

An abstract painting featuring thick, textured brushstrokes in shades of yellow and blue. The composition is dynamic, with a diagonal band of yellow paint running from the top left towards the bottom right, intersected by various blue strokes. The overall effect is one of raw, expressive energy.

**Whitecliffe**  
COLLEGE OF ARTS & DESIGN

BACHELOR OF FINE ARTS

**FINE  
ARTS**

WHITECLIFFE FINE ARTS  
GRADUATES CREATE  
COMPELLING AND  
POWERFUL VISUAL  
EXPRESSIONS OF THEIR  
IDEAS. BY UNDERSTANDING  
AND OPERATING WITHIN  
THE EVER-EXPANDING  
FIELD OF VISUAL ART, THEY  
LEARN TO ADAPT QUICKLY,  
THINK CRITICALLY, AND  
TAKE A LEAD IN SHAPING  
CONTEMPORARY CULTURE.





# ABOUT WHITECLIFFE

Whitecliffe is an independent Arts and Design school of choice, producing the highest quality graduates and shaping exceptional creative citizens.

Whitecliffe provides life-transforming educational experiences in arts and design through teaching and research, educating students to shape culture through the practice and critical study of the arts. Building on foundations of excellence, innovation and a commitment to diversity, Whitecliffe prepares its students for lifelong creative work and engagement with their communities. Whitecliffe seeks to instill aesthetic judgment, professional knowledge, collaborative skills and technical expertise in all graduates.

Whitecliffe core values have developed through the work of committed faculty, students, alumni and staff. At Whitecliffe we believe that ideas and expression are inseparable. Our commitment to a wide range of media, processes and methodologies supports our belief that our graduates become leaders in their fields through a critical combination of making and thinking. Through rigorous critique, intelligent debate and mutual respect, graduates gain the lifelong skills they need to shape their communities.

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Matt Ellwood - MFA, Dip.Tchg - HOD Fine Arts

# FINE ARTS

The Fine Arts programme focuses on contemporary arts practice, current theoretical concerns, and formal visual languages.

Our focus is on encouraging the emergence and development of a meaningful artistic practice through a range of creative media. This is underpinned and supported by teaching the necessary skills, techniques, and methodologies to foster students' creative, practical, and contextual development.

Students are encouraged to engage with the various aspects of painting, drawing, printmaking, photography, video, digital media and spatial activation. We also offer workshops and special topics classes throughout each year, focusing on specialised areas including moving image and 3-D installation.

Students explore traditional and contemporary materials, techniques and approaches in relation to their creative projects. Learning takes place within an integrated programme of studio-based and contextual courses that prepare students for a range of creative professions.

Whitecliffe gives students individual studio spaces, which can be accessed seven days a week. At the end of each semester, students stage formal assessment exhibitions within their studio spaces. These displays provide opportunities for showcasing work and are essential for resolving existing ideas and considering new directions.

The Whitecliffe Pearce Gallery at the St George's Bay Road Studios provides an excellent site for students, faculty and visiting artists to exhibit. These exhibitions expose students to professional contemporary practice and give them the opportunity to engage with the wider arts community. Students are also encouraged to explore other exhibition initiatives such as artist-run spaces, commercial galleries, and site-specific public spaces.

Exciting and fulfilling career opportunities await the successful Whitecliffe Fine Arts graduate in all areas of the creative industry. For those students considering further study, our BFA degree is nationally and internationally recognised, with many of our top students entering into postgraduate programmes in New Zealand and abroad.

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## Student Galleries

[www.whitecliffe.ac.nz/showcase/fine/](http://www.whitecliffe.ac.nz/showcase/fine/)

## Fine Arts Overview Film

[www.whitecliffe.ac.nz/programmes/fine-arts/](http://www.whitecliffe.ac.nz/programmes/fine-arts/)



# WHY STUDY A BFA AT WHITECLIFFE?

- The philosophy underpinning the undergraduate programme is to combine creative research skills with solid awareness of the public and professional requirements of visual arts professions. It's a liberating, exciting and challenging way to learn. Small practical class sizes mean lecturers and students interact at a personal level on a daily basis. The BFA is taught by practising artists, designers, educators and researchers who have a passion for art and teaching that inspires and encourages creativity. You are continually surrounded by lecturers and peers who are talking, breathing and thinking art.
- Independence, creativity and risk-taking are strongly encouraged within Whitecliffe programmes from foundation to postgraduate level. The programmes provide opportunities for you as a student to challenge, test and stretch yourself, but always with the support and stimulation of the close-knit creative community at Whitecliffe.
- Creativity requires a combination of imagination, focus and flexibility. Increasingly, fine arts graduates are receiving recognition as creative thinkers and makers who can successfully adapt to many industries and roles through using the transferable skills they accrue in their arts or design degree programme.
- Career opportunities continue to expand for successful fine arts graduates as employers increasingly recognise the value of a fine arts graduate's critical thinking, entrepreneurial spirit and creativity.
- The Whitecliffe pre-degree Certificate and Bachelor of Fine Arts programmes are based on a uniquely student-centred approach that recognises and nurtures your diverse needs and passions. Through these programmes you are exposed to a combination of new media and contemporary concepts while building up knowledge of traditional materials, skills and attitudes. Your problem-solving skills and creative responses are emphasised and encouraged. As well as further developing your individual creative talents, you learn critical thinking, research, communication and presentation skills. Study is supported at every level by theoretical and professional practice courses.
- Internships, fieldwork and student exhibitions are an integral part of the Whitecliffe curriculum. Our vibrant student community is exposed to the contemporary arts and design world through exhibitions, international guests and industry professionals. As part of our encouragement of careers in the arts, Whitecliffe also provides comprehensive professional grounding in areas such as business, marketing and ethics.

