT STORY:

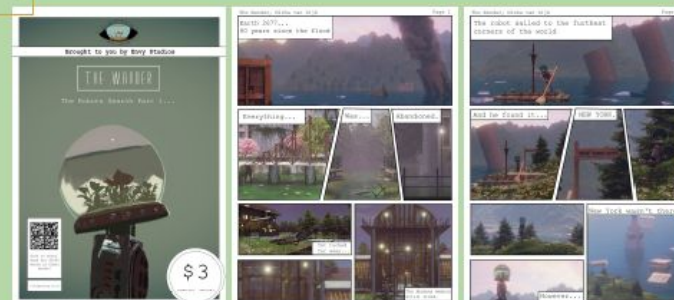
I HELD THE PLASTIC GREEN CAN, HOVERING IT OVER MY ROSES. WATER RAPIDLY SPURTED OUT AND ALMOST IMMEDIATELY THE ROSES OPENED UP AND REACHED OUT INTO THE GAPS OF SUNLIGHT. I TURNED TO THE NEXT FLOWER BED, HOWEVER MY EYES WANDERED. I NOTICED THE PHOTOGRAPH HUNG QUIETLY ON THE BRONZE WALL OF MY GLASS HOUSE. THERE I STOOD, AND THERE THEY STOOD... MY FAMILY.

60 YEARS AGO ICE BEGAN TO RAPIDLY MELT. ICE CRUMBLLED INTO THE SEA AND THE WATER LEVEL WAS RAISED TO THE POINT WHERE MAN COULD NO LONGER LIVE. MY FATHER IN A PANIC TO PRESERVE WHAT HE COULD, PUT TOGETHER BITS AND PIECES THAT BECAME A ROBOT BODY FOR ME TO USE. IT WAS THE SECOND MOST PAINFUL THING I HAD EVER GONE THROUGH: BEING TRANSFERRED INTO THIS BODY. THE FIRST WAS WATCHING HELPLESSLY AS MY MOTHER, FATHER AND SISTER FELL VICTIM TO THE HUMANS OWN CATASTROPHY: GLOBAL WARMING.

## COMIC BOOKS:

A WAY TO STEP FORWARD PAST THE SHORT FILM WOULD BE MAKING A COMIC BOOK SERIES. BELOW I CREATED A CONCEPT DESIGN FOR A COMIC BOOK (COVER, FIRST, AND LAST PAGE). THE SHORT FILM WOULD BE BOOK 1 AND THE SERIES MAY CONTINUE AND FOLLOW A MORE SATISFYING ENDING.

I LIKE THE LAYOUT OF THE COMIC BOOK DESIGN HOWEVER IF I WERE TO CONTINUE IT I THINK I WOULD WANT TO DRAW IT AND FOLLOW A MORE MANGA STYLE AS I THINK THE CURRENT 3D STYLE ISN'T THE BEST FOR A COMIC BOOK. (MORE LIKE THE 2D STYLE SHOWN ON THE COVER)





- Start the journey as early as possible – add in “think” lessons to year 9 up – e.g. year 9 photojournalism lesson.
- Teach process well as early as possible – year 10 - 3 print processes – lino, dry point and mono printing.
- As the teacher you need to engage with the arts – make art, go to conferences and symposiums, go to exhibits, engage with artists, and it all back into school. Talk to kids about art.
- Insist on challenging sequences – first drawing must represent 15 ideas or 3 drawings with 5 ideas about theme each. This starts the process of regeneration sooner rather than later.
- Craft your work (head, heart and hands) – WOW sequence that is carefully crafted on each board – establishes level of skills and depth of ideas and allows for more experimental sequences in between.
- Scholarship students should have an opened ended ending for their folio, allowing for thinking and some making of a “fourth board” of work.



# Proposition/ Theme

- No Fail Folio Themes – Architecture, Figure in space interior or exterior, Still life, Landscape
- Conceptual themes – e.g., neoliberalism
- Theory based
- Family based
- Culture based
- Narratives
- Practice leading board
- Abstract
- Humour
- Entertaining
- Worthy of your whole year
- Easy to make dark board – much harder to make a light board well



2021 Cohen Brady-Leathem E



2022 Sienna's Surfing folio, Rangiruru Girls school,  
Teacher Kate Rivers





Sione Tupou: Excellence 2022





## Mikala Helyar Print Making 2023 - Excellence



# Work in Sequences

- A sequence can be 3 or more works. But you can have larger singular or 2 works in between these sequences.
- Work in advancing sequences
- Sequences shouldn't run on the spot (or be repetitive, if it is, then edit out work), but should advance an idea across the sequence.
- More experimental sequences can come after your wow sequences if they advance ideas further
- Look for gaps between sequences and fill these gaps – where is there a leap between one sequence and the next – what's missing? – what do you need to connect this on your journey of developing ideas?
- Don't have a predetermined outcome in mind, trust the process, re-configure your folio right up to the last minute
- End with your strongest sequence even if then means re-ordering the folio at the last minute.
- The folio does not need to follow the time frame that the work was produced – something from term 1 can go on board 3.
- In the last few weeks before the folio is due – loosen all the work from the folio and play with different layouts, ( photograph and compare) work out the gaps in sequences and make a final plan for how to complete the folio strongly as possible with Wow sequences of each board.

Zahira Ibrahim



Tacit Gallery Oz



KJELL VARVIN



# How to get Excellence Level 3

- Come to class
- Listen to your teacher
- Be committed to giving your best
- Do your own image gathering (own photos, photoshoots on your theme, create props, costumes, environments, revisit and take more photos
- Take every opportunity offered to you by your teacher
- Share your work
- Research
- Try new things – media, techniques
- Embrace contemporary art
- Craft your work – be technically excellence in your media
- Embrace Experimental processes – make weird works
- Go from 2D to 3D and back again
- Don't look at other's work and worry, one size does not fit all
- Go down rabbit holes of research and follow Tangents till their end
- Circling back/ regenerating
- Make your work authentically you
- Be brave and expose who you really are in your art
- Have WOW moments on each folio
- Go see art in galleries and on the streets
- Form networks of excellence – teacher, other students, other teachers.....
- Stick to deadlines
- Use alternative surfaces
- Follow the rules and break them

## IMMACULATE HEART COLLEGE ART DEPARTMENT RULES

- Rule 1** FIND A PLACE YOU TRUST AND THEN TRY TRUSTING IT FOR A WHILE.
- Rule 2** GENERAL DUTIES OF A STUDENT: PULL EVERYTHING OUT OF YOUR TEACHER. PULL EVERYTHING OUT OF YOUR FELLOW STUDENTS.
- Rule 3** GENERAL DUTIES OF A TEACHER: PULL EVERYTHING OUT OF YOUR STUDENTS.
- Rule 4** CONSIDER EVERYTHING AN EXPERIMENT.
- Rule 5** BE SELF DISCIPLINED. THIS MEANS FINDING SOMEONE WISE OR SMART AND CHOOSING TO FOLLOW THEM. TO BE DISCIPLINED IS TO FOLLOW IN A GOOD WAY. TO BE SELF DISCIPLINED IS TO FOLLOW IN A BETTER WAY.
- Rule 6** NOTHING IS A MISTAKE. THERE'S NO WIN AND NO FAIL. THERE'S ONLY MAKE.
- Rule 7** The only rule is work. IF YOU WORK IT WILL LEAD TO SOMETHING. IT'S THE PEOPLE WHO DO ALL OF THE WORK ALL THE TIME WHO EVENTUALLY CATCH ON TO THINGS.
- Rule 8** DON'T TRY TO CREATE AND ANALYSE AT THE SAME TIME. THEY'RE DIFFERENT PROCESSES.
- Rule 9** BE HAPPY WHENEVER YOU CAN MANAGE IT. ENJOY YOURSELF. IT'S LIGHTER THAN YOU THINK.
- Rule 10** "WE'RE BREAKING ALL OF THE RULES. EVEN OUR OWN RULES. AND HOW DO WE DO THAT? BY LEAVING PLENTY OF ROOM FOR X QUANTITIES." JOHN CAGE
- HELPFUL HINTS: ALWAYS BE AROUND. COME OR GO TO EVERYTHING. ALWAYS GO TO CLASSES. READ ANYTHING YOU CAN GET YOUR HANDS ON. LOOK AT MOVIES CAREFULLY, OFTEN. SAVE EVERYTHING-IT MIGHT COME IN HANDY LATER. THERE SHOULD BE NEW RULES NEXT WEEK.



# Wow sequence

- Show your craftsmanship
- Show the Marker your skills
- Spend time on a significant series
- Blow people away





# How to get scholarship.....

- Folio photo
- Page 1 – introduce your theme, introduce you (why are you passionate enough to spend a year on this?), What's my Why?, Authentic connections – how you relate to your folio theme – the Why of what you do – your deep motivation...
- Set 3 research territories for your investigation
- Intro to subject matter, artist models, theme ideas.

## Theme

I wanted to create a folio which follows my own personal struggles of the last year. I am interested in the human psyche, and have deciphered my own ultimately producing a unintentional visual account of this.

Mental illness is an intriguing area to study. Prior to my own experience with mental illness, I had been drawn to the mind's processes in attempt to understand my own. I always felt my brain worked differently to others my age, but I liked it that way. I can't imagine anything worse than being normal. This was a desire I shared for my folio, to be outstanding from the rest.

This folio was a system I have used to document the most difficult months I have ever experienced. I have attempted to produce a unique body of work which grasps the attention of those in a similar position to my own. The exploration of my own mind has lead me to develop a strong need to rely on feeling and emotion to guide me through my practice.

I create for the sake of creating, no agenda other than producing a work which exposes my internal atmosphere. My mind, although 'flawed' in society's eyes, is my biggest asset. I believe in originality, doing the work yourself to produce works you can confidently claim as your own. I love my psyche, it's imperfect and weird and unpredictable and frustrating sometimes, but it has rewarded me with the gift of creating.

My folio began in a very different place to where it ended up. When I began the year, I was an eager student motivated towards being the best she can be. I was achieving highly in my schooling, as I have always done. I have the determination of my mother. However this was stripped from me. My yearn to understand mental illness became my reality and it almost killed me. I just want to make note I feel this is an appropriate time to share my personal experiences: but only because it is how I can explain my interpretation of the folio.



## INTRODUCING MY THEME

I immigrated to New Zealand at the age of twelve, leading up to my teenage years which I believe to be a crucial time in which an individual will begin their journey in search of what their identity is. Where they are able to explore who they are and eventually gain an understanding of the person they want to become. I have lived in New Zealand almost six years now, and throughout the five years of living in New Zealand in which I had never returned back to the U.K, my parents my younger brother and I were constantly moving from rental to rental home. This felt unsettling and in a sense gave me the feeling of impermanence, the feeling of belonging to a home felt even more of an uncertainty. I was constantly longing to be where I felt was my true home, back in the U.K with my friends and family that I had grown up and built relationships with. Lois McMaster Bujold quoted "Home is not place, it is people", in which holds great significance and truth to what I value as defining home, and was something I strongly wanted to address within my artwork.

