

# Postgraduate Programmes

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0800 762 786



**OTAGO**

**POLYTECHNIC**

Te Kura Matatini ki Otago

**DUNEDIN  
SCHOOL  
OF ART**



Dunedin School of Art – educating art students since 1870. Our innovative and expert tuition will foster your pursuit of excellence in visual arts and culture, and encourage you to develop versatility and self-sufficiency as an artist.

## Kia ora, Welcome

Artists are essential to society; they enhance our understanding of the world by creating objects and situations that are new, interesting and challenging.

At the Dunedin School of Art, we believe art education is about creating strong individuals who can make their own way in the world – not only in art, but within many other fields of visual culture. Our programmes are available for full-time and part-time study allowing our students to earn qualifications in their own time and at their own pace.

We extend our greetings to Kāi Tahu, Kati Mamoe, and Waitaha as the mana whenua of this area.

Ka waiwai kā rikatoī ki te porihaka; ka whakanikoniko kā rikatoī o mātou marama o te ao i kā mea, ikā tūāhua hou, whakamere whakapātari hōki.

Kei Te Kura Matatini ki Otago, e whakapono mātou ko te matauraka o te mahi toi ki te auaha kā takata kaha e haere ana ki roto i te ao – kei roto i te mahi toi, kei roto i era atu akoraka ā whatu hoki. Ka wātea a mātou whakahaereka mo te wā kiki, mo te wā haurua ranei, hei whakaaroaro kā akoka ki te mau o rātou tohu kei āna wā kei āna whakamātau.

Ka tukua kā mihi ki te mana whenua o tēnei whenua ko Kāi Tahu, Kati Mamoe Waitaha, Rapuwai hoki.



### CONTACT

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# The Dunedin School of Art

**Since 1870, the Dunedin School of Art has fostered talented artists and resourceful graduates.**

Under the helm of David Con Hutton, followed by Gordon Tovey, the school developed a legacy of academic excellence and artistic individuality. Over the years the school has attracted such students as Colin McCahon, Anne Hamblett, Doris Lusk and Lisa Walker; more recent graduates include Kushana Bush, recipient of the Arts Foundation New Zealand New Generation Award in 2013 and exhibitor in the Asia Pacific Triennial 2019; MFA graduates Pamela Brown and Kerry McKay who established 'theartdept' offering community programmes for children and arts educators; Kristin O'Sullivan Peren whose community and public sculpture works encompass ecological concerns; and Arati Kushwaha, recipient of an Austrian residency.

Students choose the Dunedin School of Art at Otago Polytechnic for its resource competitiveness, quality of teaching and supervision, and its sense of community. Our points of difference are our interest in an integrated theory/studio learning environment and our ability to retain well-equipped workshops in all technical areas with appropriate technical support. Our position within a supportive Polytechnic enables this and allows us a community focus.

Our graduates work in all fields of art, often complementing their own practice with curatorial work, teaching, public art projects, design projects or work in the arts access field. The skills they learn are transferable to a wide variety of employment situations. Our lecturers have national and international profiles and represent a diverse range of approaches and understandings in the fine arts and design. Students also gain valuable interaction with our diverse Artists in Residence programme.



Mark Braunias, artist in residence 2019, studio

# Postgraduate Studies

Postgraduate programmes at the Dunedin School of Art offer candidates a space in which ideas can be manufactured through processes of making and writing undertaken in close conversation. It is a space in which candidates can test themselves against a rigorous community of peers and supervisors and reach out to a wider national and international community towards professional opportunities for their futures.

Postgraduate candidates may evolve unexpected relationships between traditional subjects or create new syntheses from them. As the organisation of postgraduate programmes is shaped by their own proposal and desired end result, qualifications may be completed in one, or across several disciplines. The Dunedin School of Art offers eight areas of studio practice: Ceramics, Electronic Arts, Jewellery and Metalsmithing, Painting, Photography, Print, Sculpture and Textiles. These are supported by Art History and Theory, and Drawing. The Dunedin School of Art offers a low residency option with flexible supervision off-site for postgraduate programmes.

## Supervision and Mentorship:

A research-active studio supervisor and a theory supervisor are appointed for each postgraduate candidate. The Manager of Postgraduate Programmes assists candidates to interface with staff and other students and the arts community within Dunedin and elsewhere. Regular studio critiques, research workshops and more formal presentation of work during seminars provide opportunity for feedback, discussion and debate.

## Studio space and facilities:

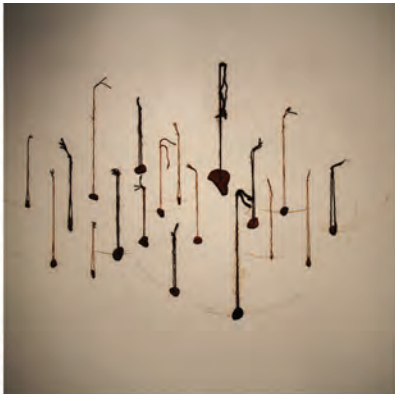
Each candidate is allocated a studio space and has access to project related facilities. The Dunedin School of Art has consistently focused on the development of excellence in the material aspects of art-making and is one of the best-equipped art schools in New Zealand, fully supported by experienced technical staff. Facilities include bronze-casting, a carpentry workshop, clay mixing and glazing workshops, darkroom and digital photography, digital embroidery, electric, gas and wood-fired kilns, etching and screenprinting workshops, a gold and silver-smithing workshop, a life drawing studio, metal and engineering workshops, a painting workshop, plastercasting, plastic vacuum forming, stone cutting, textile dye and print workshops and video and animation studios. Other capabilities include pre-production prototyping, rapid tooling and short-run sampling through a wide range of state-of-the-art equipment, interaction design capabilities, large format to small scale graphic production and design-led project management, all through EPICentre Otago Polytechnic.