Josh Hamilton



- Professional practice courses, contextual studies and English language support for students who require it, complete the tool-box of artistic and entrepreneurial opportunity provided to undergraduates.
- The four majors offered are Fine Arts, Photo Media, Fashion Design and Graphic Design. During the first year of the degree you have the opportunity to engage with your chosen major, alongside electives from other specialist areas. This broad initiation into the range of disciplines offered with the BFA increases your knowledge and appreciation of the arts.
- The final year of study involves individual studio-based research under senior faculty supervisors. There is also a strong emphasis on further developing theoretical knowledge and practical skills. The final year culminates in graduating exhibitions by students from Fine Arts, Photo Media Fashion Design and Graphic Design.



# WHY CHOOSE WHITECLIFFE FINE ARTS?

- As the consistent winner of the Eden Arts Art Schools Award since its inception in 2011 Whitecliffe is firmly positioned as the Art School leading fine arts education in Auckland.
- The Whitecliffe Fine Arts department delivers a contemporary, internationally relevant programme that positions Whitecliffe graduates for a life-long contribution to visual arts and to the ever-expanding fields within the creative industries.
- Students and graduates win awards of note and have the opportunity to engage with the wider arts community while they are studying, building their professional arts practice from the outset.
- The award-winning faculty and high calibre of visiting artists ensures that Whitecliffe Fine Arts students are informed, connected and current.
- The primary focus of the Whitecliffe Fine Arts department is studio-based learning; that's why Whitecliffe provides students with quality studio space and a programme which ensures that they get regular contact with lecturers who are practising artists.
- The Fine Arts studios, along with the adjacent Pearce gallery, are a hub for like-minded artists and an opportunity for students to see and discuss the work of their peers, their lecturers and visiting artists.
- Students can access their studio spaces seven days a week and are encouraged to use the studio as a making and thinking space but also as an installation site. In this way the studios are an opportunity for the presentation of work to be trialed and tested. End-of-semester exhibitions are a time for the formal assessment of work but also a time to open the studios to the public, reinforcing the cycle of developing, presenting and reflecting on work essential to contemporary art practice.
- Fine Arts students are trained to digitally-document their studio projects and these images are combined with written research to form a contextual portfolio that accompanies each student's end-of-year assessment. Final assessment in Years Three and Four involves students meeting an external examiner in their final exhibition space. This highlights the confidence that the faculty has in each student's ability to discuss all aspects of their work and the way that it might be considered in relation to historical and contemporary modes of art practice.



Christina Pataiali





Catherine Silberschmidt

# PROGRAMME OVERVIEW

## BACHELOR OF FINE ARTS YEAR ONE

Year One for Fine Arts students includes a combination of both general arts and design with specialist Fine Art courses. The programme covers practical and theoretical skills and knowledge where students develop core skills in design, drawing, materials and processes, together with critical and contextual studies.

Study includes supervised studio practice, lectures, tutorials and self-directed learning. **Visual Theory, Cultural Studies, and Modern Art and Design History** introduce the vocabulary of art history and contemporary theory in support of practical courses and fine art studio practice. Students will be taught both historical models and contemporary content specific to Fine Arts.

The Semester One programme is specifically intended to best prepare students for one of the BFA specialist areas. Students are guided through structured projects in the first semester and examine the process of **drawing, art making and design** within the compulsory courses: 5101 Drawing, 5102 Design, 5103 Materials & Processes, before starting their specialism in the **second semester**. Students also participate in intensive week-long workshops that enable them to collaborate in teams and/or work independently to produce collective creative outcomes. Workshop projects may include co-producing a graphic novel, a short film/video, tikanga Māori and harakeke weaving techniques.

## CRITICAL AND CONTEXTUAL STUDIES

A fully integrated programme of critical and contextual studies supports all studio specialisms. **Visual Theory** initiates students into the language of critical discourse and critique. Students learn to analyse, critique, discuss, write and conduct research related to the practice of art and design. **Cultural Studies** and **Modern Art and Design History** assist students in positioning their art and design practice within a broader cultural and historical context.

## YEAR ONE FINE ART COURSES

Students wishing to specialise in **Fine Arts** will be required to complete **5200 Studio Practice: Fine Arts** in the second semester. This course is considered fundamental to contemporary art practice and will include a balance of contemporary and traditional skills knowledge and research practice. For example, the course content may include the following:

- principles and practices in the production of two and three dimensional art
- exploration of conceptual and formal visual elements
- methods, materials and processes
- issues in Contemporary Art: drawing, painting, printmaking, video, sculpture and installation art
- genre and the critical evaluation of work within a cultural and contextual framework.

YEAR ONE SUPPLEMENTARY ELECTIVES

Additional to the specialist courses, students have an opportunity to select from a range of elective courses. Elective courses enable the year one student to test out other specialist areas, before firming up their decision to specialise in a subject area. Elective courses may include the following:

5202	Community Engagement
5203	Painting
5302	Screen printing
5402	Graphic Print Processes
5403	Mapping for Graphic Design
5404	Publication Design
5502	Reading the Photographic Image
5503	Intermedia
5504	Digital Imaging

FINE ARTS YEAR TWO

Year Two Fine Arts students develop a broad learning base utilising a variety of media. In Semester One, students participate in a series of set assignments, special topics and workshops that assist them to evaluate complex issues and discuss critical frameworks relevant to contemporary art practice. In Semester Two, students focus on the transition from working with set assignments to working on extended studio-based visual and theoretical research. Intensive individual supervision from the faculty supports their creative, practical and contextual development. At the end of each semester students stage formal assessment exhibitions within their studio spaces,

which provide opportunities for showcasing work, resolving ideas and considering new directions. Individual studio spaces are provided and students have access seven days a week.