In art history I had learnt about post-colonial artists such as Kehinde Wiley, Shigeo Kihara and Yinka Shonibare. All of these post-colonial artists, along with others we had studied as a class represented within their own individual style of works the issues of hybridity, ambiguity and cultural confusion that are addressed by several post-colonial theorists regarding identity issues. I felt I could relate to the meanings these artists' were addressing. I too was caught in an ambiguity of where my home was, caught within the 'in-between' space.

George Edward Moore once said "A man travels the world in search of what he needs and returns home to find it". My trip back to England and Spain for my 18<sup>th</sup> birthday allowed me to gain a better understanding of what my emotional aspects and connections are within relation to home, and was an experience I wanted to communicate to others through my artwork. Home to me is a combination of where your friends and family are, where memories are made, and a place where moments are shared together.

My month long trip was an amazing experience, every moment I spent with my family and friends I treasured as I knew it would be a long time before I would see them again. Revisiting my roots has definitely settled my yearning to return back by allowing me to reconnect and fit back into the lives of those I care about. Documenting my trip with photography allowed me to caption these moments, preserving what would soon become memories. However, I felt reconnected with these memories again as I used these photographs as a basis of my compositions. Painting was a way in which I could reflect and identify my view of home and its link with family, friendship, journeying and memories.

After gaining an understanding of what has influenced my thoughts within relation of my theme of home I have decided to come up with the following questions:

- How does immigration and moving homes shape the identity of an individual?
- What are the principles of what we recognise as home?
- How can I explore my global concept of these principles of home within my compositions?
- Which artist models could I use that will either address aspects of home or identity specifically, or trigger my own thoughts behind what home means to me?



Ko Maunapohatu toku mauna  
 Ko Waimana toku awa  
 Ko Tūhoe toku iwi  
 Ko Mātātua toku waka  
 Ko Rahiri o te rani toku marae  
 Ko Kati rare toku hapu  
 Ko Turuwhenua toku whanau  
 Ko Kyle toku ingoa

### Growing up different

My skin fair, my Māori heritage rich.

I am exploring my racial, cultural identity and my journey of self-discovery. As a mixed race individual I've grown up feeling different from everyone around me, feeling that I'm unwanted and excluded by both cultures. Looking at the stereotypes directed at me, what has been said to me and how that has impacted my ideas surrounding my cultural identity and how that has made me feel.

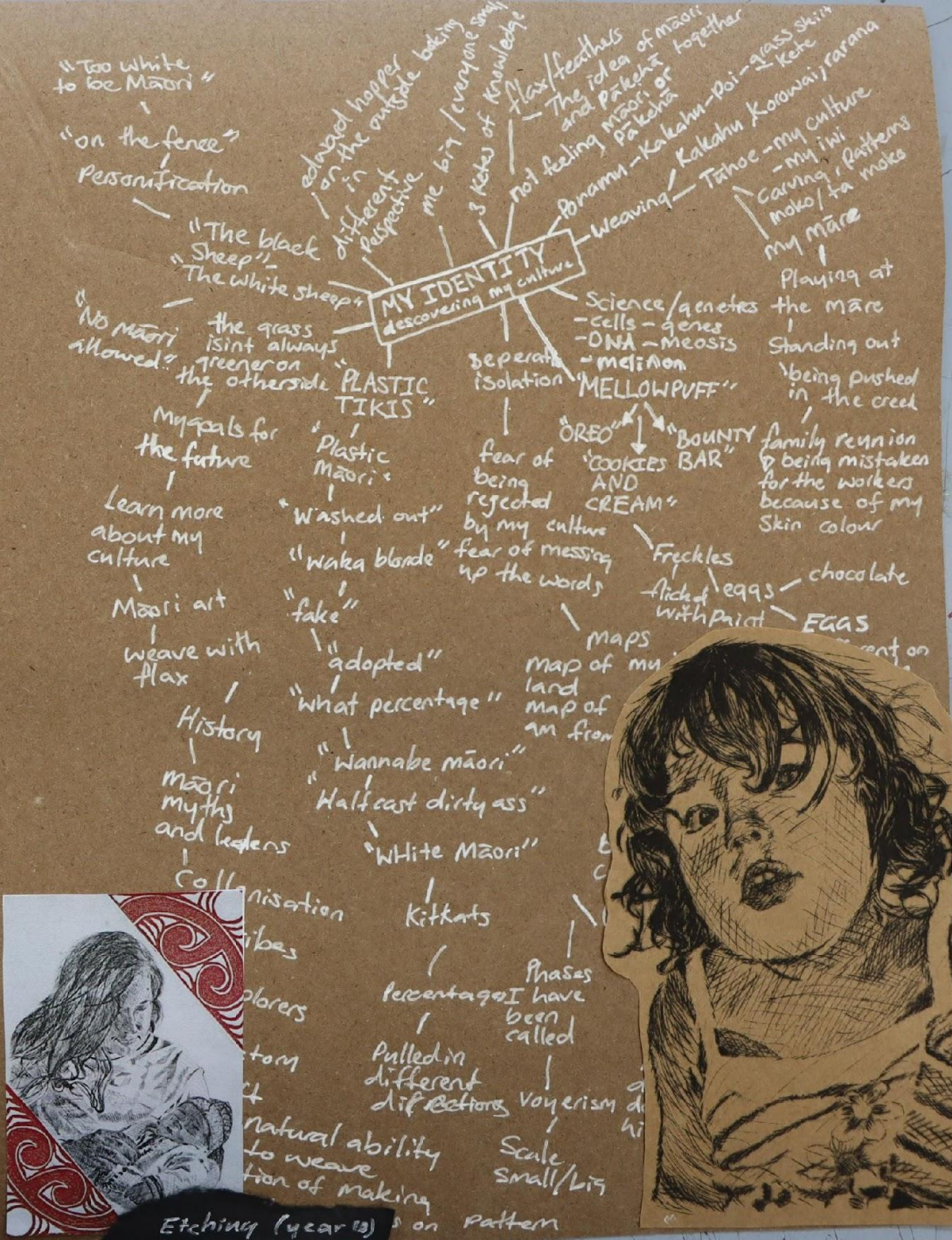
Being bi-racial, of Māori and European descent, I hear negative comments from each side towards the other. I feel as though people don't see me as either, almost like I'm an entirely different race and that they don't understand that it makes me uncomfortable and hurt.

My skin is pale and fair making a constant look of shock when people hear my last name, my surname being a strong Māori name, I've been asked numerous times growing up if I was adopted because apparently my fair complexion doesn't match my indigenous name.

I can still remember the first time I realised I wasn't seen by others as Māori and that I was different to my peers, I remember this like it was yesterday, vividly imprinted into the back of my mind, I was around the age of 5, my Koro and Koro took my older cousin and myself down to Waimana to visit our marae for the first time. I was so excited meeting my relatives for the first time. We ran off with a bunch of children went off to play on this tyre swing hanging over a shallow creek, my cousins skin tone is darker than mine so to everyone she looked like she belonged, me on the other hand did not, I remember this girl a couple years older than me pushed me in the creek and told me I didn't belong there because I was too white, my older cousin of course standing up for me and my Nana then giving her a growling, telling her I had just as much right to be here as you do.

It's just a feeling you get, a feeling of isolation, of not belonging, not belonging to either group, of being stuck in the middle of Māori and Pākehā. I feel although I'm not "Māori enough" but at the same time not "Pākehā enough". I feel isolated. Feeling that hits you like a tonne of bricks. Sometimes it makes me want to crawl into a hole and hide, hide from everyone's eyes, everyone's judgments, everyone's opinions.

Recently I went on tournament for Waka Ama in Rotorua. Waka Ama being a sport that holds a lot of Māori spiritual value and tikanga. I was the minority there, I could feel eyes on me constantly, it didn't exactly feel welcoming. I knew I stood out like a sore thumb and so did everybody else, but that feeling... this is what people of dark skin ones feel in everyday society.