## A vibrant artistic and academic community:

The Dunedin School of Art is a community of several hundred people united by an abiding interest in material making and related theoretical research. As artists, designers and scholars we represent differing backgrounds, languages and cultural contexts. Our environment is critical and engaging, supporting a rich dialogue of ideas and art-making. Our school also maintains a website and a number of online communities to support artistic connection and dialogue:

[www.otagopolytechnic.ac.nz/art](http://www.otagopolytechnic.ac.nz/art)





## Exhibition and career opportunities

Dunedin is a city with many exhibition facilities ranging from small informal galleries to large, public spaces such as the Dunedin Public Art Gallery. A number of fine experimental spaces and regional galleries offer choices for candidates who typically exhibit a number of times before their final work is shown.

## Gallery

The Dunedin School of Art Gallery is a professional exhibition space open to the public. Located in an award winning building within the Art School precinct, the Gallery was opened in 2009 and has hosted a continuous programme of events showcasing a wide variety of work from undergraduate and postgraduate programmes, past students, academic staff and community groups.

The Gallery operates as a teaching space for the Dunedin School of Art students, giving them the opportunity to present their work professionally as well as engage with the work of other artists and groups.

## Visiting and adjunct artist

A visiting and adjunct artist programme feeds postgraduate learning and contributes to a community of practice, currency of ideas and contacts for candidates.

## Seminar series

The Dunedin School of Art coordinates an annual seminar series consisting of around sixty lectures and workshops which include presentations from visiting speakers, staff and postgraduate students. This series provides postgraduate students and members of the public with regular opportunities to engage with leading contemporary art research. The programme is gratefully supported by the Fred Staub Foundation.



## Research culture

All postgraduate staff at the Dunedin School of Art are research-active and the School enjoys a reputation for academic excellence. The most recent round of the Performance Based Research Fund (PBRF), through which the New Zealand Government recognises quality research within tertiary institutions, has ranked the Dunedin School of Art highly. This performance is reinforced by reports from external monitors.

Research-active staff members contribute widely to peer-reviewed publications and regularly participate in international festivals, residencies and exhibitions. *Scope (Art and Design)*, published annually by Otago Polytechnic, aims to engage discussion on contemporary research in the visual arts. In 2003, Otago Polytechnic founded the multidisciplinary academic journal *Junctures* with the aim of engaging discussion across boundaries, whether these be disciplinary, geographic, cultural, social or economic. Each issue of this publication is organised around a single thematic focus and proposals are welcome from individuals or groups, including postgraduate students.

## Symposia

The Dunedin School of Art regularly hosts symposia that encourage exploration of the relationships between art and other fields in conjunction with faculties from other institutions. In 2009 the School hosted the Art and Science Symposium and in 2010, Art and Law. Further symposia looked at arts' relationships with Medicine, Food, Money, Book, Design and Future. The 2020 Symposium focuses on Art and Climate Change.

## The Dunedin School of Art and Kāi Tahu

The Dunedin School of Art values its relationship with Kāi Tahu, the principal Māori iwi (tribe) of the southern region of New Zealand, and actively works towards parity of achievement in educational status within Otago of Kāi Tahu and other Māori, as guaranteed by the Treaty of Waitangi.