**Entrepreneurship I** enables Year Two students to apply their creative, practical and theoretical knowledge with an introduction to **small business start-ups, marketing and public relations** that lead to more integrated and substantiated studio research projects and prepare students for their careers beyond completing their degree.

CRITICAL AND CONTEXTUAL STUDIES IN YEARS TWO AND THREE

The integrated programme of critical and contextual studies continues in Years Two and Three. In Year two students undertake a one-semester course in **Modern and Contemporary Art and Design Survey**, that addresses contemporary theory and debates around the subject specialism of their choice. Year three students extend on this learning in **Issues in Contemporary Practice II** and **Entrepreneurship II** which include the opportunity for applying knowledge in a work placement. This can involve either a placement within an appropriate sector of the art industry or the planning and execution of a professional public exhibition.

In addition, students select from a range of **theory elective courses** that are offered within a suite of **Year Two and Year Three** courses. The courses include a variety of topics that strategically deepen students’ contextual, theoretical and practice-based inquiries. Students select from the following:

6105	Intellectual Property and Creative Industries
6120	Art and Design for a Sustainable World
6121	Contemporary Art: Asia and the Pacific Rim
6122	Relational Aesthetics
6123	Scripting the Body
6125	The Post-Postcolonial and Globalisation
6126	Gender & Identity and Contemporary Media
6127	Age of Enlightenment
6128	Making Art in a Globalised World
6129	Public Project

FINE ARTS YEAR THREE

By undertaking a **negotiated studio research** project in Year Three, students will creatively engage in a largely self-directed course of study to produce practical work, which is evaluated within a critical framework. Year Three students accumulate a **contextual portfolio**, which contains **photographic documentation** of their studio work as it has developed throughout the year alongside an extended artist statement.

By the end of Year Three students will present a professional, well developed body of work that represents an original area of inquiry. This supports their final graduating exhibition. These exhibitions are well attended by industry professionals and are an important opportunity to showcase students’ work.

The focus on the development of a body of work allows students to graduate with momentum, to have confidence and to be an effective leader in, and contributor to, their chosen discipline and the wider art community.

POSTGRADUATE STUDY  
BFA (Hons) NZQF level 8

Whitecliffe BFA graduates are industry-ready at the end of their three-year degree.

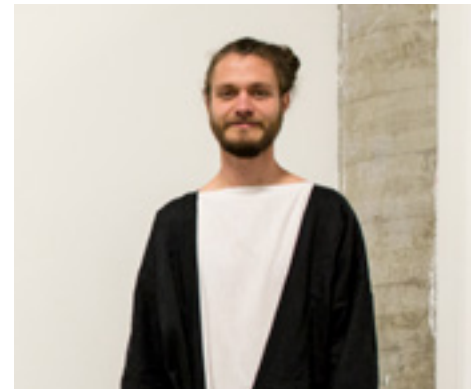
Included in the suite of Whitecliffe post-graduate programmes, Whitecliffe offers an additional one year, stand-alone **BFA Honours** qualification, directly following on from the BFA degree, with places available by application only. Its purpose is to consolidate the learning and achievements of the BFA through the realisation of a sustained practice-based, studio-centred, research inquiry and to prepare students for professional life as creative practitioners or for further postgraduate study. Attainment of this qualification allows for a five-year pathway to **Masters** degree completion for those students interested in further academic study.





Janet Mazenier

## OUR STUDENTS



### PETER WALSH –

Despite attending a school that didn't prioritise the arts, Peter was fortunate to have the support of a good art teacher. "I was always inclined to creativity and wanted to learn a different way of thinking. A Bachelor of Fine Arts is all about developing research-based, conceptual thinking which is what I wanted for my tertiary education. I have learned at Whitecliffe to excavate every thought and to question every idea so that new, more highly-developed concepts have the space to emerge and I have the ability to articulate those ideas."

Initially, Peter had a broad range of interests including fashion design, photography and music and after settling on enrolling in the Fine Arts department he now incorporates music and sound in his installations. The Faculty have supported this non-traditional direction and have really encouraged me to think past the standard ways of being an artist. They encourage us to explore and evaluate so using sound is viewed as a valid way to express myself as an artist.

While still a student, Peter is establishing his credentials in the arts industry. He has a gallery exhibition in Auckland before he graduates and one in Dunedin just after he graduates. He credits the contextual studies part of the programme with giving him the skills to make these industry connections.

**"Whitecliffe Faculty encourage us to attend exhibitions and network with curators, artists and gallerists. The business studies classes are a real asset. Putting proposals together is a skill we have been taught and now I'm getting shows with established galleries."**

"I see Whitecliffe as the place where I started the search in finding my own voice and establishing my own world-view."

### KAHURANGIARIKI SMITH –

"Drawing upon lecturers' fields of expertise and other students' experiences is a great resource for better understanding the broader arts context" states Year Three Fine Arts student Kahurangiariki Smith.

Kahurangiariki initially studied science at Waikato University while working part time, but found herself drawn to fine arts. So, while working and studying, she also created a portfolio with which she then successfully applied to the first year of the Whitecliffe Bachelor of Fine Arts.

Choosing Whitecliffe was easy she says. "The sense of students being nurtured there definitely swayed my decision as I got the impression I would have more one-on-one





time and access to my lecturers, than at a larger university. I also heard that Whitecliffe had a good reputation for supporting Maori and Pasifika students,” explains Kahurangiariki, who additionally liked the fact that the co-founder of Whitecliffe, Greg Whitecliffe, was from Te Arawa, the same iwi as Kahurangiariki.