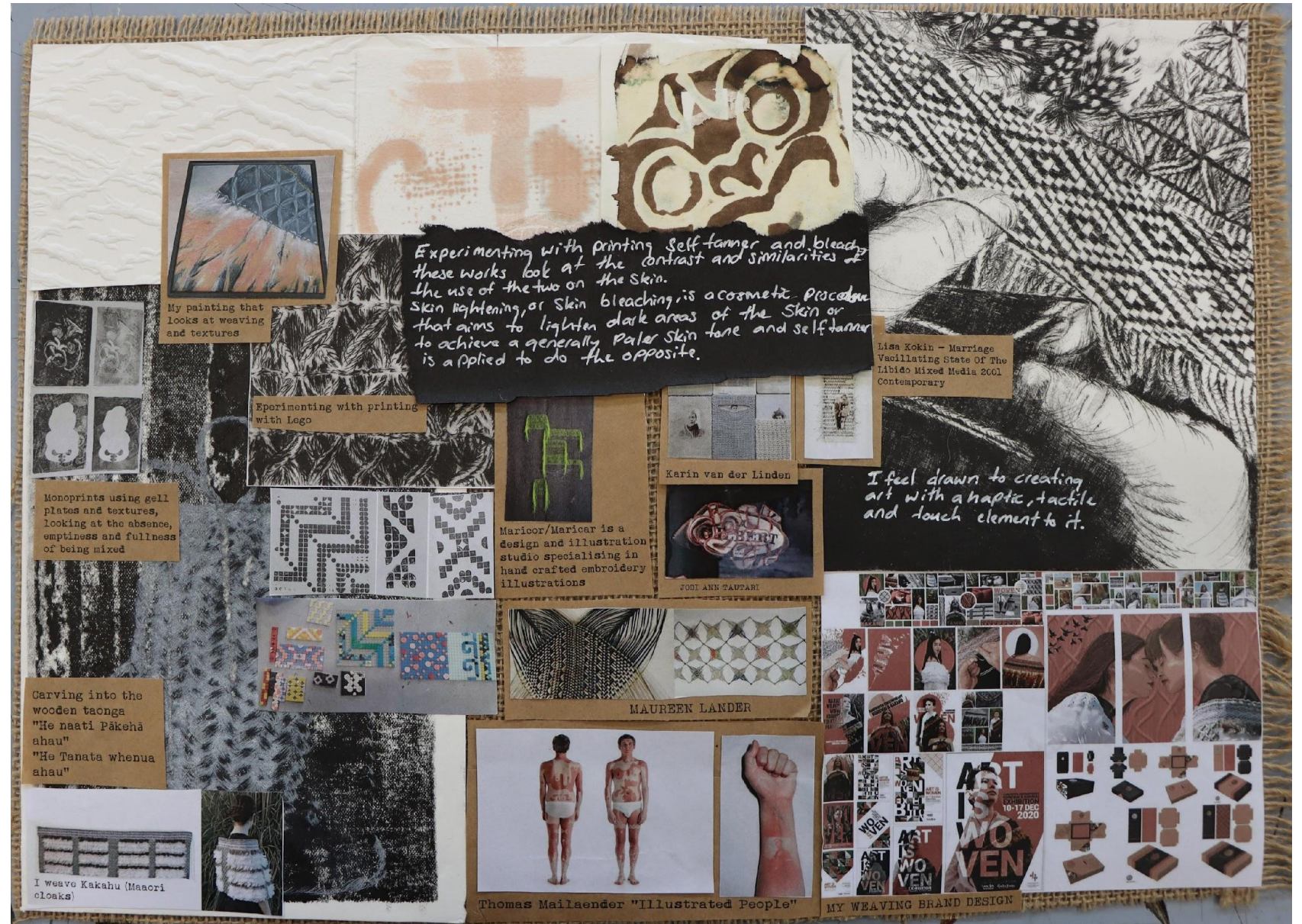


# Page 2

## Page 3

## Page 4

- Establishing your key areas of research
  - **Title the page** – not “Board 1” first half, but the overriding **concept governing the ideas, conceptual focus, key ideas...**
  - **Go deep and broad**
  - **At least 5 ideas per page**
1. My work
  2. Other's work/s
  3. Theoretical link/s
  4. Topical link – current even, comic, cartoon, humourous, out of the box, attention grabber, make the marker smile....
  5. Technical extension – in process, process driving ideas...

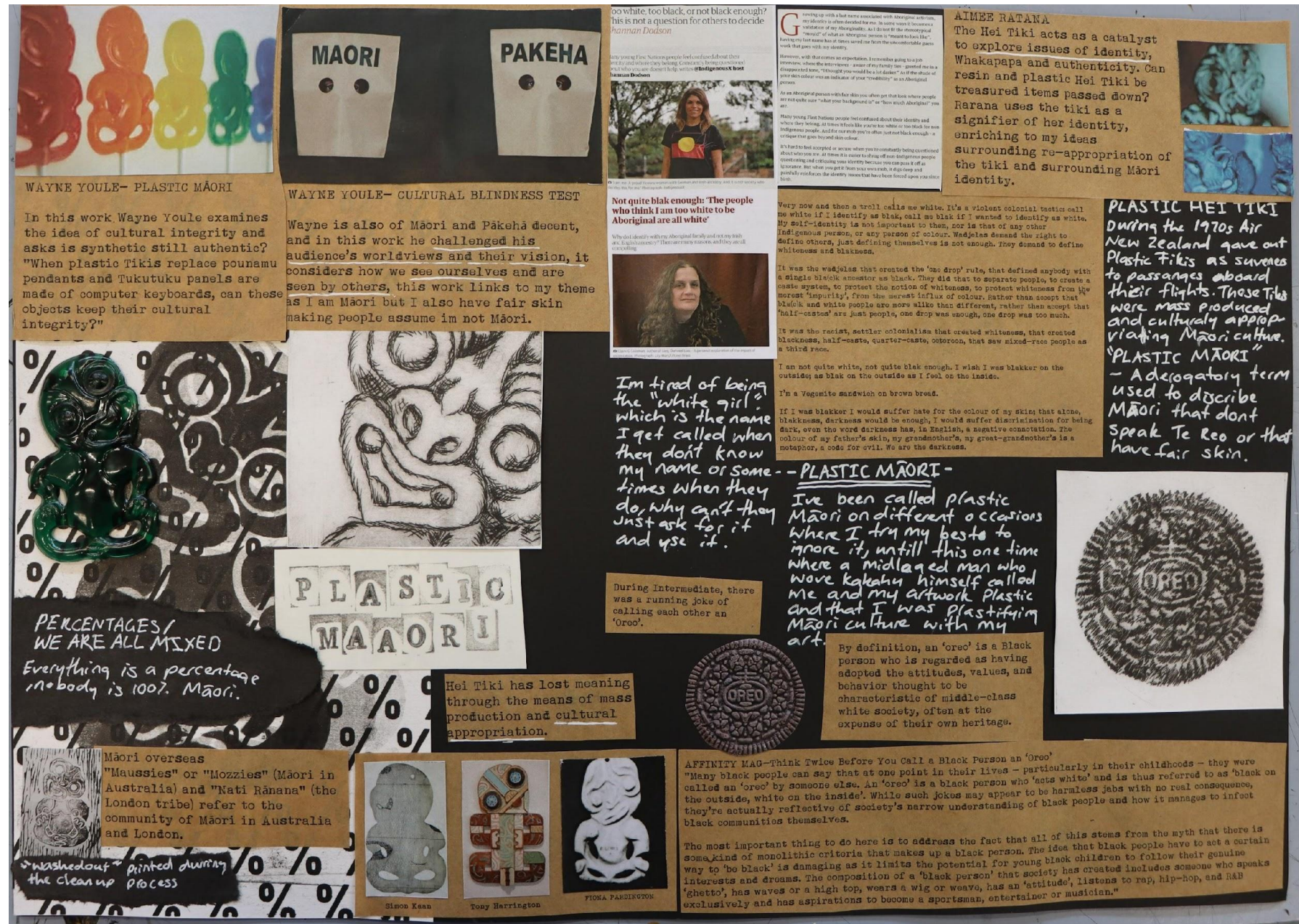




# Page 5

# Page 6

- End of term 2 - review your work so far, look for new directions for research/ art making
- New research questions
- New key ideas
- New shifts in key ideas





# Page 7

**Page 8**

- Board 4
- Extra work
- Tangential work
- Competitions, festivals, wearable arts.....
- Exhibitions (their own and the visits they have made to others)
- Beyond the folio – unlimited time and money how would you push this theme further?
- Work from other folios that relate
- Influential artist models
- New Directions / in other media?





# INSTALLATION AND EXHIBITION PRACTICE



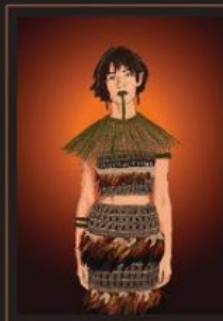
I was one of 6 artists that were a part of exhibition 'as above so below' located at railway street studios in Newmarket. The show explores "ancestral connections and the felt-sense of 'me' in a relationship with a nature-connected environment. Like the complex root systems of our native and non-native trees, the work in this shared space aims to push beneath the dermis; to be in a symbiotic relationship above and below the surface, in conversation with the forces around us."

Having been able to experience working and collaborating with established artists in a space with rich and deep conversations was truly inspirational.

This artwork was inspired by the history of Pukekohe, in this case its history of racial segregation. This artwork was taken at the Hikoi for Harmony march, this hikoi uniting the community and beginning the healing process, the rain cleansing us providing an opportunity for a fresh start. Ranimarie tātou tātou e (peace for all of us).



I entered the youth section of the Franklin art awards again this year and came first with my photography piece 'Hikoi for harmony', and received a merit award for my linocut 'hula and tui'.



I entered the Earth Guardians Character Design Competition in 2020. I was awarded the Weta Workshop Rising Star Highly Commended Award, where I was invited to Wellington to meet some of the Weta Workshop concept designers. I entered again last year and was awarded the Create With Us Scholarship Award to study at Ngā Pae Māhūtonga Wellington School of Design, Massey University.



This piece 'Kaitiaki' looks at the idea of guardianship. Kaitiaki is the guardian of the forest and oversees the whenua (land), he is responsible for the passing of knowledge. Wearing the Hula head dress as a symbol of his wisdom and a reminder of his tipuna.

Kaitiaki understands that the forest provides his iwi with the necessities of life. He also understands the forest's mauri (life force) needs to be preserved. The Kākahu he wears signifies his links to the land and his connection with his whenua. The circle illustrates the spotlight he is under to pass his knowledge and wisdom onto his mokopuna, just as it was passed onto him.



## "KETE O TE WAANANGA"

This piece looks at the idea of colonisation and links to themes included in the book "no maori allowed" the book went into to details of the living conditions maori were forced to live in. In this piece I wanted to include the deconstructed kete to represent the kete of knowledge, of language and of generational sharing as a result of colonisation and events discussed in the book.

## SHOWQUEST - I ENTERED THE WEARABLE ART

My piece won star of the night in the Auckland region, excellent construction national award, best interpretation of design brief and also made top ten nationally.

In my piece He Tamahine a Papatūānuku I bring to life a garment inspired by traditional weaving practice and materials gifted by Papatūānuku.

I have sought to create a garment befitting a daughter of Papatūānuku, if she was to walk along the land in human form. Embodying the strength, beauty, and power Papatūānuku holds. The materials used are harakeke miuka (flax fiber), hessian string, recycled Kauri wood, recycled Pohutukawa wood and peasant and rooster feathers. Her garment is made of natural materials reminding us to reuse, reduce and recycle.



I WAS NOMINATED FOR THE PAT HANLEY AWARD AND ALSO GAINED A HIGHLY COMMENDED AWARD.



I was selected as a finalist for the national youth art awards this year and won the printmaking award for my work "Whatu".



This year I had the opportunity to participate in the beyond the walls project with Auckland art gallery. Where we visit the gallery 5 times over a year, meet and have conversations with artists, draw from ideas discussed in the exhibition and make work in response to it. The exhibition we visited was "Declaration - A Pacific feminist agenda."

Meeting a range of Māori and Pacific artists and learning about what they do and being able to have enriching conversations about themes to do with colonisation and identity was really inspiring.

I have entered and been selected to be a part of the Ringa Toi exhibition for the past 3 years and this year the exhibition was held in Te Papa. The three pieces that I entered were selected to be part of the show. I gained highly commended in the photography section, commended in the printmaking section and was runner up for people's choice award.