# Postgraduate Pathways

POSSIBLE PATHWAYS

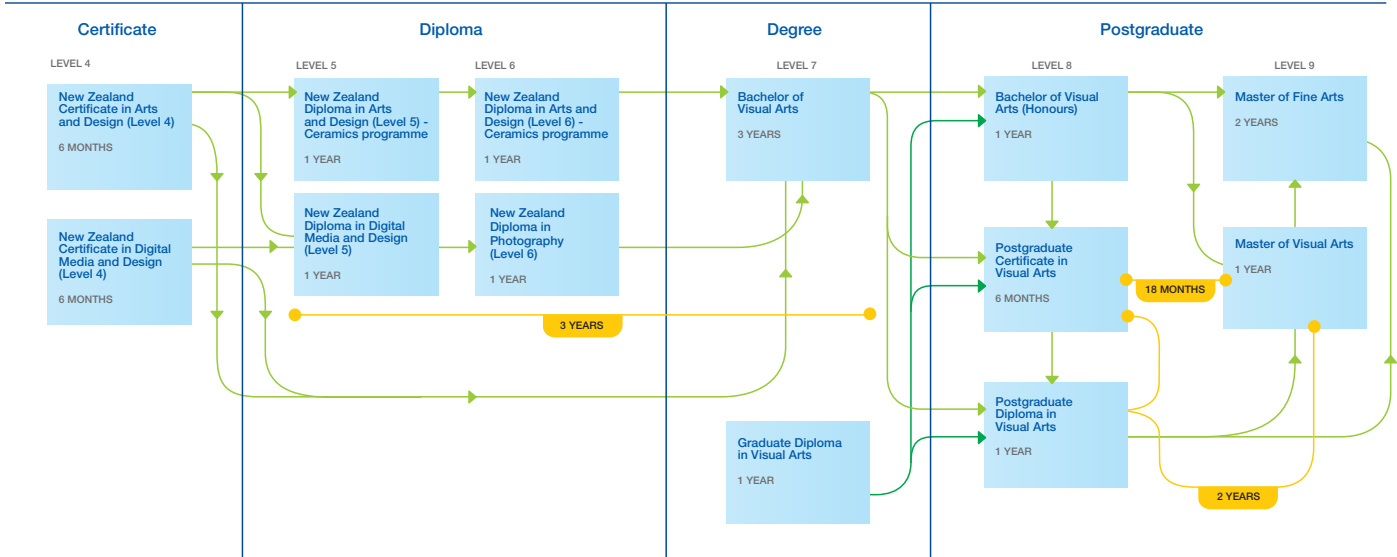


POSSIBLE LINKED PROGRAMME  
You can apply for entry into any of these programmes at one application as linked programme

DURATION

This is the standard fulltime duration.  
You can also study most of our programmes parttime.

\*subject to approval for the degree pathway as this is still to be confirmed.



## DIRECT ENTRY

You can apply for direct entry into any of these programmes if you meet the relevant entry requirements.

## Studio Disciplines/Specialty

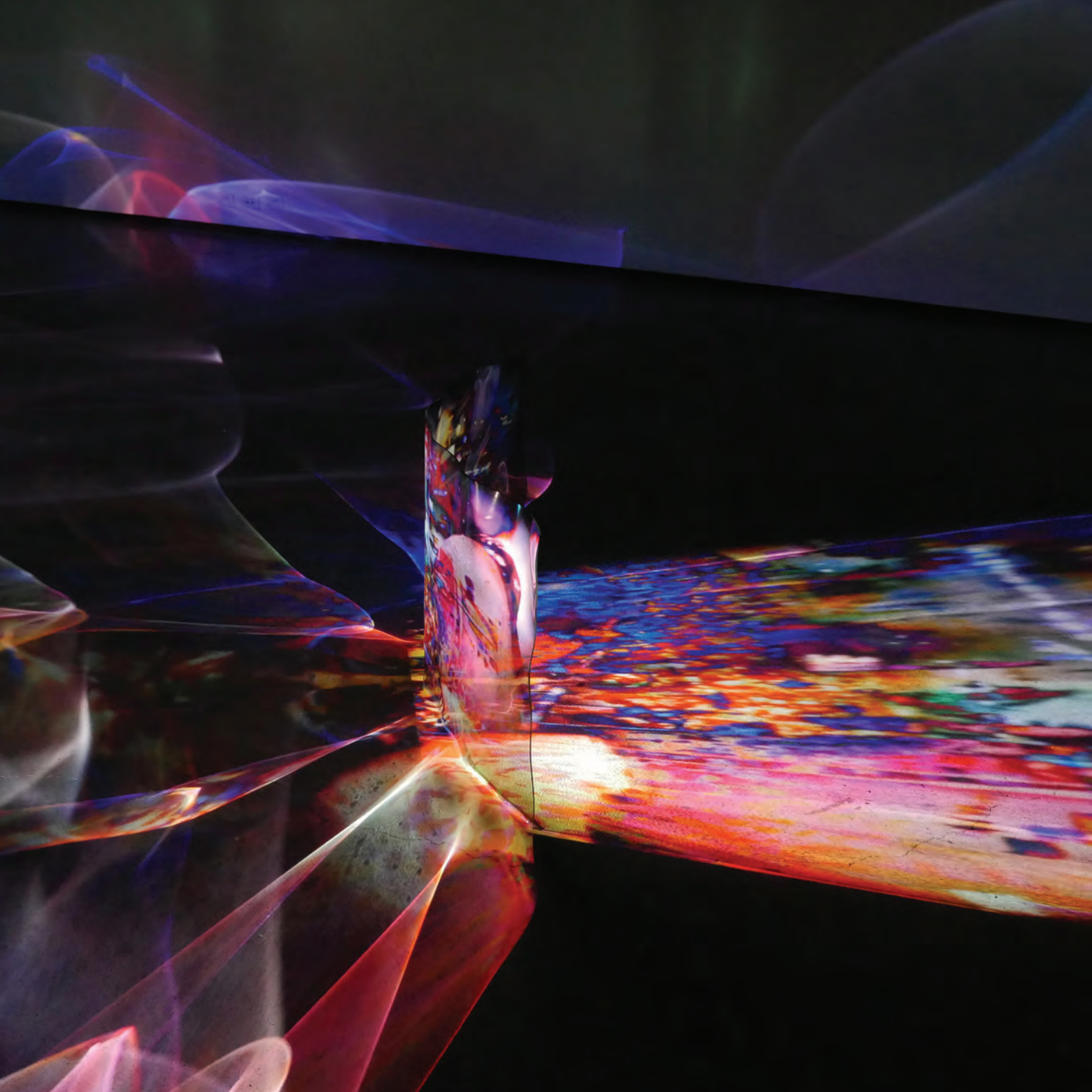
### Fine and Visual Arts

Specialising in: Ceramics, Electronic Arts, Jewellery and Metalsmithing, Painting, Photography, Print, Sculpture, Textiles

### Ceramic Arts

### Photographic Media Arts









## Welcome to the Dunedin School of Art.

Tēnā koutou

I am the Head, Dunedin School of Art. I was Head of School from 2005-2009 and have taught in Art History and Theory since the 1990s. I was born in Ōtepoti/Dunedin and have lived most of my life here though I have also lived in Australia and England, and worked in Pōneke/Wellington and Tamaki Makaurau/Auckland. I have a BFA in painting from Auckland University and have worked on feminist, curatorial and publishing projects.

