



Dunedin School of Art  
FOUNDATION



Our Foundation is one of the ways to support the Dunedin School of Art to excel for another 140 years.

In a rapidly changing world where creativity is increasingly seen as vital to innovation and quality of life, the Dunedin School of Art at Otago Polytechnic has a major role to play in shaping communities and transforming lives.

Dunedin has been synonymous with the history of art in New Zealand. The birthplace of New Zealand's first art gallery, Dunedin is also home to New Zealand's first art school – the Dunedin School of Art founded by David Con Hutton in 1870.

We are proud of our graduates who include Toss Woollaston, Colin McCahon, Doris Lusk, and more recently Michel Tuffery, Rachael Rakana, Simon Kaan, and Kurt Adams, amongst others.

Today the Dunedin School of Art continues to flourish, but we could be achieving much more. Our Foundation is one of the ways to ensure that the School will excel for the next 140 years and beyond.

Ceramics lecturer Madeleine Child trained at the Camberwell School of Art and completed her masters through the Royal College of Art in London. In 2009 she co-won the National Portage Ceramics Prize with Dunedin School of Art graduate and colleague Jim Cooper and has recently exhibited *Sweet As*, a wall of candied coloured ceramic popcorn at the Dunedin Public Art Gallery as a critical comment on food colouring for children's consumption.

Image: Madeleine Child, *Sweet As* (installation view at Dunedin Public Art Gallery) ceramics, 2009. Courtesy of the Dunedin Public Art Gallery.



SITE is the annual exhibition of final year students and an ideal opportunity for the public to view the work made in the School. Rohana Weaver graduated in 2009 and her exhibition *The Hunting Party* merited a solo show at the Centre of Contemporary Arts in Christchurch in 2010. Her works reference seventeenth-century Dutch portraits and blend a sense of the carnival with contemporary animal ethics. In 2010 she also helped create art works for the 'Festival of Fire' in Sicily, Italy.

Image: Rohana Weaver, *The Hunting Party* (detail), mixed media, Bachelor of Fine Arts graduate, 2009.

The Dunedin School of Art is proactively seeking to ensure realisation of its full potential as a vibrant hub for students and its communities by establishing a Foundation.

Financial support will enhance development for our students, staff and community. It will allow our School to look to the future with confidence that we are functioning at the highest level.

We aim to use interest earned from the Endowment Fund component of our Foundation to, for example, enhance the exhibition schedule of our Dunedin School of Art Gallery and our artists-in-residency, seminar and workshop programmes which also benefit our wider community. We wish to further enrich our learning environment by working ever more closely with members of our community, stakeholders and partners towards exciting new initiatives.

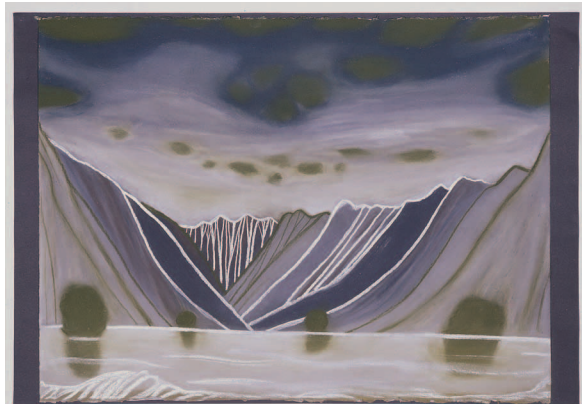


By supporting the Foundation friends of the School will be supporting a legacy of national and international excellence.

The Dunedin School of Art is recognised as an academic, creative and community hub. We make a significant contribution to the cultural, social and economic life of Dunedin and New Zealand. Our graduates are working as artists, teachers, curators, and advisors in New Zealand and abroad. Our staff members are nationally and internationally recognised as leaders in their fields of arts-based research and practice.

As the oldest art school in New Zealand, the Dunedin School of Art has a unique history and character. When David Con Hutton founded the school in 1870 it became the country's first centre for academic excellence in the visual arts and has produced significant artists and art teachers ever since.