# Layout authentic to you

- Typed or handwritten
  - Messy or tidy
  - Scrawly or calligraphic....
  - Cartoony
- 
- 5 ideas per page
  - Underlined key words and ideas within the text – make your key ideas and concepts easy to identify
  - Boxes around specific ideas
  - Colour changes – pen, highlighter, underlining, background colours to make sure the Marker sees you ideas
  - No writing all drawings ?
  - Extra work
  - Rejected works
  - Experiments, trials, media refinements
  - Use your workbook and internals to feed into your scholarship
  - Time management/ wellbeing / workload
  - Give yourself time – Nyle completed her folio boards, so she had 3 weeks to work on her Scholarship books. Time and limiting stress matter.
  - Try to have one and a half boards done by the end of term 2, try to have 3 or 4 pages for scholarship planned. Collect files of images and quotes to support your pages and print when ready to put the pages together. Keep a record of where you get your info from – books, sites,







# DECONSTRUCTION AND RECONSTRUCTION

## PLASTER CAST KETE

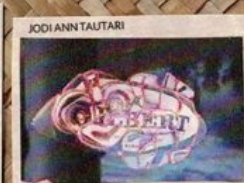
Again, referring to Kete o Te wānagā (basket of knowledge). I saw the work of artist Rachel Whiteread who casts spaces around domestic objects, and it made me question what is in the Kete? what does the Kete hold? what's in my Kete of knowledge? the physical action of filling the Kete makes me think of the metaphor is the cup half full or half empty... filling the basket of knowledge or refilling it. I began casting moulds of the inside of \$2.00 shop Kete and experimenting with how full I fill it. Unravelling the woven shell wondering about what would be left. if you take away the basket, you'll have the knowledge. this idea of recording an absence a usually empty, vacant unused space.



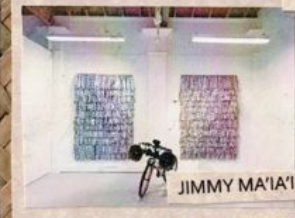
Whiteread had been casting the space around common domestic objects, like chairs, and the space underneath a bed, attempting to capture the air around the objects, and all the interactions and emotions their owners had had with them. For Ghost, Whiteread cast the entire interior of a room in plaster. The house was set to be demolished, and in creating the cast, Whiteread sought to preserve some of the memories connected to the home.



ARIELLE WALKER



JODI ANNTAUTARI



JIMMY MA'IA'I



SIONE FALETAU



LISA KOKIN - MARRIAGE  
VACILLATING STATE OF  
THE LIBIDO MIXED  
MEDIA 2001 CONTEMPORARY

DECONSTRUCTING COLONISATION AND RECONSTRUCTING MAAORI CULTURE  
metaphorically taking the \$2.00 Kete as a symbol of colonisation  
deconstructing decolonising what has been stolen from us and rewaving the mana  
the mauri the life force back into it weaving the emotion the love the ancestry and  
tikanga reclaiming our culture, decolonising our minds.



## DECONSTRUCTION OF THE \$2.00 SHOP KETE

In Māori culture the kete represents a container of knowledge and wisdom, so by deconstructing it, ripping it and destroying it, it becomes a symbol of colonisation and the loss of knowledge, of how to weave, how to care for them. I started to reweave and repair them as a way of reclaiming them and giving them back the mauri, mana and meaning back.



MARICOR/MARICAR IS A  
DESIGN AND ILLUSTRATION  
STUDIO SPECIALISING IN  
HAND CRAFTED EMBROIDERY  
ILLUSTRATIONS



# VALUE

I am looking at value in terms of price, currency, consumerism, cultural appropriation, using the \$2.00 shop "Kete" I look at the idea of colonisation through the deconstruction of Te Kete o te wānanga (baskets of knowledge) looking at loss of knowledge, loss of Mana. Then looking at reclaiming something stolen, decolonisation through reconstruction, unravelling and reweaving. Bringing back mana, life force and weaving the life back into it. I continue by looking at the Kete investigating the fulling of the Kete, fulling the negative and inside space. My ideas shift slightly looking at pattern and light. The light representing the life force, ancestry, kaitiakitanga. The sacred life woven into a pattern. I am now interested in the hinaki and the tuna (Eel) eel as a symbol of health and life.



I work part time in retail and one of my daily tasks is the action of pricing and repricing. The mundane and routine task of doling out price stickers, the repetitiveness has a satisfying satisfaction to it, it's almost as my conscious mind goes into the back seat and floods with thoughts and ideas. the change of price could be due to competitive prices, inflation or a weekend sale is on. working in the retail industry has made me aware of the consumerism dynamic that we oblige to.

Exploring the value of something mass produced and stolen versus something handmade passed down through generations.



Working with ideas such as portability, journeying, and the unearthing of treasures, Michael Parekowhai has created a conceptually layered exhibition that upends fine art conventions and art gallery etiquette, and questions notions of value and taste.



When I was younger I visited the show, I remember running up to the monkey and sitting on the bench next to it trying to see what it was smiling at. At the time I didn't know what it was about.

## COLLECTIVE MAKING

The weaving and the making in a collective setting is truly where the mauri the life essence and the value lies, it lies in the deep korero (conversations) between the collaborators, the weavers and their ancestors. I have experienced this first hand.

Money or this idea of currency is a western colonial concept.

VALUING TAONGA  
What makes taonga different from copies? the mass produced souvenirs?  
and for me the answer to that is the process of making, the process that came to be, its connection to the whenua, to Papatūānuku, that's our treasure tangata whenua (People of the land/Māori) its back to mother earth, to our ancestors, our connection through karakia.



AI WEIWEI

"Sunflower Seeds" consists of millions of individually handcrafted porcelain sunflower seeds. It takes a closer look at the complex exchanges between "the one and the many", "the individual and the masses", "self and society" the intricate and handcrafted nature to the seeds prompts the viewer to question the 'Made in China' phenomenon commonly associated with cheap mass-produced goods.



GINA MACHITT

I can print on, rip up, break, cut my own woven pieces and art works if made for that intended purpose but I could never to that to someone else's work. but the \$2.00 shop Kete isn't sacred therefore I can alter, destroy and it isn't tapu.

Something I found interesting was the impact the \$2.00 shop Kete had on my 6 senses, touch, smell, sight, taste, sound and ancestral connection. The \$2.00 shop Kete has a potent smell that makes me feel slightly ill and I feel no connection to any ancestral tie vs the flax Kete that has a comforting smell and gives me direct connection to the whenua.

People often get offended by the \$2.00 shop Kete and others put wine bottles in them and give them as gifts because it seems 'kiwi'.

## WOVEN STORIES

a meal made with love is different to take aways. The value in my work is my authentic self and my relationship to the work, story's are woven into the works.

VALUE - WHAT IS IT?  
value as a term can be measured in so many different ways. Some of these being...

Emotional value; how does this object effect they way you feel? what memories does it connect to?

Financial value; how much did this object cost? how much money did it cost?

Spiritual value; how do you connect with that object on a spiritual level?

collective value; how does this object bring your community together?

I take all of these into consideration in my art making.



ARIELLE WALKER



Taonga tuku iho something passed down through generations or family.



Controversies after golfer Zach Murray was draped in what NZ golf called a "Korowai" after winning the NZ open. Weaver Veranoa Hetet says she knew instantly that it wasn't a korowai and was in fact a "piece of faux fur" from spotlight or Kmart bedazzled with rooster feathers, and it's "insulting" to call it a korowai. Insulting and belittling to all weavers, diminishing the mana of the weaver. Insulting to Te Tangata whenua (the people of the land-Māori) and insulting to Zach Murray. Veranoa explains that she's seen these "things" in souvenir shops. Roz hunt recognised it as her company's work and says that her materials are all sourced from overseas, they never claimed that the pieces are hand woven but reasons that not all whanau can afford a \$15,000 korowai and they are mostly passed down through families, she makes them for people that need one but can't afford a real one. So that brings up this idea of accessibility.

WHAT IS YOUR LABOUR WORTH?  
why is it that some peoples labour is worth more than others?  
why do we value NZ handmade higher than for say handmade in China?

Gender pay gap  
As of 2022, research shows men on average earn 10% more than women in New Zealand.

slavery  
A minimal amount of enslaved people received small amounts of money, but that was the exception not the rule. Most of the labour was unpaid.



AKAU 'Poipoi Whakaaro', 2021 - Hoop detail

TAONGA - WHAT GIVES IT VALUE  
What makes taonga so sacred, so special and what is a taonga?

A Taonga can be anything, a treasure or something precious. What makes it so sacred is your personal relationship that you have with the object, the Mauri it carries, the Whakapapa it carries.



# COLONISATION



## WAYNEYOULE- PLASTIC MĀORI

In this work Wayne Youle examines the idea of cultural integrity and asks is synthetic still authentic? "When plastic Tikis replace pounamu pendants and Tūkūtu panels are made of computer keyboards, can these objects keep their cultural integrity?"

## PLASTIC TIKI

During the 1970s, Air New Zealand gave out plastic Hei Tikis as souvenirs to passengers aboard their flights. These Tikis were mass produced and culturally appropriated Māori culture.

"Plastic Māori"- A derogatory term used to describe Māori that don't speak the Te Reo or that has fair skin.

Hei Tiki has lost meaning through the means of mass production and cultural appropriation.



MY OWN WORK  
Re-appropriating the stereotype  
"plastic Māori"  
playing with the idea  
of reclaiming ownership.



Arielle Walker

## PRE COLONISATION

Prior to European arrival, tangata whenua (Māori) economy was similar to a barter system. iwi exchanged goods. the exchanging of goods was a 'customary practice which distributed food and other materials around the country.' - te ara so it wasn't until western arrival and influence that this idea of value of currency came about.



According to psycom.net  
"Trauma can leave a chemical mark on a person's genes, which can then be passed down to future generations. This mark doesn't cause a genetic mutation, but it does alter the mechanism by which the gene is expressed. This alteration is not genetic, but epigenetic."

## Historical Trauma

traumatic experiences and events shared by a community or group of people or even by an ethnic group. Historical trauma is widespread collective suffering, and malicious intent. it can manifest as substance abuse, suicidal thoughts, depression, anxiety, low self-esteem, anger, violence.

Soul wounds are the past emotional injuries that manifest pain-based identities.

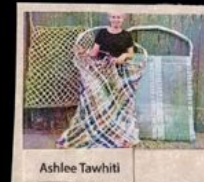
## Intergenerational Trauma

Dr Fabiana Franco defined Intergenerational trauma (sometimes referred to as trans- or multigenerational trauma) as "trauma that gets passed down from those who directly experience an incident to subsequent generations. Intergenerational trauma may begin with a traumatic event affecting an individual, traumatic events affecting multiple family members, or collective trauma affecting larger community, cultural, racial, ethnic, or other groups/populations (historical trauma)."

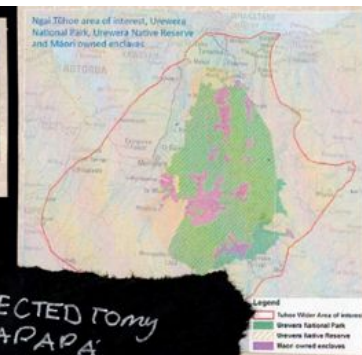


## Lissy cole and Rudi cole

Wharenui Harikoa is a prism of tūpuna-inspired light that shines across the sky like a rainbow. Transforming intergenerational trauma into deeply felt joy one crochet loop at a time.  
i went to a crochet workshop lead by them and learnt how to crochet for the first time



Ashlee Tawhiti



CONNECTED TO MY WHAKAPAPA  
In 1866 448,000 acres were confiscated from the Tuhoe people by the government

Internalized racism is a form of internalized oppression.