My research interests lie in my understanding of art as being at the same time a product of societal beliefs and a way to challenge them. My MA was about the way art therapy draws on both word and image, while my recent PhD thesis *Closer Relations: Art, Climate Change, Interdisciplinarity and The Anthropocene* (University of Otago, 2018) looks at the surprisingly long histories of art about climate change.

Postgraduate study at the Dunedin School of Art is based on the DSA's commitment to arts' relevance in all aspects of society. Our supervisors are experienced in studio-specific art practices and histories while

also knowledgeable about arts' place within the wider realms of visual culture. They are deeply engaged in their own artistic and research practices. They exhibit, curate and publish internationally and nationally and bring a professional understanding and their own passion and commitment to extending the knowledge, skills and conceptual reach of their candidates.

Postgraduate study differs from undergraduate study in its basis on the candidate's own areas of interest and the capacity for self-directed work is essential. However, as a group, postgraduates meet weekly during the DSA's semesters for seminars, presentations, and feedback sessions. The more formal programme is complemented by informal reading and feedback sessions. After the completion of study, postgraduates typically find that they gain immense support from the cohort of students they worked with, despite the individual nature of their projects.

Please feel free to contact me with any enquiry you might have.

Ngā manaakitanga

**Bridie Lonie**, Head,  
Dunedin School of Art.

# Fine Arts

## Master of Fine Arts

The Master of Fine Arts at the Dunedin School of Art is an applied research degree benchmarked against national and international standards with a distinct emphasis on making and writing.

From application onwards, candidates are expected to accomplish a high level of studio and theoretical research stemming from project proposals developed personally and in conjunction with supervisors. The particular strength of the MFA programme lies in the integration of theoretical and studio components. Therefore students will not only extend the boundaries of their studio work, but also become enabled to clearly articulate their theoretical and historical position in relation to their international community of practice in a major written dissertation.

Postgraduate candidates may evolve unexpected relationships between traditional subjects or create new syntheses from them. As the organisation of an individual candidate's programme is shaped by their own proposal and desired end result, this qualification may be completed in one, or across several disciplines. From application onwards, candidates work towards four integrated goals: a public exhibition, a related dissertation, documentation of work over the period of the candidacy, and an oral presentation of work in the exhibition.

This programme is distinguished by individual supervision and an attentive focus on each student's project and therefore admission to the MFA is competitive. Applications from eligible candidates will be considered on their own merit. We offer a low residency option for study in this programme for students based outside Dunedin. Please contact the Postgraduate Coordinator for further information.

Exhibition opening: Hayley Walmsley, *Suzie No Friends*, 2019



# Shaping theory

## Postgraduate supervisor

Ed Hanfling lectures in Art History and Theory, and supervises postgraduate students' essays and dissertations.

Ed's background in art history and theory spans the last twenty years. This includes completing his doctorate as well as writing books and articles on a range of New Zealand artists. All of this experience is valuable in supervising students for the written component of their postgraduate programme.

"But for me, the best way to help a student develop an essay or dissertation that supports their practical art project is to gain a clear understanding of their art. It is largely a matter of looking and talking: I like to meet students regularly in their studio, where I can see their work as it unfolds, talk to them about the ideas and methods behind it, and respond with suggestions for further research or discussion."

Ed considers it a privileged position to see such a range of exciting work from across the studio disciplines, witnessing the discoveries and surprises that happen along the way. Each project also challenges him as much as the student. Ed can bring to the table writing strategies and structures that he knows to be effective, and recommend lines of inquiry on the basis of his existing knowledge. "There is no fixed template for an essay or dissertation and every project is happily different."

Once the writing is underway, there are draft texts to be read and that's where Ed feels he really earns his keep! All the looking and discussion from the studio visits is brought to bear on shaping a text such that it complements the practical project.

Ed Hanfling







# Oceanic legacy

## Postgraduate supervisor

Graham Fletcher supervises postgraduate students in studio practice. He is also studio coordinator for Painting as well as Pacific Advisor for Dunedin School of Art.

Graham has been a practising artist since 1997 and his work to date as a New Zealand born Samoan has explored complex cultural issues within a post-colonial context. More recently, he has explored the critical legacy of the widespread European tradition of housing collections of Oceanic or African tribal art in domestic settings.

Of particular relevance, as an artist of mixed Samoan and European heritage, was the question of how this legacy might be appropriated and subverted within a contemporary Pacific and New Zealand context. These ideas formed the basis for further research and in February 2010 he completed his Doctorate of Fine Arts at The University of Auckland.