The School has continually adapted its curriculum to the needs of art teaching. This flexibility involved changes from academicist to modernist principles and towards a growing awareness amongst faculty and students of the role of Māori art in a bicultural context. Today, the School is fully immersed in contemporary visual arts practices. It offers diploma, degree and postgraduate degree qualifications in a mix of ten specialist disciplines: Art History & Theory, Ceramics, Drawing, Electronic Arts, Jewellery & Metalsmithing, Painting, Photography, Printmaking, Sculpture and Textiles. The School is one of the few remaining centres fully engaged in hands-on experiential arts practice and the retention of specialised disciplines.



In the early twentieth century, under the tutelage of Robert N Field, the Dunedin School of Art introduced Modernism to New Zealand. Toss Woollaston studied at the school in the early 30s. He wrote: "Dunedin, in 1932, was the most artistically enlightened place in New Zealand" (*Sage Tea: An Autobiography*, 1980: 231). When Gordon Tovey was appointed as Head of School in 1937, many soon-to-be famous students enrolled: Colin McCahon, Anne Hamblett, Doris Lusk and others.

Tovey insisted on the individuality of art-making; he promoted the integration of art with drama, music and movement; and he developed a close relationship with Māori. Dunedin School of Art Emeritus Principal Lecturer and artist Marilynn Webb trained under the Arts Advisory Scheme developed by Tovey, and worked as an arts adviser on the Northern Māori Project. This experience informed her career and influenced her teaching. In 1974, she was awarded the Frances Hodgkins Fellowship at Otago University. In the 2000 Honours List she was made an Officer of the New Zealand Order of Merit for her contribution to printmaking and art education in New Zealand. Marilynn was awarded an honorary doctorate in Education by the University of Otago in 2010.

(top to bottom): Hocken Collections, Uare Taaka o Hakena, University of Otago, SO5-135; Doris Lusk, *Portrait of Colin McCahon*, 1939, oil on plywood, Hocken Collections, Uare Taaka o Hakena, University of Otago, accession 73/100; Marilynn Webb, *Going through Fiordland & Doubtful Sound*, 2002, softchalk pastel on moulin de gue 100% rag paper, 56 x 76cm. Image courtesy of the artist.

Today, the Dunedin School of Art continues to support new generations of outstanding artists. As with Kurt Adams (Master of Fine Arts, 2005), they use current techniques and technologies to visualise ideas and to comment on aspects of our society. In *White Drawing* we see the consequences of manipulating environments, visualised through animation of hand-drawn textures and 3D modelling. Kurt was selected to screen his work at the 2010 SIGGRAPH Computer Animation Festival in Los Angeles – one of the most respected events of its kind in the world.

Our graduates often adapt traditional methods of art-making to contemporary ideas. Kushana Bush (Bachelor of Fine Arts, 2004) works in the delicate mediums of gouache, pencil and watercolours as seen in *Major Warble*. In 2009 she won the Art and Australia Contemporary Art Award and in the same year she was the inaugural recipient of the Asia/NZ/Arts Centre of Christchurch Residency Exchange, based at Changdong Art Studio in Seoul, Korea. She regularly exhibits at the Brett McDowell Gallery and has been selected for group shows in The New Dowse and City Gallery, Wellington. Kushana is the Frances Hodgkins Fellow for 2011.

The Dunedin School of Art has developed a close relationship with Kai Tahu and its artists, including graduate Rachael Rakena. Rachael's digital media work draws inspiration from close family ties, the intricacies of personal relationships within a Kai Tahu, Nga Puhī and Pākehā ancestry and their interrelated histories and narratives. In her work *One Man is an Island* (2009), a solitary and self-contained figure eats at the table of Tangaroa (the god of the sea) in a dark world which is at once sensuous and forbidding. Rachael's highly acclaimed digital collaborations have featured in prestigious international art events including the Busan Biennale 2008, the Venice Biennale 2007 and the Sydney Biennale 2006. She holds a Master of Fine Arts (Distinction) from the Dunedin School of Art and is a Māori Visual Arts Lecturer in the Māori Visual Arts Programme in Te Pūtahi-ā-Toi (School of Māori Studies) at Massey University.

(top to bottom) Kurt Adams, *White Drawing*, 2009, 1920x1080p, 30fps, 05:33; Kushana Bush, *Major Warble*, 2010, gouache and pencil on paper, 76 x 56cm; Rachael Rakena, *One Man is an Island* (still), DVD, 6:40, 2009.