'No Māori allowed' by Robert Batholomew is a book that goes into detail of the recent history of racial segregation in Pukekohe (where I live). after first reading this book I was in shock and disgusted. it completely shifted my view on life and the town, knowing still only a snippet of what happened.

In this work I wanted to explore this feeling of being encased, trapped, smothered but being released, revealed. I used the \$2.00 shop woven mat as a reference to western society and colonialism enveloping Māori culture I wanted to document the overcoming of colonisation, of letting the light break through and exposing itself gradually over time just as we are in society slowly changing the narrative and starting to embrace our culture.





# WEAVING

I weave my ancestors and descendants into my Kākahu.



I enrolled as a dual student at the online school Te Kura to study Tāniko as my school didn't offer it as a subject, my weaving ability was more advanced than what they were teaching so they reached out to Veranoa Hetet, Māori weaver and contemporary artist to get feedback.

I feel drawn to creating art with a haptic, tactile and touch element.

When I weave all of my emotions and feelings go into the Kākahu and influence the final outcome of the work



MAUREEN LANDER, Flat-Pack Whakapapa

Lander explores the idea that "our Whakapapa is always with us, Lander's installations can be packed down into individual weavings" "Her approach symbolises how Whakapapa grows with us, and how our genealogy is inherited by our descendants, who continue our heritage lines." - the Dowse



CROCHETED ENVIRONMENT (WOMB ROOM)' BY FAITH WILDING



MAUREEN LANDER, String Games

## MY WEAVING IS MY IDENTITY

My ability to weave Kākahu connects me to my Māori heritage, it drives me to learn about my Māori culture and to surround myself with all things Māori. It has enabled me to gain confidence to explore and express that part of myself.

My creativity stems from my identity. Between me and learning to weave created a link to My Māori culture, enabling me to begin my journey. It opened opportunities and pathways to enrich my idea of self and who I am as a mixed race individual.

"Tomohia ki te rūma me ko ō tūpuna tēnā i huakina te tatau"

- Walk into a room like your ancestors opened the door  
My ancestors pave the path for my journey of discovery... my discovery of self, my discovery of my cultural heritage.  
holding my hand, guiding me through it all.  
our Mauri, our mana woven together.  
intertwined together, connected  
my body, my hands a vessel, a door for my ancestors to exist, to weave to create.  
I reside within this woven Vail of protection, a womb of safety, of guidance, of love.  
I feel their presence as I weave, as we weave.  
a living, breathing entity. That is what my weavings are.



Pacific Sister show at Te Papa 2019



ALEXIS NEAL

Neals practice mixes weaving and printmaking to create new forms. The mix of the printed Hahnemühle paper combined with Raranga whakairo. The act of pattern making is repetitive, exploration of materiality and form.



MAUREEN LANDER, Wai o Marama  
I was mesmerised by this work 'Wai o Marama' and how the UV light interacts with the woven threads.

Kotahi te kohao o te ngira e kuhuna ai te miro ma, te miro pango, te miro where-Through the eye of the needle pass the white thread, the black thread, and the red thread.



A few examples of the Kākahu I have woven for my whanau.

I began to learn how to weave when I was in year 7, age 11. I instantly felt a deep connection to the art and have continued to learn and be guided by my ancestors to further my practice as weaving creates that intangible connection between me and my ancestry.

Kākahu is worn as a mantle of prestige and honor. Wearing and making Kākahu gives me a sense of identity, they are used as an acknowledgement, a connection to ones NZ heritage or family tradition.



VERANOA HETET: CREATING POTENTIAL 2020

In the exhibition "Creating Potential", Veranoa explores the idea that each of her woven works holds the past. She takes traditional methods, patterns and stories of Whakapapa in a trans customary approach. Her works also hold an element of the future, "potential of creating something new, using contemporary materials, colours and techniques."



# MAURI-LIFE FORCE

What is the concept of Mauri?

Mauri is the life spark or essence inherent in all living things that has been passed down from ancestors through whakapapa. Mauri affects and is affected by the surrounding environment.



Charles Royal explains, "the natural world from a Māori perspective, forms a cosmic family, the weather, birds, fish and trees are related to each other, and to the people of the land".

## ANCESTRAL HEALING

Ancestral healing is defined as the process of revealing and releasing inherited wounds and traumas that have been passed down by ancestors. Darcy Nicholas

"Today, people call us Māori, land is the foundation of our identity. Its stories have changed, but the land is still there, and our spirit lives on in our art, our culture, our language, and our dance."

Nature, people and the cosmos are all connected through whakapapa. Whakapapa extends beyond human relationships.

MAURI, MANA AND AATURE IS AN ANCESTOR  
AATURE IS AN ANCESTOR

In western societies, we see humans as separate and dominant over nature. Whereas Māori believe in the inseparable connection between people, nature and the cosmos.



ARIELLE WALKER

Etching from year 10

Shane Hansen



## TE TUNA - THE EEL

For Māori the tuna (eel) are sacred taonga, they are considered a link to the gods.

## CATCHING EELS WITH LIGHT

Eels predominantly eat at night, so a common way of hunting them was/is at night with a torch and a Hināki (eel trap).

The people of Tūhoe are known as the Children of the Mist, we were brought forth from Maungapōhatu (the Mountain) and Hine-pūkōhu-rangi (the Mist Maiden). We are of the forest, and we are the forest, as it is our shared identity.



Aurelia Muñoz

As Kennedy Warne, Editor for New Zealand Geographic, explains "Where European ontology (the nature of being) is linear and hierarchical, Māori ontology is circular and reciprocal. European thinking leads to separation and objectification; Māori thinking leads to relational exchange — 'the rhizomatic, ramifying networks of whakapapa' as Dame Anne Salmond describes it. If the Enlightenment view is epitomised in 'I think therefore I am', the Māori understanding is 'I relate therefore I am'. Māori make sense of the world through how things relate and connect."

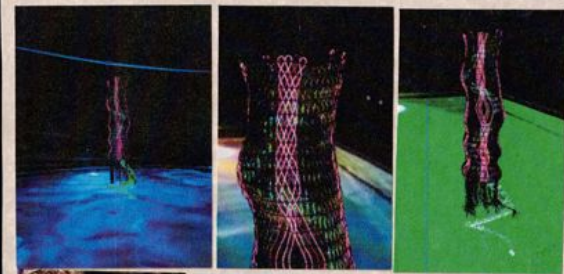


one of my past boards looked at the idea of guardianship through the connection between the use of flax and birds in Kākahu. Birds representing Ranginui and flax representing Papatūānuku.

## intrinsic

belonging naturally, essentially  
"Access to the air is intrinsic to a high quality of life"  
singular present waste noun interest congenita natural

Te Urewera is a place of spiritual value, with its own mana and mauri. Te Urewera has an identity in and of itself.



## THE YELLOW EEL

A rare golden coloured eel. The bright yellow eel is considered an extremely rare find and a Taonga by Tangata whenua. For Māori, tuna (eels) are an important cultural treasure, they are revered as a link to the gods. Over time, special traditions were developed surrounding the harvest of tuna.

## TANIWIHA

Māori all have unique traditional stories and different attitudes towards taniwha. Some view taniwha as a 'kaitiaki' or protectors of the people. They believe that taniwha are forces for good, that they are protectors for the people and their land. Others are seen as frightening and dangerous.



This piece draws of inspiration from the Hināki (eel trap), the work consists of a woven trap made from synthetic black string woven together intertwined with purple light strings. In the centre of the hināki is the taniwha, the yellow eel, its body curled throughout the trap with its head down the bottom as it is escaping from trap or being set free, let back into the whenua to its mother Papatūānuku. This work symbolizes the revitalisation of our culture, the reconstruction of our identity as te tangata whenua. The work was suspended over a body of water.

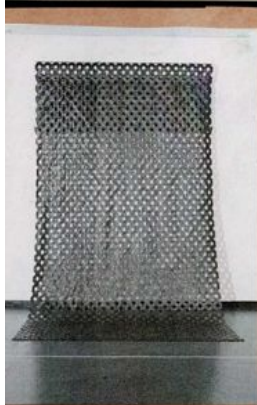


Hināki I took inspo from

MAILE ANDRADE



Harakeke basket, otherwise called a waka kawē or waka tupapaku, is a new offering whānau can choose to have their loved ones buried in.



ANI O'NEILL, STAR BY NIGHT

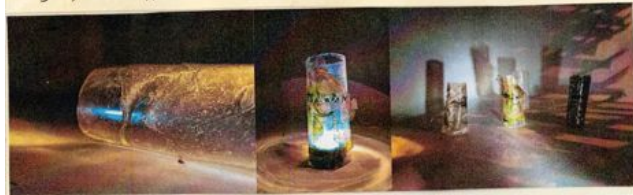
"Star by night by Ani O'Neill pays homage to this expert wayfinding and her ancestors' awe-inspiring journey to Aotearoa. She creates hundreds of stars from black florist's ribbon to create a shimmering night sky. When installed and backlit, the work casts thousands of shadows that envelop the viewer."



# MAKING/EXPERIMENTING



When experimenting with new mediums and materials, I discovered Gel Medium and found that by spreading it out onto plastic and set to dry, it hardens and becomes this skin like form that can be manipulated like fabric. It dries clear, but when combined with light, it has this illuminating effect. I played with casting different things in the Gel Medium like roots I gathered from my ancestral grounds, from Papatūānuku. Experimented with manipulating the material, weaving it, wearing it, drawing on it, adding colour, creating shapes and shadows and I ended up with these living paint collum, I say living as they droop, fall ever so slightly or slowly, almost like a slow exhale of breathe.

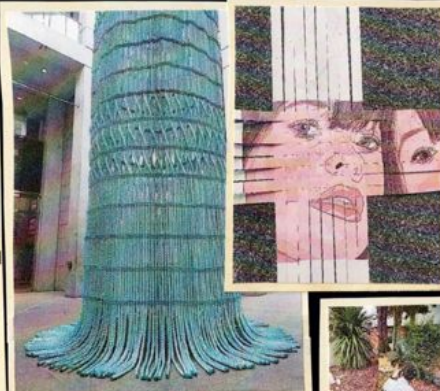


ANNA-ROSE CARPENTER

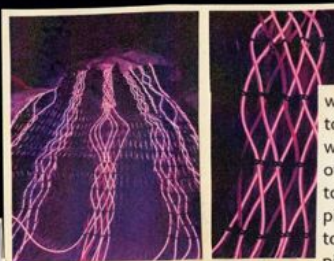
For Anna-Rose, experimenting and material play is an important part of her sculptural work which "Reveals a visual narrative of thinking through making. Selected objects were used to inform repeating patterns for digital print, investigating a transition from 3D to 2D."