The numerous shows he has participated in both here and abroad include: "Tūrangawaewae: Art and New Zealand" (Te Papa Tongarewa, Wellington, 2018), "The Third Space: Ambiguity in the Art of Graham Fletcher" (survey exhibition, Gus Fisher Gallery, Auckland, 2018), "Time of Others" (Museum of Contemporary Art, Tokyo, The National Museum of Art, Osaka, Singapore Art Museum and Queensland Art Gallery/Gallery of Modern Art, Brisbane, 2015-2016) and the Seventh Asia Pacific Triennial of Contemporary Art (Queensland Art Gallery/Gallery of Modern Art, Brisbane, 2012).

Image: Graham Fletcher, *Untitled (Red Figure 1)*, oil on canvas, 1500 x 1250mm, 2016

# Alchemy of light

## Postgraduate supervisor

As Studio Coordinator for Photography and Electronic Arts, Rachel Allan says that “Photography is her Mistress.” She welds hefty 80-year-old press cameras and hides from mountain lions at old deserted zoos.

Holding a Master of Fine Arts with distinction from Dunedin School of Art, Otago Polytechnic, Rachel both supervises postgraduate students and lectures in the undergraduate programme.

She describes herself as a darkroom alchemist and appographer, collector and purveyor of snippets of light. Her approach to supervising postgraduate studio work is a practice-led conversation and she is experienced working with students for whom English is a second language.

Rachel's own research engages with different modes of image production and their associated values. Her photographs raise questions around the potential and expectations of image production in the 21<sup>st</sup> century by exploring the collision between the real and the simulated, the fetishisation of processes, animals and objects. Rachel exhibits her work both internationally and nationally, including a group exhibition at the Duendin Public Art Gallery.

She deploys methods that force code into chemistry, uses Apps that mimic technically obsolete photography and augments traditional chemical photography. Rachel's wide-ranging practice is embedded within a contemporary dialogue that examines the ritualistic act of photography in itself and extends from traditional, darkroom-based processes through to digital and alternative liquid photography.

Rachel H Allan, *coke & popcorn*, digital inkjet print (detail)





# Forging identity

## Postgraduate supervisor

Johanna Zellmer completed a formal apprenticeship as a goldsmith in Germany and holds a Master's degree from the Canberra School of Art, Australian National University. Johanna is a Principal Lecturer and Studio Coordinator for Jewellery and Metalsmithing.

Johanna explores contemporary discourses of capitalism and identity by using currency as a key medium. The publication of a book alongside her touring exhibition 'forged' enabled her to comprehensively capture interlinking concepts of nation states, migration, data collection, access and social encounter as being essential to her practice. She considers contemporary jewellery to be able to function as an analytical tool or instrument of identity politics. Her most recent research considers the advance of human genome counting towards DNA sequencing entire populations. Accordingly, Johanna explores the potential of jewellery to be used as a medium of socio-political knowledge.

As a postgraduate supervisor, Johanna helps students to grow their own making, writing and exhibition practice in the field of contemporary craft. She has been supervising Jewellery and Ceramics projects in the past, with candidates' research intersecting a wide range of disciplines, including architecture, medicine and theology.

Johanna's work has been presented in New Zealand's TVNZ1 series Neighbourhood and been selected for the Parkin Drawing Prize. She exhibits internationally and her research projects are frequently discussed by Munich-based, Indian philosopher Dr Pravu Mazumdar.



# Dual professional

## Postgraduate supervisor and prior student

Michael Greaves is a Senior Lecturer in the Painting studio and holds an MFA (distinction) in Painting from the Dunedin School of Art, Otago Polytechnic, and a BA in Art History and Theory with Postgraduate teaching entry from University of Otago. Having completed his MFA, Michael is now supervising postgraduate students in painting studio practice.

Michael, like all postgraduate supervisors, is an active arts practitioner and researcher at the Otago Polytechnic. He has exhibited nationally and internationally, with work held in the James Wallace Arts Trust Collection.

“For me painting, and the research that I am doing around painting, are deeply entangled with the ways in which painters have tried to present particularities or the world that we inhabit, both physical and metaphysical, or in fragments of a supposed whole when it comes to an image system.”

“These motifs, or passages of paint, marks and colours, highlight my interest in understanding the location of things, and their difference, allowing for a variety of unimagined, or proposed entanglements with the image and with the act of painting. I have a personal interest in how objects present themselves as useful in the physical world, and then how they change when their use is irrelevant or somehow broken. My painting practice oscillates between ideas of the thing and the object.”

Supervisors guide students through planning and advancing their research, and provide support as students work through issues that arise in their research.



Michael Greaves, from the series: *Excessive Memory*, 2017 (detail)



# Distance learning

## Postgraduate study

“Being a distance learner at Dunedin School of Art, Otago Polytechnic was a very affirming experience – I know I can be self-directed and motivated.”

Fiona Van Oyen has thoroughly enjoyed her student journey as a distance learner at Dunedin School of Art, Otago Polytechnic. “The inclusiveness and flexibility in and around my learning have been great,” she says. “I’ve also loved feeling part of a creative community again.”

After wanting to study away from Christchurch, Fiona enrolled in a Master of Fine Arts at the Dunedin School of Art after a significant time lapse between completing her Fine Arts degree at Canterbury back in the early 1980s. “I was also attracted to Dunedin School of Art, Otago Polytechnic because it has such a vibrant and inclusive energy.”