The Dunedin School of Art will be honoured if you were to become a friend of our Foundation.

All financial contributions will be gratefully acknowledged and friends will benefit from the constantly productive Dunedin School of Art exhibitions, events, seminars, conferences and workshops. In the spirit of reciprocity, they will receive invitations to a programme of activities as well as negotiated use of our art collection and access to facilities, including the award-winning Dunedin School of Art Gallery and our lecture rooms. Staff expertise for value-added company or private events will also be available to patrons.

## FOUNDATION ADVISORY BOARD

The Dunedin School of Art Foundation is supported by a knowledgeable and experienced Advisory Board whose members recognise the value of art and education in our city and beyond.

Their support includes recommendations concerning strategy and a diversified investment portfolio. The Foundation is administered by Perpetual Trust which invests funds in consultation with the Advisory Board, prepares annual accounts and applied for charitable status with the Charities Commission and for donee status with the IRD to ensure donations qualify for tax credit.

**Rosemary Bradshaw** holds a BA (Anthropology) from Victoria University and a BFA (Painting) from the Dunedin School of Art at Otago Polytechnic. She is a practicing artist, art collector, past president and council member of the Dunedin Public Art Gallery Society and member of the Zonta Fashion Show Committee. She has a longstanding active involvement in supporting and promoting the visual arts in Dunedin and Central Otago.

**Lyn Bunton** comes from a teaching background having spent 20 years teaching in the Intermediate system in Dunedin. She has worked in a voluntary capacity in a range of fundraising initiatives including The Annual Cancer Society Ball, the Hospice and a recipe book for St Hilda's Collegiate School. She is a Life member of the St Hilda's Collegiate School Society and was part of the Sophie Elliott Book Launch Committee. Lyn has always maintained a keen interest in supporting the arts in the region including The Otago Festival of the Arts and is a keen art collector.

**Dave Cull** is the Mayor of Dunedin. He holds a BA and PG Diploma (Political Studies) from the University of Otago. He has worked as a broadcaster for over 25 years, presenting and hosting lifestyle and home improvement shows including *Home Front*. Also a writer, Cull's recent publications include *Big Weather South* and *Icebergs – The Antarctic Comes to Town*. Dave is an active member of many committees including the Sustainability Panel and Rates Funding Working Party, and Chair of the Harbour Cone, Economic Re-use Heritage Buildings, and Digital Strategy Steering Groups.

**Suzanne Ellison** comes from a teaching background and have spent 15 years working for her iwi organisation specialising in the areas of communication and community development with 5 years in a senior management role. For the past 6 years she has operated as an independent contractor specialising in arts, heritage and community development. She represented Ngai Tahu on the Board of the Christchurch Arts Festival for a number of years and is currently on the Board of the Festival of Colour at Wanaka.

**Tony Eyre** is a Chartered Accountant in public practice. He has provided professional services to a large number of artists over the years and has regularly given presentations to the creative sector on business and tax obligations. He has served on the boards of a number of community arts organisations and has been on the Permanent External Advisory Committee (PEAC) of the Dunedin School of Art at Otago Polytechnic since 2004.

**Lyn Farry** trained as a primary school teacher and has a lifetime interest in education. Currently she is a Director of family businesses involved in property, fine art and accommodation. She is an active member of Zonta International and has been at the forefront of organising many very successful fundraising ventures for charity. In partnership with her husband Malcolm, she has raised and educated a family of 8 children, all graduates of the University of Otago in Dunedin.

**Clive Humphreys** is a Principal Lecturer and Section Manager (Paint, Print and Textiles) at the Dunedin School of Art at Otago Polytechnic. As a studio lecturer he has been particularly involved with postgraduate supervision. His work as a painter and printmaker has been extensively exhibited over the last 30 years and he is currently working on a large drawing project.

**Phil Ker** is the Chief Executive of Otago Polytechnic. He has had a diverse set of experiences and developed a broad portfolio of expertise as both an academic and an administrator in both university and polytechnic environments. Previous roles have included lecturing in Business (Accounting, Economics and Management) and Tertiary Teacher Education; Staff Development and management of Student Services, Human Resources and Property functions. Phil has a particular interest in business education, staff development generally and leadership development specifically; and in the recognition of prior experiential learning. He is a Director of TANZ (Tertiary Accord of New Zealand) and Te Tapuae O Rehua, and a Board member of ITPNZ and ITPQ.