I took a stone sculpture class where I learnt how to carve and sculpt soft... different mediums and techniques of sculpture.



THE MATA AHO COLLECTIVE



weaving myself together, weaving the pieces of my identity together, putting the pieces of a puzzle together to reveal a picture

LED light strings were very complicated and challenging material to weave with as it is physically thicker and stiffer than my normal synthetic whenu (string) meaning it took longer and took more of a physical toll on my hands, leaving them callused and sore. I also found that the lights would break as I wove and the wiring would snap.



"In Sometimes Making Something Leads to Nothing", 1997, by Francis Alys pushed a block of ice through the streets of Mexico City until it completely melted. After nine hours, the block was reduced to no more than an ice cube suitable for a whiskey on the rocks, so small that he could casually kick it along the street. This is time based art that lasts as long as the ice- in this case 9 hours.



I am fascinated by the shadows made by my works, both intentionally and unintentionally. I experimented with light and shadows to show the Mauri- life force. That intangible element.. that life embedded into our sacred taonga.



JASMINE TE HIRA

Last year I visited the Toi Tū Toi Ora exhibition and one work that stood out to me was "the beauty of invisible grief" by artist Jasmine Te Hira who cast a necklace pendant in ice and documented it melting slowly onto her chest. Her time-base sculpture practice documented as it melts from hardened, tangible thing to an "ungraspable elemental compound." inspired me to create these works that look at cultural appropriation of Māori culture its impact on my identity as a bi racial individual.

These works were inspired by artist Jasmine Te Hira who cast a necklace pendant in ice and documented it melting slowly onto her chest. Documented as it melts from hardened, tangible thing to an "ungraspable elemental compound."



MY WORK IN RESPONSE



# INSTALLATION AND EXHIBITION PRACTICE.



I have entered and been selected to be a part of the Ringa Toi exhibition for the past 3 years and this year the exhibition was held in Te Papa. my 3 pieces that I entered were selected to be a part of the show I gained highly commended in the photography section, commended in the printmaking section and was runners up for peoples choice award.



I was one of 6 artists that were a part of exhibition 'as above so below' location'd at railway street studios in Newmarket. The show explores "ancestral connections and the felt-sense of 'me' in a relationship with a nature-connected environment. Like the complex root systems of our native and non-native trees, the work in this shared space aims to push beneath the dermis; to be in a symbiotic relationship above and below the surface, in conversation with the forces around us." Having been able to experience working and collaborating with established artists in a space with rich and deep conversations was truly inspirational.



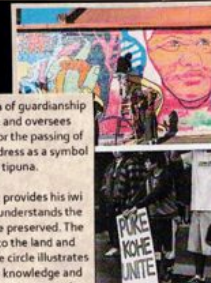
I entered the youth section of the franklin art awards again this year and came first with my photography piece 'Hikoi for harmony', and received a merit award for my lino cut 'huia and tui'.



I've entered the Earth Guardians Character Design Competition. Last year I was awarded the Weta Workshop Rising Star Highly Commended Award where I was invited to wellington to meet some of the weta workshop concept designers, and this year I was awarded the Create With Us Award.



This piece 'Kaitiaki' looks at the idea of guardianship Kaitiaki is the guardian of the forest and oversees the whenua (land), he responsible for the passing of knowledge. Wearing the Huia headdress as a symbol of his wisdom and a reminder of his tipuna. Kaitiaki understands that the forest provides his iwi with the necessities of life. He also understands the forests mauri (life force) needs to be preserved. The Kākahu he wears signifies his links to the land and his connection with his whenua. The circle illustrates the spotlight he is under to pass his knowledge and wisdom onto his mokopuna, just as it was passed onto him.



In my piece He Tamahine a Papatūānuku I bring to life a garment inspired by traditional weaving practice and materials gifted by Papatūānuku. I have sought to create a garment befitting a daughter of Papatūānuku, if she was to walk along the land in human form. Embodying the strength, beauty, and power Papatūānuku holds. The materials used are harakeke miuka (flax fibre), hessian string, recycled Kauri wood, recycled Pohutukawa wood and peasant and rooster feathers. Her garment is made of natural materials reminding us to reuse, reduce and recycle.

My piece won star of the night in the Auckland region, excellent construction national award, best interpretation of design brief and also made top ten nationally.



*I was nominated for the Pat Hanley award and also gained a highly commended award.*



I was selected as a finalist for the national youth art awards this year and won the printmaking award for my work "Whatu".



This year I had the opportunity to participate in the behind the walls project with Auckland art gallery. Where we visit the gallery 5 times over a year meet and have conversations with artists draw from ideas discussed in the exhibition and make work in response to it. The exhibition we visited was "Declaration- a Pacific feminist agenda."

meeting a range of Māori and Pacific artists and learning about what they do and being able to have enriching conversations about themes to do with colonisation and identity was really inspiring.

While researching my local history in year 11, I stumbled across the book "No Māori allowed" by Dr Robert Bartholomew, which detailed the racial segregation and neglect Māori lived through in recent history. And then in year 12 I had a conversation with my photography teacher surrounding the book which directed my ideas for my photography portfolio that year. The book has sparked a community project known as the harmony project. Led by Catherine Tamihere over the last two years I have been documenting the town's journey of discovery, healing and harmony. I have been involved in a number of public meetings surrounding the book's contents and importance, as well as interviewing local kaumātua on their experiences growing up in the Pukekohe area and what their message to us as the younger generations is. I have also had several conversations with the author. I have documented all the events in the harmony project through photography and my art. I have been involved in a documentary surrounding the project and the book. As well as the hikoi for harmony and the mural for harmony which is a mural located in the heart of Pukekohe painted by artist Jimmy Kouratoras and amongst other Pukekohe High School students, this mural is the start of many that are planned around our town. I am currently working on a book that shows my account of the harmony project that have brought awareness, light and healing to the town's generational trauma.







## The WHY of MY THEME

One morning, I stumbled upon a Stuff article detailing a disaster that occurred only a 45-minute drive from my house, resulting in the tragic loss of 11 lives. I could not help but wonder why I had never heard of this event before. I asked my family—Mum, Dad, even Nan—and none of them had any knowledge of it either. As I delved deeper into my research, I came across another incident that claimed the lives of 39 people, dating back just over a century. These were momentous events that had profoundly affected the local area, yet they remained lost in history.

This realisation sparked a sense of urgency within me. I felt compelled to uncover the untold stories hidden beneath the surface. That very day, I embarked on a journey to explore the remnants of the area affected by these disasters. It motivated me to share these stories because I believed they needed to be heard, and I was also curious about the taboo coal mining industry.

In today's world, where sustainability and environmentalism are key, New Zealand seems quick to point out the cons related to the coal mining industry. Yet, this industry played a vital role in powering not only the region I called home but also the entire Auckland area. I was determined to learn about the declining coal mining industry in the Waikato and shed light on a story that had remained hidden for far too long.

## MY PASSION FOR ART

My journey into the world of art and filmmaking began with creating humorous skits and videos on YouTube. Although I had an interest in the technical aspects of photography and filmmaking, storytelling remained a challenge for me. My true passion has always been in the technical and documentary aspects of these mediums, rather than the realms of fiction, dragons, or dungeons.

In 2021, I discovered a newfound love for 3D art, crafting pieces in Blender such as living quarters of a space station to architectural visualizations and a racetrack animation, with self-modeled F1 cars. The satisfaction of creating finished pieces that exceeded my expectations while also conveying intricate stories through small details reignited my artistic drive.

Around the same time, I rekindled my interest in photography. Borrowing a camera to capture the cars on display at a car show, I found immense joy in preserving moments that could later be printed and proudly displayed on my wall. This experience led me to invest in my own camera and embark on adventures, often before sunrise, to capture breathtaking scenes.

One of my greatest passions in photography is freezing moments in time to remember forever. While I sometimes wish I could go back in time to photograph these mines when they were still operational, there is a unique beauty in how they appear now, as they will be completely different in five years. Photography allows me to immortalize the beauty of a sunrise, making it last forever instead of just 20 fleeting minutes. Event photography, on the other hand, brings me immense satisfaction as it captures the smiles and memories of incredible events.

The ability to create and share artwork has brought me joy, confirming that this is my true calling. Over time, I ventured into event photography, working closely alongside race teams at the track. This year, I embarked on the Coal Mining project, where my love for photography, desire for learning, and passion for unveiling untold stories converge. These vast and contentious landscapes, in their unique beauty, have become a remarkable source of inspiration for me.

## THE ARTICLE THAT STARTED IT ALL:

This article served as the catalyst for my investigation. The photos and text within it emphasized the challenge of discovering a place that has faded into obscurity: *'But it's all forgotten about. People drive past - the road used to go through Glen Afton, but you bypass it now - and people have no idea what they're passing.'*

In my own experience, I found this sentiment to be particularly accurate. After reading the article, I set out to explore the area but unknowingly drove past it twice because it blends into the landscape so unobtrusively. I embarked on this journey with the hope of encountering remnants of the mine, memorials, or any tribute to the mining history and the tragedies it bore. However, I encountered none of these.

*'This is a leftover, really. It's a small fragment of Kiwiana that has vanished.'* Glen Afton is now a forgotten town, inhabited by just 150 people. Most left when their fathers and husbands died in the disaster, while the remaining few departed when the mines closed.

### Glen Afton: Faded memory of a town 80 years after disaster

Ruby Nyika · 05:00, Sep 14 2019



Five realise the tiny township is the site of an 80-year-old natural disaster.

A stone chimney sticking out of the grass marks a barren hillside once covered in mining cottages.

Another two kilometres west, tucked between gorse-ridden hills, a cluster of cottages make up what's left of Glen Afton, a village once built around a coal mine.

The Waikato township, located 15 kilometres west of Huntly, would be easy to miss without looking for it.

There's no corner store, no petrol station, no community hall and the township's famed bar was reduced to ash after it was set alight two years ago.





## Without history, does a place exist?

I believe that preserving the history of a region holds great significance. To paraphrase the well-known saying, *"A person is only gone once they are forgotten"* I think a similar principle applies to the history of a place. The coal mining industry is in a state of decline, and there will come a time when it vanishes completely. If we fail to keep this history alive, we risk losing not only the positive aspects but also the less favorable ones forever. It seems as if the stories don't wish to be told. In my research on this subject, I've encountered significant challenges in discovering information, despite extensive online searches, collaboration with the Huntly Mining Museum, and the help from Fred Rix and Kevin Healey, who are associated with the Huntly Mining Museum and the Lions Club, it has been tough to do my research.

Fred and Kevin have been instrumental in my journey, guiding me through the area and sharing their knowledge. Fred lent me his collection of books on the topic. It seems that without the dedication of these few individuals, the industry would cease to exist forever.