She considers that the well-rounded combination of theory and hands-on practice along with business and marketing papers at Whitecliffe prepare students well for the realities of the art industry. Studying fine arts is constantly expanding her perceptions of art, while introducing her to a supportive network of artists, friends and future colleagues.

**“I eventually would love to have the freedom to create my own projects but I’m also interested in teaching and being involved in local initiatives.”**

## ANTHONY MAUINATU –

**“The thing that impresses me the most with fine arts is that you are not placed in a box. It has endless options that include the worlds of science, maths, technology and more as you push the boundaries of materials and of yourself,”** explains Fine Arts student Anthony Mauinatu.

He says studying fine arts at Whitecliffe has given him the freedom to think and explore beyond what is in front of him and find a way to express himself that makes sense to him but can be also understood by other generations.

**“It has helped me to clarify my lens on life and art. This degree has helped me understand my current situation in life physically and mentally and culturally.”**

The time and effort the faculty put into students is immeasurable, says Anthony, who says he felt very welcome and included from when he first walked through the main entrance.

**“I felt like I’d been here all your life. And I cannot even start to count the amount of support I also get from students no matter what level, who are also not afraid to ask or lend a helping hand.”**



# LIFE AFTER BFA FINE ARTS

**A BFA in Fine Arts from Whitecliffe is a great step towards a professional career as an artist.**

Many of our graduates have gone on to achieve exactly that, here and abroad. But a fine arts training also prepares graduates for a wide range of careers, giving them essential skills for a modern jobs market: the abilities to think creatively and flexibly; to work independently or collaboratively; to respond constructively to criticism; and to participate in intelligent debate.

Our emphasis on business skills – such as budgeting, marketing, career management and public relations – also prepares graduates for some of the more pragmatic aspects of life after study. The most important things we do for our students are preparing them for lifelong creative work, and helping them develop the attributes that will make them leaders within their communities. And as the creative industries continue to grow, we find that more and more of our graduates are carving out unique career paths.



Claudia Dunes

# OUR GRADUATES

## LOREN MARKS –

“Critiques that required me to explain my ideas and work with different people really set me up for my career. It gave me the confidence to sell my products, designs and ideas,” says BFA graduate Loren Marks.

And sell her ideas she has through a textile design and manufacturing business, Penney + Bennett, she has set up with fellow Whitecliffe graduate Sarah Carson.

“We design, manufacture and sell textile products to boutique retailers in New Zealand, internationally and online. I work on the business full time while also doing part-time art and design projects for a number of clients.” explains Loren.

Loren says her ability to generate contemporary art and design in new and innovative ways has been enhanced through study of traditional art making methods, art history and research at Whitecliffe.

Business studies was another topic she valued at Whitecliffe because it gave her an idea of how to run a creative business.

“That kind of basic understanding of business is essential to any creative practice.”



## MAHSA KHOSRAVI –

“Studying Fine Arts has given me a perfect opportunity to enhance my skills and gain more in depth knowledge of art and professional practice,” says BFA graduate Mahsa Khosravi.

She says the programme enabled her to understand her strengths and weaknesses and develop a strong understanding of how to continue as an art practitioner.

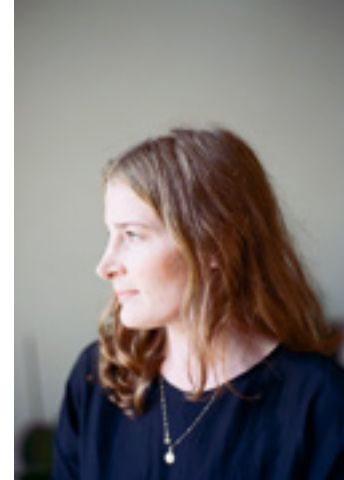
“The programme prepared us well for the real world outside of university. Critiques, workshops and deadlines were designed to help us become familiar with the pressure and time frames of the real world.”

Mahsa has also discovered many galleries and met many artists over her time at Whitecliffe.

“This is making all the difference in my practice and is helping me make good connections with the art community for the future as well.”

As a recipient of a membership prize from Artist Alliance for her end of year exhibition, Mahsa feels very excited about her future.

“I would like to establish myself in a studio to create and achieve all the ideas that I thought about while studying. The prize will assist me greatly in achieving these goals and discover new opportunities.”



## SARAH CARSON –

“Whitecliffe taught me a new way of thinking - of how to take an idea and develop it from concept to exhibit, not stopping at the obvious result. I learned how to think conceptually and communicate effectively,” says BFA graduate Sarah Carson.

Sarah and fellow Whitecliffe graduate Loren Marks have set up a design and manufacturing textiles business, Penney + Bennett.

“We design and manufacture textiles for the home and are now expanding into larger scale production and exporting internationally.”

Whitecliffe encourages self-discipline in students; an attribute that Sarah has found integral to running her own business.

“Self-discipline came through self-directed learning and was also very beneficial to my practice because through it I learned how to research and gather information and go out into the community to work with various individuals.”

She praises the encouragement and support she received at Whitecliffe and, in regard to the compulsory Year Three internship, says “I found that really helpful for finding the areas I was most interested in and the path I wanted to take. My internship helped me set up relationships with people I still continue to work with today.”

## HIKALU CLARKE –

Hikalu completed his BFA in 2015 and then his Master of Fine Arts in 2017. “I was always pretty set on studying Fine Arts but before coming to Whitecliffe, I don’t think I understood what it really meant. The Whitecliffe BFA programme helped me learn a critical language that I otherwise would have struggled to engage with and enabled me to develop my art practice. The MFA then furthered this development through a process of rigorous interrogation and helped refine the concepts and interests that are now fundamental to my practice.”