Even though Fiona has spent eighty percent of her time off-campus, she has established relationships with other students and was able to access weekly seminars online. Flexibility has been vital while working toward her Masters and continuing to teach art part-time at Cashmere High School in Christchurch.

Fiona’s art future has already gained a welcome boost. She was awarded the inaugural Zonta Ashburton Female Art Award – a Canterbury focused award which seeks to raise the status of female visual artists working in the wider Canterbury area. The award acknowledges excellence in emerging and mid-career female artists. Subsequently, Fiona held a solo exhibition at the Ashburton Art Gallery in 2018.

Fiona Van Oyen, *Landskin*, 2016

# Alumni collaboration

## New perspectives on landscape

Providing a fresh approach about the place we inhabit, “New Perspectives on Landscape” is a group exhibition by five recent MFA graduates from Dunedin School of Art, Otago Polytechnic: Robyn Bardas, Miranda Joseph, and Hannah Joynt, Sue Pearce and Fiona Van Oyen.

This collaborative exhibition reveals shared concerns about environment and place and the role of the artist in ‘re-imagining’ our connection to landscape in a world where the ‘natural’ environment is increasingly remote. What makes them coherent as a group is a desire to re-examine, through their work, individual modes of looking and seeing place, using a partnership of different means (print, photography, drawing, painting and combinations of these). Capturing landscapes and the natural world has a long tradition of inspiring artists throughout art history, and the five artists in this exhibition continue to be drawn to this subject.

Miranda Joseph of the collaboration, says “All the artists in this exhibition are answering the same question: ‘when the landscape compels a response, how can we acknowledge the history of painting and art theory to provide critical integrity and validity to our response!’”

This touring exhibition was curated by Clive Humphreys from the Dunedin School of Art, and toured regional galleries in the South Island of New Zealand from November 2017 to September 2018.







# Public spirit

## Postgraduate study

Aroha Novak graduated from the Dunedin School of Art, Otago Polytechnic with a Master of Fine Arts (distinction) in 2013 following her Bachelor of Fine Arts in 2007.

Living and working in Dunedin, Aroha interrogates issues of escapism as well as the social, political and economic inequality prevalent in contemporary society. Her work encompasses sculpture, installation art, painting, sound, drawing and video.

Aroha is associated with STICKUM, an Art Collective who work together on local projects in both public, community projects and private commissions. Both The Wilkie Road Art Project and Bathgate Park Project inspired youth to engage in their local surroundings during New Zealand's annual 'Youth Week'. Reaching for the Stars, a Caversham mural completed in 2014, involved intense community consultation gaining favourable support from the locals and a sense of pride in the final outcome. Aroha has exhibited in Invercargill, with local school children participating in workshops that encouraged children to think about their environment. These projects demonstrate Aroha's tenacious spirit and confidence to tackle the challenges of public works and collaboration alongside her dynamic independent practice.

A fountain work, *Cascade*, featured in a group show "Four: New Art from Dunedin" at the Dunedin Public Art Gallery alongside two other postgraduate alumni from the Dunedin School of Art. *The right to be unequal*, 2019, was included in a group show at Gus Fisher Gallery, Auckland that looked at themes of labour, consumerism and technology.

# Visual Arts

## Master of Visual Arts

The Master of Visual Arts provides a coursework alternative to the research Master of Fine Arts and is a more studio focused study. By the end of this programme, students will be able to produce a proposal-based body of critically engaged studio work and present this work in a public space. Students will write an extended essay as a conceptual research paper contextualising the above body of work and deliver an oral seminar.

This programme aims to provide students with the opportunity to demonstrate mastery of the professional, conceptual and technical skills relevant to their chosen field in the production of an independently developed and original exhibition and written text. Better understanding and higher level learning, including research skills in studio and theory characterised by integration between the material and the conceptual, will provide them with opportunities towards higher level employment in the arts sector.

## Bachelor of Visual Arts (Honours)

This programme aims, through guidance, to enable students who have already reached excellence in their undergraduate degree with the opportunity to extend their ability to work within the visual arts in a way that demonstrates a systematic engagement with contemporary thinking in their chosen field. The Bachelor of Visual Arts (Honours) provides a one year full-time postgraduate focus to supplement undergraduate studies, leading to an exhibition and related written text that demonstrates intellectual rigour and professional expertise. It presents a more research focused stage for those higher achieving students, who intend to pursue further postgraduate studies.

## Postgraduate Diploma in Visual Arts

This one year full-time programme provides graduates with opportunities to further develop their undergraduate skills, knowledge and experience of the history and contemporary conventions of their field within appropriate learning contexts at a postgraduate level. It presents students with the guided opportunity to create a structured, systematic and professional exhibited body of work supported by written texts which demonstrate intellectual rigour and contemporary relevance.

Students will write a set essay on an aspect of research methodology related to the above body of work and a further essay based on their participatory learning within a seminar series on contemporary practices. The Master of Visual Arts would provide a logical extension to this programme and is ideal for those that would like to have a slightly longer timeframe for Master's completion.

## Postgraduate Certificate in Visual Arts

This one semester full-time programme is aimed towards applicants seeking an initial engagement in study and research at postgraduate level. Students produce a body of critically engaged studio work and write a set essay on an aspect of research methodology related to the above body of work.