The goal with my board is to share this history further, to a larger group of people. I have had countless conversations with people about my photos, each one of them learning something new, or reminiscing on a past memory from a family member that was involved.

### David Cook's Book, Lake of Coal and its effect on me

Fred lent me a collection of his mining books, all based around the discrete events of New Zealand's history. There was one book that stood out to me, because it was so relevant to my project. *Lake of Coal*, by David Cook. It was about the town of Rotowaro, shut in the 1980s because the coal company State Coal wanted to turn the area into an opencast pit.

David worked with the Waikato Museum of History and Art to photograph this town that was being slowly evacuated. He documented the journey from the perspective of the people who lived there, while being an outsider himself.

Although I felt like I was many years too late to do that myself, I still took huge inspiration from how he did it. It taught me to be less pedantic with my photography, as I was used to creating wall art, and not documentaries. It taught me to photograph the emotion and goings-on around me, not the pretty pictures when the lighting is perfect. His book of photographs inspired me to document the industry as it is in 2023, knowing it will change drastically in the coming years and become unrecognizable in a few decades. It taught me that the photos I am taking are valuable and precious.

### The Glen Afton Disaster

Saturday, 23 September 1939. A small fire was found in the underground tunnels of the Glen Afton mine. It was put out, but never reported. Later that day an electrical fault was traced back to the mine but was left for tomorrow to deal with. On Sunday morning, two electricians and two deputies went into the mine to fix an electrical issue. They realized that the fire had reignited, and the carbon monoxide levels were high because the fans were not running overnight. The fan was activated above ground, causing the air to push carbon monoxide towards the mine entrance. The rescue team hurried in to search for the missing men, finding the smoke and carbon monoxide blocking their path. All 11 men died, that were in the mine that day.

This disaster left the community devastated. Over 1000 people were affected by these deaths, whether their fathers, brothers, sons. The weekends were reserved for the married men to gain more overtime to support their families.

The town only houses 150 residents now, with no evidence of the mines or any disasters to be seen. This disaster was what hooked me into this project, because it was such a big event that devastated so many people but is so unheard of where I live.

### The 'Carbo Plant'

The Carbonization Plant, established in the 1930s, was designed to convert low-quality coal from nearby mines into carbon briquettes for heating homes. Unfortunately, in the 1980s, it was shut down due to two fires and an explosion, along with fines for polluting the nearby water.

In 1991, the Waikato Council initiated a cleanup operation. Before the cleanup, the site ranked as the 7th most toxic location in New Zealand, with pollutants seeping into the Awaroa stream. Since then, the area has remained abandoned, largely inaccessible due to the dense gorse bush surrounding it, with the building deteriorating rapidly and becoming structurally unstable.

This place holds huge controversy from years past, with it polluting the nearby water streams, horrible working conditions, making the local area smell bad. Lots of residents want it gone, but with a lack of ownership, that seems unlikely.

### The Rotowaro Township

Rotowaro, meaning "Lake of Coal," was a rugged little village that once was the home to the region's miners. 70 of the town's 100 houses belong to State Coal, the company that owned the mine. Due to the town's unusual location on top of the underground mines, there was significant subsidence of the land.

To construct an open-cast mine, it was chosen to relocate the population and entirely remove the town in 1987. Economic considerations drove this change because it proved to be a more economically viable option. The Rotowaro mine remains the only operational mine in the region today.

David Cook, a lecturer at Massey University, had an influence on my work and passion. He documented the town's closure and its major impact on residents, and I was influenced by his work and looked up to him as a photographer.

### David's Photography

David Cook is a documentary photographer, taking most of these pictures in black and white, with an eye for telling the story of the era, the good and the bad, without holding back. He creates confronting images that inspire me to do the same.



The 'Carbo Plant' (my photo)



The tunnel that was Rotowaro (my photo)



David Cook's Work





## Why is the industry declining?

There are several factors contributing to the decline of the coal industry. One major factor is the reduced demand for coal, thanks to the increased use of more sustainable sources of energy. Additionally, the price of coal has been on the decline, while the operating costs of mines have risen significantly in recent decades. The Rotowaro mine, which is still operational, primarily serves the Huntly Power Station and the Glenbrook steel mill. However, changes are on the horizon. The government funded the steel mill with \$140 million to install an electric arc furnace, reducing their need for coal. This transition will put pressure on the Rotowaro mine.

New Zealand's political landscape has shifted towards environmentalism in recent decades. The coal industry is facing more scrutiny because of its harmful effects on the environment and landscape.

Furthermore, coal is a finite resource in the ground, and the cost of finding new mining sites is extreme. As a result, many miners have either migrated to Australia, where they are better paid with more job opportunities, or have retired.

The coal industry is facing a perfect storm of declining demand, rising costs, and increasing environmental concerns, which have contributed to its downturn in New Zealand.

## The Economical Effect

The decline of the coal industry can affect the local economy of areas like Huntly that heavily rely on it. The mines, Huntly Power Station, and the Glenbrook Steel mill provide employment to thousands of people. This employment leads to housing, local businesses, and the growth of the community. Towns such as Rotowaro, Glen Afton, Pukemiro, and Glenbrook owe their existence to these industrial facilities. As these industries decline, the community not only loses a source of income but also a part of its identity.

This impact is not limited to just Huntly; it extends to the broader Waikato region and even has national implications. For instance, the Steel Mill contributes 0.6% of New Zealand's annual GDP. Closing these industries reduces income for New Zealand and can lead to more imports and economic challenges.

## As an artist, what do I notice?

Huntly won the Worst Town of the Year in 2019. Before that, it was in the top 3. Why is that, and why does no one care to change that? Huntly used to be a prospering little industrial town, back in the 1950's. Now when I visit there, I see cars that have been burnt down, gang activity on the streets, houses that have broken windows, and the mining towns that have become a haven for drug farming, considering the police officers do not visit all too often. Since most of the mines have closed, Huntly is not doing too well for itself economically. Many residents express a deep longing for the sense of camaraderie that once defined Huntly.

Throughout my time there I felt on edge, a little unsafe walking around with my camera equipment. I wanted to shoot the community of the smaller towns such as Glen Afton, but felt unwelcome whenever I visited, which led me to never get closer. I felt an outsider, who they did not welcome, especially one poking around with a camera.

## Nature Reclaiming

The huge machines used to mine coal leave their mark on the land, making it almost impossible to remove all traces when mining operations close. As a result, large pieces of machinery are often left hidden deep in the forest. Fred showed me one such spot, well hidden amidst thick bushes. To the untrained eye, it's invisible. This site contains a mineshaft with a winch pulley system, including a counterweight on a rail and two enormous winch wheels. These sites, undiscovered for decades, bear witness to an ongoing struggle between industry and nature, as vividly depicted in my photographs, with rust and vines steadily encroaching upon the metal structures.

Photographing these winches in the forest was an interesting experience. Fred took me out, armed with a scythe for cutting through the dense untouched forest. When we got there, it was difficult to get to the vantage points I wanted, because so much of the ground was unreachable. I shot this sequence with my 50mm f2, which isn't a favorite lens of mine, but allowed me more light, even then I was at 1/30th shutter speed, which was difficult without my tripod.

The photos create a unique look at something that is hidden from everyone, and untouched for many years. I received many accolades for these photos in the project, and no one recognized the winches, showing that I successfully told a story that was unknown.

## The Personal Effect

When we look at the decline of a town because of a decline in industry, we see less money spent on housing, fewer job opportunities, less gainful employment, and more crime. Huntly is a perfect example of this. People flock to job opportunities, working in the mines open in the area. We see miners wanting a house and a place to shop for groceries. When the mines are no longer open, the miners move to Australia or find different jobs working from Auckland or Hamilton. When there is not employment for the people left, they try to get money from other means, which often become illegal. Huntly has some of the highest drug possession statistics in New Zealand, with a heavy emphasis on methamphetamine. Meth use can commonly be attributed to poverty and lack of opportunity.





## My Perspective on the Mining Controversy

The coal industry is infamous for its pollution, both from mining and burning coal. This has sparked controversy regarding landscapes and carbon emissions. I see both sides, which I have shown throughout my project. Documenting the controversy is fascinating because both sides have amazing photos with powerful stories to share.

## Photographing the Carbonization Plant

The Carbo Plant is the most interesting place I have photographed, due to its incredibly industrial abandoned look, and the history behind it. The Carbo Plant borders the Rotowaro coal mine, and the dense gorse bush surrounds it, making it difficult to access. I spent a lot of time figuring out how to capture this building. Realizing I had to use a drone, I was worried about the security and getting into trouble. I contacted someone who posted a YouTube video exploring the building, and he suggested a place that I could fly the drone from.

I parked my car exactly where I planned, and set off down an abandoned railway, drone bag in one hand, camera bag in the other. I took a picture of the railway and continued through a swamp. After passing the train axles and climbing a steep cliff, I saw the lake that used to be a mine pit, and the power station. Once I got to the takeoff point, I realized I forgot my iPad, and would have to shoot with my camera and my 70-200 mm lens.

I still think this was one of the most successful shoots I've ever done, and one day I would love to get back out there with the drone, successfully this time.



This key image to the left confronts the viewer about the definition of rehabilitated land. The blue lake is a backfilled mine pit, the trees covering the damaged land, and the glaringly obvious chimneys from the Power Station. This photo summarizes this board nicely, because it confronts the idea that backfilling the pits you dig is not the same as leaving it untouched.

## Capturing the Glenbrook Steel Mill Pollution

When people think of pollution, they think of smokestacks creating clouds of pollution, and that is exactly what the Steel Mill looks like. I enjoyed photographing the Steel Mill because it looks so industrious, and the smoke lends itself so well to my photography.

I attempted to reach out to multiple people throughout the year for a mill tour, but the strict security prevented any success. As a result, I had to settle for photographing it from the perimeter. I used a wide-angle lens to get the entire building and smoke in shot, as well as my 70-200mm to capture the smoke from close, capturing the detail.

I tried long exposure photos with the smoke by attaching my ND filter over the lens, but I found the detail of the smoke was lost, so it was less effective than a high shutter speed photograph.



Fast shutter speed created a better image than long exposure

## Shooting the Waiuku Forest

I have been to photograph the Waiuku Forest about 5 times and have created images that are both for and against the industry. As a photographer, I love it there because it is such a vast landscape that is out of the ordinary for most people, and I want to capture that and share it. I found the most success shooting with my camera, where I can take close, highly detailed photos, which are more successful compositionally, using aspects such as leading lines. When I have flown the drone, while it created awesome perspectives that you couldn't get on the ground, I found the 10mm focal length led itself to wide angles but not capturing specific details, which I find doesn't fit my style.



Leading lines draw the viewers eye into the key subject of a photograph, and I used them here to highlight the stark cutoff point between the forest and mined land.