Hikalu spent his first year of Fine Arts study at an arts school in Whanganui but shifted to Auckland to study at Whitecliffe because “I was drawn to the generous studio space provided to students but predominantly, my decision was influenced by the faculty of practicing artists, designers and thinkers.”

Hikalu’s work has been selected for a curated group exhibition called The Tomorrow People, at the Adam Art Gallery in Wellington. Curated by Tina Barton, Stephen Cleland and Simon Gennard, Hikalu says “I felt incredibly privileged to be selected to present alongside a cohort of twenty-six other emerging artists.”

Otherwise I’m just working away at a few other projects.







## VERONIKA DJOULAI –

Veronika is both a Whitecliffe BFA and recent MFA graduate having completed her Master of Fine Arts in January 2017. Her Whitecliffe MFA graduating exhibition was seen by the Peter McLeavey Gallery and her first post-study solo show titled Killing Time was held six months later at the Wellington Gallery. Veronika says “To be selected straight from my graduate exhibition and represented by a gallery feels like I got the job I always wanted and studied for. It feels great.”

“My work explores the personal and the theoretical through everyday artefacts. I am interested in instances in histories and the absurd politics that play out as a result. I bring out visual slips and contradictions in a narrative format and form relationships that are both surreal and diplomatic.”

When a student on the BFA programme Veronika was the overall winner of the Eden Arts Art Schools Award in 2013 and won a NZ Art Show Emerging Artist Award. Looking back on her time in the BFA department Veronika says she first came to Whitecliffe hoping to improve her technical abilities, and to explore new mediums and subjects. She found that “the critique structure at Whitecliffe, working to deadlines and receiving feedback, both positive and negative, was motivational. Whitecliffe gave me the freedom to explore my own ideas and led me to create works that I hadn’t imagined were possible.”

Sarah Webb

# CAREER OPTIONS

- Exhibiting Artist
- Curatorial Assistant
- Gallery Manager
- Secondary School Teacher
- Tertiary Teacher
- Arts Administrator
- Art Consultant
- Set Design and Construction
- Conservator
- Art Magazine Editor
- Art Project Manager



# VISITING ARTISTS

## VISITING ARTISTS, LECTURERS AND GUESTS

Judy Darragh  
Lisa Reihana  
Dane Mitchell  
Nicola Farquhar  
Tanya Eccleston  
Yvonne Todd  
Fiona Amundsen  
Richard Maloy  
Geoffrey Heath  
Judy Millar  
Gavin Hipkins  
Peter Madden  
Edith Amituani  
Harvey Bengé  
Luke Willis Thompson  
Fiona Connor  
Trenton Garratt  
Grant Stevens  
Sara Hughes  
Reuben Paterson

## PROFESSIONAL PRACTITIONERS

John McCormack  
Sue Gardiner  
Anna Miles  
Michelle Beattie  
Richard Fahey  
Maggie Grierson

Ali Stinson

# OUR STAFF

## MATT ELLWOOD –

MFA (Hons), Dip.Tchg

HOD Fine Arts

Matt Ellwood completed his undergraduate studies at Auckland University's Elam School of Fine Arts in 1996 and has a PgDip in Teaching from Auckland College of Education. He graduated with a Master of Fine Arts (1st class honours) from Elam in 2003. Matt explains his work as being about the psychology of desire and interrogating the artificially constructed sociological relationships within advertising and merchandising. His key subject matter has been cigarette adverts and Star Wars Lego, but more recently contemporary high-end fashion ad campaigns. He has garnered many awards such as the Wallace Trust Development Award including the New York ISCP studio residency in 2004 and the Wallace Trust Kaipara Award including the Swiss Altes Spital studio residency in 2011. In 2013 he had a significant survey show at the TSB Wallace Trust Gallery in Auckland including work from these two residencies. He is included in Warwick Brown's 2009 publication 'Seen This Century' and is profiled in New York via the Drawing Center's viewing program. He has exhibited at the last three Headlands Sculpture on the Gulf events on Waiheke Island, and has had several solo shows at Melanie Roger Gallery in Auckland and the General Store for Contemporary Art in Sydney. Matt Ellwood is represented by Melanie Roger Gallery in Auckland.

[www.mattellwood.co.nz](http://www.mattellwood.co.nz)  
[www.melanierogergallery.com](http://www.melanierogergallery.com)

## CHRISTINA READ –

MFA

Senior Lecturer Fine Arts

Christina Read emigrated from the United Kingdom in 2003. She has an MFA from Elam School of Fine Art, University of Auckland and a Bachelor of Fine Arts from Kent Institute of Arts and Design, Canterbury, England. Themes central to her practice are; anxieties, the bittersweet gaps between ideals and reality, humour and pathos. Christina has gathered significant attention recently as the Olivia Spencer Bower Award recipient with a one year artist residency in Christchurch; curator of 'The Brain' exhibition at Te Uru public gallery, and as the inaugural winner of the National Drawing Award. Christina also has a strong relationship with artist run spaces and has exhibited recently at Enjoy Gallery in Wellington; Rm Gallery and Newcall Gallery in Auckland, and the Blue Oyster Gallery in Dunedin.

## MELISSA DINES –

MFA

Lecturer Fine Arts

Melissa Dines completed her Bachelor of Fine Arts in 2003, and her Master of Fine Arts in 2012, both at Whitecliffe College of Arts and Design. Prior to this, she completed her Bachelor of Arts in History and Education at the University of Auckland, in 1994. Her practice centres on drawing, and she is particularly interested in the idea that mark-making is a mutable collaboration of body and material, one which resides in a temporal present that is continuously unfolding.