This programme aims to provide students with the opportunity to develop, in a guided programme, the ability to create a systematic proposal supported by studio evidence that forecasts the form and content of a further exhibition. Successful completion of the Postgraduate Certificate in Visual Arts will give students direct and guaranteed entry into the Master of Visual Arts.





# Cultural view

## Postgraduate study

Born in Maharashtra, India, Arati Kushwaha completed a Postgraduate Certificate in Visual Art at the Dunedin School of Art, Otago Polytechnic in 2015, then returned to do a Master of Visual Arts, majoring in sculpture.

“Michele Beevors was my studio supervisor and Alex Kennedy my writing supervisor. Both have offered me much inspiration,” Arati says.

“Gender, identity, sexuality, femininity, self-induced abortion and destruction have been persistent themes throughout my life. Contemplating this idea, I execute my work through found objects, soft construction, installations, semantic waxwork and video work. My Master’s project, *Slow Decay* (2017-2018), aims to contribute and challenge traditional cultural views (relating to ideas, social behaviour, politics) of the ‘girl-child’ in an Indian social context, as well as provoke feminist discussions.”

“I attempt to articulate the conservative treatment and attitude towards the ‘girl-child’ in society, in the form of gender inequity and the struggle for girls to find acceptance and a place in a hierarchical society often structured not by affection, but by social norms, parental ignorance and traditional values. Collectively, in all human societies, women’s sexuality has often been portrayed as something scary, weird, threatening and terrifyingly abject, more monster than human.”

Arati will embark on the KulturKonTakt Residency offered by the Austrian Federal Chancellery in cooperation with KulturKontakt Austria. The residency includes a studio and enables the recipient to become familiar with the Austrian art scene and make contact with Austrian artists.

Arati Kushwaha, from the installation *Slow Decay*, 2018



# Passionate learning

## Postgraduate study

“There is no such thing as talent. A ‘talented’ person is always someone who has invested time and energy into something.”

Completing her Bachelor of Visual Arts Honours degree through the Dunedin School of Art, Otago Polytechnic, Elaine is loving the freedom that comes from managing her own project for a whole year. “This year has really allowed me to grow and develop as a creator”.

Elaine chose to study Visual Arts after winning the Otago Art Teacher’s Association annual secondary school art exhibition Celebrate Scholarship in conjunction with Dunedin School of Art, Otago Polytechnic. Before winning the scholarship, she had planned to complete a Bachelor of Science degree at University, but the scholarship meant she could consider painting as a serious option. Elaine recommends anyone considering the degree, to base their works on what truly excites and engages them.

“Experiment and play with different media and subject matter while you can, but if you find something that works for you, like watercolour does for me, then take the time to get really good at your chosen form. I have never regretted any time that I’ve taken to practise or learn new techniques.”

Elaine’s latest project involves life-sized animal paintings in watercolour and various other mixed media paints. She has amassed a collection of stories about how humans have interacted with the natural world throughout history, and each painting is based around one of these stories.





# A Case Study in Climate Change

## Postgraduate study

“Every day here is different, experimental and rewarding, exposing me to creatives who challenge my perceptions and potential.”

Debbie Fleming is currently studying her Master of Visual Arts at Dunedin School of Art, Otago Polytechnic following graduation from her Postgraduate Certificate in Visual Arts 2018 with distinction. Debbie decided to study with the Dunedin School of Art as it offers her the best opportunity to fully immerse herself into the culture of academic excellence and explorative making.

Debbie's relationship with art, especially clay, has been lifelong and committed. Through the self-directed postgraduate programme, Debbie's days are structured around research and development. “I have regular meetings with two supervisors who support me with my writing, critiquing my work and assisting me to achieve my goals”. Much of Debbie's research for her Masters involves a considerable amount of intuition and exploration; reading peer reviewed essays and journals on the concepts discussed in her work, sketching, and practical application of ideas and concepts, testing clays, glazes, and narratives.

This year, Debbie's project titled “A brief case of Anthropocene: Climate Change and Cultural Identity” discusses the human condition associated with climate change. The project's purpose is to find solace within nostalgia and art, seeking understanding, empathy and direction in a world turned upside down and so damaged by human conduct that humanity is itself under threat.

Deb Fleming

# Club Tumeke

## Postgraduate study

Hannah Cockfield, born in Christchurch and raised on the West Coast, was the recipient of the Wallace Warburton Graduate Exhibition Scholarship 2017 after completing her Bachelor of Visual Arts Honours degree.

The scholarship was created to promote graduates who are embarking on a career as a professional artist and, consequentially, need an introduction to New Zealand's largest and most influential art market in Auckland. An exhibition at the Pah Homestead brings with it an opportunity to meet dealer gallery professionals and potentially being represented by a commercial gallery.

In Hannah's words "The exhibition, *Club Tumeke*, was a great success and I was humbled to be headlining a wonderful opening event, which was an incredible experience to establish connections with the Auckland art community. There was plenty of aroha, support, and appreciation from the people I met and worked with, and they have helped me feel confident and focused in continuing to pursue the dream."

Hannah's cultural identity exists between two worlds of Māoritanga and Westernization, of tradition and modernity, and of custom and innovation. Her landscapes tell a story of whānau and the connecton of being a part of a community. Realising potential relationships through shared experiences and working together provides people with a sense of belonging.