## The BEAUTY I see as a Photographer

Despite the politics of the issues, I think everyone can agree the pictures on my board are intriguing. Some may think the landscapes are ugly, some may think they are beautiful, a symbol of progress, and supporting our country. **As a photographer, I can see both the political side and the artistic side.** What drew me in was the artistic side, and what kept me passionate was both sides.

### Conor Clarke's Work

Conor Clarke photographs similar scenes to me that draw out the beauty. **Scars tell a story, serving as a compulsory reminder back to a time, whether good or bad.** Conor photographs the pits, the smokestacks, and the buildings as if they were picturesque landscapes. I draw on the way Conor photographs these things, trying to find beauty in things.

NZ operates with respect to land and nature than came before us, and **Māori have a deep spiritual connection to the whenua.** Each photo I take as part of this project is symbolic of how New Zealand runs, because each photo has a connection to nature. **Through my photography, I aim to educate and inspire, showing the beauty in learning from mistakes.**

These photos, selected because they inspired me with my work, show the beauty of the industry. She creates these warm and nostalgic photos, using lighting to light her subject in a way that portrays her thoughts.



### Photos that didn't make the cut



The Scale of the Glenbrook Steel Mill



The Impressive Machinery



The Reflective Pools



The Trainyard at the Mill



The Huntly Power Station



## The Waiuku Forest

As I mentioned in the last page, I have been to the Waiuku Forest many times, taking photos both for and against the industry. The idea came from seeing the sand deserts that bordered on the forest when I went there as a kid and knowing the Waikato North Head mine company worked with the Steel Mill, only a few kilometers away. When shooting photos of the machinery in action, **I prefer to use my camera, because it allows me to get close ups of the subjects, whereas the drone doesn't allow that.** I also like the quality from the camera, whereas the drone lacks dynamic range due to its smaller sensor, which can be a challenge when working with lots of grays, as seen at the forest. The drone also poses a problem if I wanted to photograph a machine close up, because the drone would have to fly in next to it, running the risk of being spotted. With my camera I can sit on the edge, and no one will see me.

Overlooking the pit, watching the machines move down below, the conveyor belts that snake through the land for seemingly forever, **give me a great sense of what I love about this project,** these innately not-human scenes, that so few know about. **Scenes that will be so different in a few years.** Every time I come to the forest I notice slight changes, trees have grown, some removed, some paths closed. **Reminds us that nature is a living and changing thing, and that the things we see aren't how they will always be.**



Machinery at the forest

### Starting and Ending my Project at Rotowaro

After I read the Stuff Article about Glen Afton, I hopped in the car, destination Glen Afton. I drove past a road, Coal Haulage Road, with a towering conveyor system in the distance. Having a further look down there, **I captured what I saw, what intrigued me the most, and what I fell in love with during this project.** The scale, the industrial, **the seeming unparalleled sights from the normal world.** I get this sense that these places don't exist in the real world, they can't do. But they do, and I love capturing that wonder that I felt from day one, and still do now.

Later in the year, I went back there with Kevin, and stood on the edge looking in with my 70-200mm, with a better idea of what I was looking at. I captured the dump trucks, the diggers, a wide panoramic of the conveyor belt system, **really trying to express what I found interesting for other people to see.**



The organized chaos of the conveyor belt systems



One of the first photos I took for the project



## Net Zero Carbon by 2050

New Zealand aims to be carbon neutral by 2050, leading to changes in how we produce our electricity. If we want to keep these places operational, these facilities and mines will have to keep up with the changing times. We have the industry, the infrastructure, the trained personnel already, we will just need to adapt to not lose them.

The Huntly Power Station has a resource grant to burn coal until 2037. They are one of the largest burners of coal in New Zealand and provide electricity for most of the North Island. After the resource grant expires, the power station will need to think of a new way to produce electricity, or face closure.

The Government gave the Glenbrook Steel Mill \$110 million to reduce its carbon emissions by 45%. The Glenbrook Steel Mill is reducing its carbon emissions by 45% by converting two coal kilns into electric arc furnaces. This will reduce the mills' carbon emissions by around 800,000 tonnes a year. Electrification of the Steel Mill will ensure it has a future in this sustainable world.

The reduction of coal use is going to see a big strain on the coal mines, that are already struggling for demand. When the major burners of coal go electric, the coal mines will collapse, and we will lose valuable workers and infrastructure.



Waiuku Forest Headquarters

## It must be made somewhere, why not NZ?

Having a coal mining industry is a great source of income for New Zealand, which we have benefited from over the last century. Sourcing our coal to use in the production of our steel, and creating our power gives us economic benefits. It allows us to import less, therefore less expenses.

It also reduces the reliance on foreign nations, which in the face of a war or political upset, can be crucial for the security of NZ. If we import steel or coal, we lose control that we otherwise have. It may also lead to importing materials that may not be of as high quality, leading to problems with structural integrity.

Not producing our coal or steel here makes New Zealand seem greener, but shipping the coal over is worse for the environment than mining it here.

## The Industry Supports NZ

Glenbrook Steel Mill employs over 4000 people, 1400 being onsite. The Steel Mill alone produces \$900 million towards the NZ GDP every year and adds \$400 million dollars in value to the Auckland region.

The industry creates jobs and affordable housing for workers. Many of the towns such as Rotowaro, Glen Afton, Pukemiro, Glenbrook and, to an extent, Waiuku wouldn't exist without these industry locations that have workers that need to live somewhere.

## How do I document the industry going forward?

The work of David Cook inspired me, and I have always been looking for a way to do something similar. This has proven difficult and makes me think that **the best time to document this industry was a few decades ago**, when massive shifts were happening. This idea has flaws due to the current movements towards electrification and reducing carbon emissions.

When looking at the history, I tried to find anything that I could photograph, but there is so little evidence left now. All the underground mine entrances are hidden, the opencast mines have been filled in as lakes, everything has been removed, or is overgrown. **I found a challenge photographing anything.**

It's hard to capture the current state of the industry in photographs due to security restrictions and limited access. How can I document the industry throughout its big change to sustainability in the future? We know the industry is going to change, it has to if it wants to survive, but what does that look like?





## HOW I HAVE ALREADY PROGRESSED MY PROJECT FURTHER - Making my own Book

I went down to Wellington recently and spent a few days reading photography books by the likes of Sebastião Salgado. These books featured the confronting images of the gold rush, with people perched on the sides of cliffs, with 40kg on their back, just for the chance of making it big. I also read *Abandoned America, the Age of Consequences*, by Matthew Christopher, where he explores buildings that were 'too big to fail'. He explores the idea that the age of preserving and caring about architecture is behind us and gone for good.

I felt sad when the project was ending and **knew I had to do something to keep it going because I had invested so much time and was so passionate about it. I have decided to create a book, so I can reach out to a new audience about what I have found and can continue my mission of preserving the history.** It will take some time to finish because I want to write enough to go with the photos, and making a book takes time. However, I have already begun the project.

I am making the book through Queensberry, which is company based in Auckland, and is the company that hosts my website, which features client galleries and a print shop, where they print and frame the photos for me.

### Connection to Nature – Art Exhibition

From the 11<sup>th</sup> of October to the 2<sup>nd</sup> of November this year, I had the opportunity to put a sequence of work up in the Franklin Art Gallery, in the exhibition *Connection to Nature*, ran by Nisha van Dijk. The focus of the exhibition was about how we connect to nature, and **my focus was on connection through industry.** I featured 6 photos, shown below. I chose these photos because they all relate to abandonment and nature fighting back against the scars left by human intervention, in their own way.

### University Study

Next year, I will be studying Screen Arts at Massey University in Wellington, specifically doing Factual Production. **I have gained a deeper passion for Photography through this project** and exploring what interests me. I dedicated many hours to research and reading this year. I hope to either continue this project or find a new, even better one next year.





## Furthering my area of study

I have really focused my sights on the Northern Waikato, and its coal mining history. To continue this project, I want to investigate the Western South Island, who have an even bigger coal industry than the Waikato. I read 'Tragedy at Pike River Mine' by Rebecca Macfie and want to visit Pike River mine and other open mines along the coast. I started this year knowing nothing about the coal industry, and I hope to end next year with knowledge on the South Island history.

I would love to learn about the gold industry. I have explored the Karangahake gorge and the Martha gold mine in Waihi. I may also consider investigating gold mining in the rest of the Coromandel, South Island, and overseas where regulations are more lenient and working conditions are harsher than in New Zealand.

I have explored many forests in the North Island, including Whangamata, Onemana, and Waiuku. I found it fascinating to discover the Kauri dams and how they use water pressure to transport logs through the Karangahake Gorge. Forestry would be an industry I would be excited to learn about, because I don't know anything about it currently, but I know it holds controversy like mining coal.

## Creating Something Similar to David Cook's Lake of Coal

My goal is to create something like Lake of Coal. The artistic vision behind it, the documentary, the opportunity, and timing that went into it. The book inspired this project in lots of ways when it was stuck throughout the year, when I ran out of ideas. I would like to make something as personal as Lake of Coal. I would like to make a thorough analysis of a specific topic, looking at every side that goes into it.

Over the next few decades, mining coal will decline causing a situation like what happened in Rotowaro, where people lose their jobs and leave small towns. I would love to jump on that opportunity and document these stories, to create meaningful connections and create memories of what home was to people.

I admire how David got involved with the community, took photos, and was welcomed by the people during their difficult times. He mentioned it in his book that people were thankful he was there, photographing their time, or else they would only have memories in their head to go back to.



Photos from Lake of Coal, documenting the life of the residents of Rotowaro, before the closure



Martha Mine in Waihi



Karangahake Gorge Battery

## Following the Changing Industry

There are huge ongoing changes to the industry, with a shift towards sustainability. Next year I am doing a minor in Journalism at university, hoping to get an insight into that world. It inspired me to pursue this interest by the documentary journalism I have engaged in with this project.

I have found that I have a passion for discovering and researching a story, talking to and meeting new people, and educating and inspiring people. In the future, I want to be a journalist and cover advancements, attending conferences, installations, and working for companies like the Steel Mill.







Logan Hooper Print Making 2023 (yr 12 doing Yr13) Excellence





Tyler Poa Print Making 2023 - Excellence





Allan Smith, Painting, 2022, excellence and scholarship





2021 Nyle Turuwhenua E Top Art, Top in Print Scholarship

Teacher Esther Hansen





Nyle Turuwhenua, Sculpture 2022, Excellence, Top in Scholarship Sculpture

Teacher: Esther Hansen





2022 Nyle Turuwhenua E. OS Design

Teacher: Martin Bennett





2022 Nyle Turuwhenua E. Scholarship Painting

Teacher: Vicky Moore-Allen





2022 Nyle Turuwhenua E. O Scholarship Photography

Teachers: Jess Bluck, Donna Tupaea, Cat Tamihere