## MATT DOWMAN –

MFA

### Lecturer Fine Arts

Matt Dowman received his BFA from Whitecliffe in 2002, and a MFA from Auckland University's Elam School of Fine Arts in 2004. He has had success exhibiting throughout New Zealand as well as offshore in Melbourne, Sydney, Berlin and Vienna. His work is held in major collections at home and abroad. Matt is a prolific artist having captured the attention of the New Zealand media, he has been interviewed regularly on TV3 Nightline and various art programmes, magazines, newspaper articles and featured in major publications such as Warwick Brown's book *Seen this Century*. Matt has established a high profile in Auckland with his many public murals including Britomart's Bare Rocks & Backbones. He has received numerous awards including third place in the Mazda Emerging Artist Award, runner up in the New Zealand Painting & Printmaking Award and a merit award in the Molly Morpeth Painting competition. Recently he has twice been a finalist in the National Contemporary Art Award as part of the collaborative duo, Tiger Murdoch. Matt is represented by Antionette Godkin Gallery in Auckland.

## RICHARD MALOY –

MFA

### Lecturer Fine Arts / Pearce Gallery Coordinator

Richard Maloy received a MFA from Elam School of Fine Arts University of Auckland in 2001 and has been a longstanding ARTSPACE board member. Maloy employs a multi-disciplinary practice with performativity and process as central ideologies driving his work. Richard has exhibited in many significant exhibitions including; the Asia Pacific Triennial, Museum of Modern Art, Brisbane; Basel Art Fair, Switzerland; Scape Biennial, Christchurch; Freedom Farmers, Auckland Art Gallery; Catching Trucks, Gertrude Contemporary, Melbourne; Ready to Roll, City Gallery Wellington; Raw Workings, ARTSPACE, Auckland. Maloy has held residencies at Youkobo Art Space, Tokyo, Artspace, Sydney and Headlands Center of the Arts, San Francisco (Fulbright Scholarship). He has a number of works in collections including; The Art Gallery of New South Wales, Sydney; Auckland Art Gallery; Chartwell Collection, Auckland; James Wallace Art Trust, Auckland. Recent writings include; *Try Try and Try Again: the work of Richard Maloy* by Martin Patrick, published in *Broadsheet*; *Contemporary Visual Art and culture, Australia*; *The Force of Impotentiality: Richard Maloy and Bruce Nauman* by Christopher Braddock, published in *Performing Contagious Bodies*, London. Richard Maloy is represented by Stark White Gallery, Auckland.

## JILL SORENSEN –

MFA

### Lecturer Fine Arts

Jill Sorensen completed her undergraduate studies in 1991 at the College of Fine Arts, University of New South Wales, Australia and gained an MFA with First Class Honours at Elam School of Fine Arts, University of Auckland, in 2002. Jill is currently studying towards her PhD in Fine Arts at Massey University, Wellington. Jill is the co-leader of the artist's collective Achronological Manor, established in 2010. The collective explores the dynamics of collaborative curatorial practice through exhibitions and publications. Notable recent events include an exhibition, performance and publication series at Blue Oyster Art Project Space in Dunedin (2013) and a group project at the Hastings City Art Gallery (2011). Jill has also been a finalist in the National Contemporary Art Awards, Wallace Art awards and the Parkin Drawing Prize. Jill Sorensen is represented by Whitespace Contemporary Art in Auckland.

## IMOGEN TAYLOR –

PGDip FA (Hons)

### Lecturer Fine Arts

Imogen Taylor is an Auckland based painter, whose work is interested in balancing abstraction and representation, whilst referencing past European art movements such as Cubism and movements closer to home like Regionalism. Taylor graduated with a PGDipFA from Elam School of Fine Arts, Auckland in 2010 and is represented by Michael Lett Gallery. Her recent solo exhibitions include *Body Language* at Artspace in 2015, *Glory Hole* at Michael Lett in 2014, *Blow Hole* at Station Gallery Melbourne 2013. Imogen is the recent recipient of the highly esteemed McCahon House residency which she completed in early 2017.

## GLEN SNOW –

MFA NZ, BFA (Hon) Painting UK

### Lecturer Fine Arts

Glen Snow gained his Master of Fine Arts at the Elam School of Fine Arts, Auckland University, in 2012, having previously studied at the University of the Arts London (UAL), at its Camberwell College site for his BFA (Hon.) Painting.

Glen has exhibited in London and New Zealand and is included in such public collections as the Wallace Arts Trust. He has an ongoing interest in writing and has been published in the *Psychodynamic Practice* journal, Routledge Taylor & Francis Group, along with the on-line critical art-review site EyeContact. In regard to his own artwork, his area of interest and research is with painting as a site where material acts and doings are understood to be articulations of thought. Glen is represented by Antoinette Godkin Gallery in Auckland.

# AWARDS

## STUDENT / ALUMNI AWARDS

### Eden Arts Art Schools Award

2017 Highly Commended – Clare Gemima, Bobbie Gray  
2016 Highly Commended – Anthony Mauinatu  
2015 Overall Winner – Giulio Laura  
2015 Highly Commended – Tanya Martusheff  
2014 Overall Winner – Alex Mathews  
2014 Highly Commended – Giulio Laura  
2013 Overall Winner – Veronika Djoulai  
2013 Merit Award – Mark O'Donnell  
2012 The Board's Choice Award – Suhee Kang  
2011 Overall Winner – Donna Summers

### Molly Morpeth Canaday Award

2017 Youth Award – Anita Frost  
2017 Finalists – Claudia Dunes, Janet Mazenier  
2016 Winner – Hugo Lindsay  
2016 Finalist – Shanti Brown