"More than the definitive recital of ancestry, whakapapa centres people within a wider context and a shared opportunity to create links with common ancestors, spaces, places, and people," Hannah explains.







# Opportunity Abroad

Ted Whitaker graduated with a Bachelor of Fine Arts in 2010 and worked as a technician before deciding to study for his Master of Fine Arts at Dunedin School of Art, Otago Polytechnic.

“With nightly participation in multiple gallery events and sampling of prestigious Czech beer, studying in Prague, Czech Republic offered an accessible place to realign my New Zealand art practice. The study exchange at the Academy of Arts, Architecture and Design was amazing due to its location in the centre of Prague, overlooking the Castle, Concert Hall and the river. Entering the school directly off the streets you can feel the architectural history, being confronted by grand stonework and high ceilings. All the studios are intertwined and there are plenty of opportunities to cross over with Architecture and Design students. I was studying within the Super Media studio. The supervisors were encouraging, supportive and multilingual to cater for me, who at times was the only non-Czech speaker in the room. We engaged in gallery visits as a studio, partaking in lively, post-gallery discussions.”

## What is a Student Exchange Programme?

A student exchange programme offers the opportunity for a Dunedin School of Art student to study for either one semester or up to one year at a university overseas. As an exchange student, you will pay your regular Otago Polytechnic tuition fees, receive your student loan and/or allowance, and with some planning, be able to credit your overseas programme of study back to your Otago Polytechnic degree.

Partnering universities that offer spaces to study your postgraduate degree include the University of Applied Arts Vienna and University of Johannesburg, South Africa. See International Partnerships on the Otago Polytechnic website for details.

Photo: Ted Whitaker

# Where Art and Science Meet

## Art and Science Projects

The Art and Science series proudly presented their seventh exhibition with the theme Art and Water: Mountains to the Sea, an exciting collaboration between the Dunedin School of Art's alumni artists, current staff and students, the University of Otago Division of Sciences Department (Biochemistry, Microbiology, Computer Science, Geology, Anatomy, Marine Science, Zoology and Science Communication) and the Otago Museum.

From this partnership for the Art and Water project, artworks have been created as an artistic response to the scientific research that has been presented. Artists interpret the scientific research on a variety of topics including: the forms of water, ice-formation, water-related protein structures, impacts of land-use on water quality, water-born environmental DNA, and conflicts in communities around water scarcity.

Alongside the exhibition, students, graduates and staff from the Dunedin School of Art, as well as other artists associated with the Dunedin School of Art, were invited to volunteer and work with PhD and post-doctoral members of the University of Otago in projects at the Sinclair Wetlands and the Touchstone Citizen Project.

The exhibition took place at the H. D. Skinner Annex at the Otago Museum from 9th September to 21st September, 2019.

We look forward to ongoing and future collaborations for Art and Science projects.

Siau-Jiun Lim (foreground), Michelle Wilkinson (background)









# Living in Dunedin

As one of the country's premier centres of learning, Dunedin is home to a large student population and a distinctive, creative culture.

Dunedin is the largest city in the lower part of New Zealand's South Island. It is characterised by beautiful scenery and wildlife, heritage buildings and a vibrant, lively café culture. Students give Dunedin a special charm and over the last 100 years, students from around New Zealand and the globe have left their mark on the city's distinctive culture. Dunedin boasts innovation in the fields of education and research, art, design, health, fashion, music, and technology. Many of New Zealand's most notable poets, writers, artists, musicians and sportspeople have come from Dunedin.

Otago Polytechnic's campus is in the heart of Dunedin's student district with close links to transport, accommodation and the centre of town. Most students live in the area and most of the resources required for study (including libraries and museums), technical facilities and support services are also located nearby. Health services, gym facilities, student entertainment and freely accessible parks, gardens, beaches, lakes and mountains are all within easy reach.

Many international students have already discovered that New Zealand is the perfect place to study and live. The affordable lifestyle, relaxed and safe atmosphere, comfortable climate and a reputation for high quality education make New Zealand a sought-after study destination.

# Being an artist in Dunedin

Dunedin's rich artistic, musical and architectural past has laid a strong foundation for today's creative population.

The city is home to a small but tightly-knit community of creative people who support each other's exhibitions, performances and events. The Dunedin School of Art acts as a hub for emerging artists and is a place where life-long friendships begin and collaborations emerge.

Dunedin is home to a number of iconic cultural institutions, including the Dunedin Public Art Gallery situated in the heart of the city. It has long offered world class contemporary and historical art exhibitions, and its public programmes are regularly attended by Dunedin's artistic community.

Gallery spaces such as the Blue Oyster Art Project Space and Laurel Project Space give emerging artists the opportunity to produce and exhibit work – here you can submit proposals for exhibitions that extend boundaries and are experimental in nature. Students and graduates of the Dunedin School of Art feature consistently on these exhibition calendars.

Dunedin boasts a large number of dealer galleries which also offer high quality exhibitions of local and national artists, and spaces such as the Dowling Street Studios frequently open their doors to the public, while the University of Otago's Hocken Library hosts an extensive pictorial collection and gallery only metres from the Dunedin School of Art.

Complementing Dunedin's visual arts are other cultural landmarks including the Allen Hall and Fortune Theatres, the biennial Otago Arts Festival and annual Fringe Festival and Dunedin's iconic music and sound scene which reverberates throughout the city's many music venues.



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