**Dr Khyla Russell** is the Kaitohutohu (Māori Manager) at Otago Polytechnic. She holds a BA (Massey University), a PGDA and a PhD in Anthropology (University of Otago). The Kaitohutohu position oversees the embedding of the Treaty of Waitangi across the organisation, facilitated through the Māori Strategic Framework. It includes leading Māori research or research specific to Māori within OP. Khyla has responsibility for the facilitation of relationship-building (founded with the Memorandum of Understanding) between Otago Polytechnic, the Arai-Te-Uru Papatipu Runaka, the wider Māori Community and other Māori tertiary providers. This includes working with Te Tapuae o Rehua Tertiary Company. She has co-authored *Te Ara Tika – Guidelines for Māori Research Ethics*, is involved in a number of collaborative research clusters and does postdoctoral supervision. The whakapapa of which she is a part is Kāi Tahu, Kāti Mamoe, Waitaha and Rapuwai o te taha Māori and Polish (from Gdansk) and Northern Ireland o te taha Taiuiwi.

**Suzanne Spencer** (Waitaha, Kāti Mamoe, Ngai Tahu) is a Chartered Accountant by profession and works part-time in that capacity for Polson Higgs. She is employed by Te Puni Kokiri as the Account Manager for the Māori Business Facilitation Service in the Otago and Southland regions, and is completing a Masters of Indigenous Studies at Otago University. Suzanne has been on the executive of Kāti Huirapa runaka ki Puketeraki and the Board of the Ngai Tahu Māori Law Centre for the past five years, and is a Trustee of the Rakiura Māori Land Trust.

**Michel Tuffery** (M.N.Z.M) is of Samoan, Cook Island and Tahitian descent. He is one of the seminal role players for visibility of Contemporary Pacific Island art locally and beyond the wider Pacific. His creative output is expansive as he is adept at all arts media -- printing, painting and sculpture -- and works collaboratively with technicians and other art practitioners to realise his performance and installation projects, requiring moving image, light and sound. His concerns are measured and politicised around the conservation of the environment and shaped by his Pacific Island ancestry. Michel studied at the Dunedin School of Art at Otago Polytechnic and was awarded a Member of the NZ Merit of Order in the Queen's Honours List for Services to the Arts in 2008.



### Support\* the DSAFoundation through:

- endowments
- sponsorships
- grants
- scholarships
- student awards
- artists' residencies
- donations

### Reciprocities\*\* through the DSAFoundation:

- lectures & seminars
- artists' talks & demonstrations
- studio visits & exhibitions
- workshops & symposia
- conferences
- customised events
- arts advice

\*All contributions – large and small -- will be gratefully received, acknowledged, used for the purpose intended, and managed through Perpetual Trust.

\*\*All supporters will receive regular information. Please discuss specific ideas and needs directly with the Head of School.

To become involved please contact:

**Prof Leoni Schmidt**

Head: Dunedin School of Art

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[www.dsafoundation.org.nz](http://www.dsafoundation.org.nz)

Perpetual Trust Account Number: BNZ 02-0500-0730149-00 ; donation for Dunedin School of Art Foundation Fund; full name and address of donor for tax receipt issued by Perpetual Trust; email [kevin.osullivan@perpetual.co.nz](mailto:kevin.osullivan@perpetual.co.nz) or [erin.taylor@perpetual.co.nz](mailto:erin.taylor@perpetual.co.nz) for tax receipt.

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Victoria Bell, *Like love, she came undone*, 2002, waxed paper, glass beads, dimensions variable (photography: Victoria Bell).

Victoria Bell is the Studio Coordinator for Textiles, a Lecturer in Printmaking, and a practicing artist. Her work *Like love, she came undone* (2002) has been gifted as the signature image for the Dunedin School of Art Foundation.

The work performs poetic movements of change, fragility and strength. It seems like a work in continuous progress and suggests an ability to improvise with materials at hand whilst highlighting an ethics of the light touch in our over-burdened world.