### National Contemporary Art Award

2015 Finalists – Hugo Lindsay, Josh Hamilton  
2013 Finalist – Gabrielle Amodeo

### National Youth Art Awards

2013 – Ada Leung

### NZAA Awards

2013 Emerging Artist Award Winner – Veronika Djoulai

### NZ Painting and Printmaking Awards

2017 Winner – Rose Meyer  
2016: Finalist – Janet Mazenier

### Parkin Drawing Prize

2016 Finalists – Alex Matthews, Molly Timmins, Janet Mazenier  
2015 Winner – Gabrielle Amodeo  
2015 Finalist – Hugo Lindsay  
2014 Finalist – Ada Leung  
2013 Finalists – Jaimi Haycock, Akiko Diegel, Trenton Garratt, Yolunda Hickman, Anita Frost

### Wallace Arts Award

2016 Finalist – Claudia Dunes  
2015 Kaipara Award Winner – Hugo Lindsay  
2015 1st Runner Up – Rose Meyer  
2015 Finalists – Hugo Lindsay, Josh Hamilton, Yolunda Hickman  
2013 Finalist – Ada Leung  
2011 Winner – Akiko Diegel  
2011 Finalists – Yolunda Hickman, Ryuzo Nishida

## FACULTY AWARDS

### Matt Ellwood – HOD

Parkin Drawing Prize 2014 – Finalist  
Wallace Arts Award 2005, 2009, 2011 – Finalist  
Wallace Arts Trust Kaipara Foundation Award 2011  
Wallace Arts Trust Development Prize 2005  
National Contemporary Art Awards 2006, 2007, 2008, 2009, 2011, 2016 – Finalist

### Christina Read – Senior Lecturer

Wallace Arts Awards 2016 – Finalist  
Olivia Spencer Bower Foundation Art Award 2016 – Winner  
Parkin Drawing Prize 2016 – Finalist  
National Drawing Award 2006 – Winner

### Richard Maloy – Lecturer

National Contemporary Art Awards 2008, 2009 – Finalist  
Wallace Arts Trust Fullbright Award 2009

### Glen Snow – Lecturer

Wallace Arts Award 2016, 2014, 2012 – Finalist  
Celeste Art Prize, London 2007 – Finalist

### Jill Sorensen – Lecturer

National Contemporary Art Awards 2006, 2007, 2009 – Finalist  
Wallace Arts Award 2007, 2011, 2012, 2015, 2016 – Finalist







Dawn Johnstone

# HOW TO APPLY



## APPLICATION

Apply on-line or download an application form from the Whitecliffe website:  
[www.whitecliffe.ac.nz/admissions/](http://www.whitecliffe.ac.nz/admissions/)

## INFORMATION PACK / ENQUIRIES

An application pack can be requested by emailing or phoning Reception:  
 Email [info@whitecliffe.ac.nz](mailto:info@whitecliffe.ac.nz)  
 Phone + 64 9 309 5970

Programme enquiries:  
[enquiries@whitecliffe.ac.nz](mailto:enquiries@whitecliffe.ac.nz)

## APPLICATION CLOSING DATE

Applications for the BFA programme commencing in February close on October 31 of the previous year. Applications received

by the closing date will be given preference. Applications received after this date will be considered subject to places available. Whitecliffe encourages prospective students to apply as soon as possible. Prospective students considering their options can make an appointment to discuss their goals and arrange a tour of Whitecliffe.

- Copy of Birth Certificate or Passport
- Tertiary Transcripts (if applicable)
- Passport Photo
- Secondary School Records (if applicable)
- Letter of Intent

Once an application has been submitted applicants will be invited to an interview with faculty from the programme to which the applicant has applied. The Admissions Board assess each application and applicants will be advised of the outcome within three weeks.

## THE INTERVIEW – WHAT DO YOU NEED TO BRING?

Applicants must bring to their interview a portfolio containing 12 – 24 representative samples of their work that reflect their creative skills and potential. These can be in any medium e.g. digital images, paintings, drawings, sketches or workbooks. Applicants should aim to present a range of media (if possible) evidencing colour, technique, composition and creative skills. Include works that illustrate strengths. It is recommended that applicants also include a workbook to demonstrate the development of their ideas.

## ADMISSION REQUIREMENTS

NCEA University Entrance or equivalent CIE/IB award. Note that Discretionary Entrance is available to students who have gained exceptional marks in NCEA Level 2 and wish to embark on higher level study. These students must display a high level of motivation and maturity.

Some of the above academic requirements may be waived for students over 20 years of age.

**Domestic students** must be 17 years of age during first year of study.

## INTERNATIONAL STUDENTS

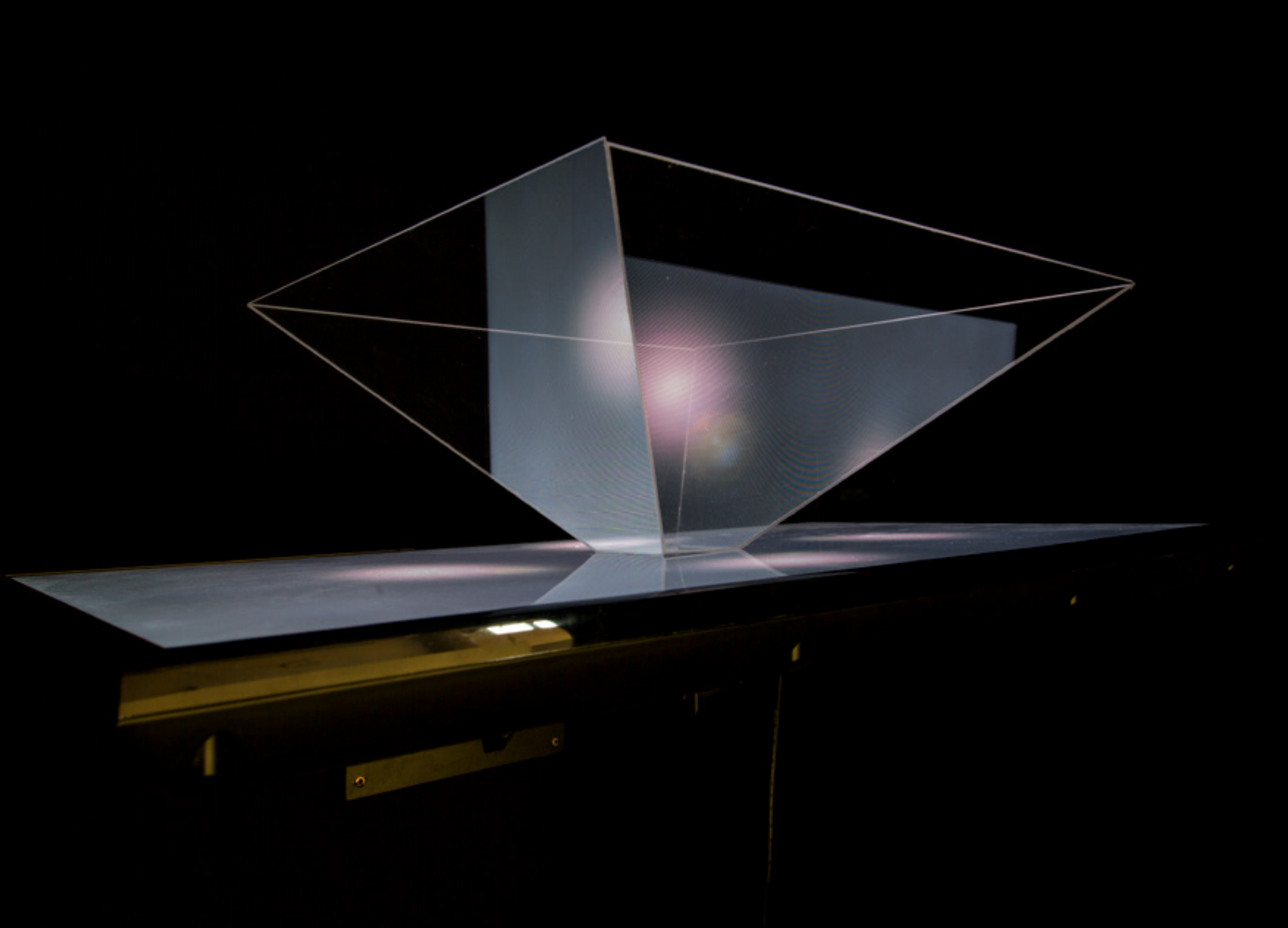
- International students must be at least 18 years of age during their first year of study. Where the student will be under 18 years of age for part of their first year of study they must have evidence of a guardian domiciled in Auckland.
- International students must have a minimum English language level of 6.0 IELTS or equivalent. English language testing can be organised by Whitecliffe in conjunction with one of our partner English language schools.
- Interviews of International students can be conducted by phone or skype. Portfolios can be provided in digital format.
- The following pages on the Whitecliffe website have more detailed information  
<http://www.whitecliffe.ac.nz/international/admissions/>  
<http://www.whitecliffe.ac.nz/international/application/>

## RECOGNITION OF PRIOR LEARNING (RPL)

Advanced standing may be given to any student with evidence of prior tertiary study or professional experience in arts and design. Applicants wishing to be considered for advanced standing, RPL or cross crediting of previous studies at other New Zealand or overseas tertiary institutions should include this request in their application and provide certified copies of academic transcripts.

## PROGRAMME COMMENCEMENT

There is one intake each year in mid-February.



Claudia Dunes



# FROM THE PRESIDENT

More than three decades ago my husband Greg Whitecliffe and I had a vision of a professional, career-oriented, research-driven independent art school. Through the hard work and passion of students and staff, Whitecliffe College of Arts and Design has fulfilled that vision and goes from strength to strength.

While numbers have steadily increased over the years, with many different cultures and nationalities represented, one of our points of difference continues to be the individual attention afforded by our small classes and high teacher to student ratio. Whitecliffe's topical curriculum, leading-edge technology and equipment, along with our extensive industry and academic networks make for a vibrant educational and creative environment.

We are proud of the many student successes. Whitecliffe students and graduates have performed well in local and national competitions. The strong academic grounding, creative opportunities and focus on professional practice offered by a Whitecliffe education give our students the qualifications and experience to secure employment, start businesses and to build careers both locally and internationally.

Beyond the study experiences available at Whitecliffe, and supported by the Greg Whitecliffe Memorial Charitable Trust, many students are benefiting from scholarships and prizes enabling them to have international experiences at universities and institutions in Australia, America, Europe and China, and there are plans to extend these opportunities in the future.



It is truly rewarding to be able to support those students who work hard and show talent. We look forward to these exceptional students becoming the innovative leaders of the future.

The teaching faculty is comprised of the very best practitioner educators, career artists, designers and researchers. Whitecliffe scored highly in a recent national performance-based research review and faculty members contribute at the highest levels in their industries. Guest lecturers and visiting scholars of international standing enhance all of the programmes and the reputation of Whitecliffe and its teachers allows students to enjoy internships, work experience and industry placements.

The 21st Century is calling for creative innovators, critical thinkers, compassionate, humane contributors and versatile, skilled communicators. We strive to prepare our students for the many exciting challenges that comprise our collective future. Students come from all over New Zealand and the world and find themselves in a stimulating and caring atmosphere that encourages them to perform at their very best. I encourage you to consider what Whitecliffe can offer, and challenge you to join our busy and rewarding Whitecliffe community – Ars Vita Est.

– Michèle Whitecliffe

art is life

[whitecliffe.ac.nz](http://whitecliffe.ac.nz)