



Postgraduate Programmes

Dunedin School of Art
Dunedin, New Zealand

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Cover Image: Rachael Rakena

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Otago Polytechnic

Otago Polytechnic is one of New Zealand's most respected institutes of technology, delivering quality, applied education in a range of specialist fields including engineering and adventure, building and design, art and architecture, hospitality, horticulture and health.

Our goal is to send our graduates into the workplace armed with practical skills, the ability to generate original thoughts and ideas, and the capacity to adapt to the ever-changing work environment. Located in Dunedin, with a second campus in Central Otago, Otago Polytechnic is home to around 8,000 full and part-time students and 700 staff. We provide high quality and unique programmes, comprehensive student services, and a campus experience unparalleled in New Zealand.

Applications: Applications should include a current portfolio, curriculum vitae and a research project proposal with annotated bibliography. The portfolio and project proposal, outlining studio and written components and articulating links between these, are central to selection for admission. The selection process also includes an interview. Application forms must be completed online. Please visit www.op.ac.nz/art and contact the Programme Coordinator for additional information.

The Dunedin School of Art

The Dunedin School of Art has played a part in visual arts education since its establishment as the Dunedin School of Art and Design in 1870.

It was the first school of art in New Zealand and the world's southernmost school of art. Under the helm of Con Hutton followed by Gordon Tovey it 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 Rachael Rakena who exhibited at the Venice Biennale in 2007 and Emma Bugden who became director of ArtSpace Auckland in 2008.

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. Our size, around 240 students on campus, 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.



International students:

Art is an international language understood by people who immerse themselves in the making of art and in responding to art. At the Dunedin School of Art we welcome international students for the diversity and quality of their cultural histories, and for the range of arts-based work they contribute to our community of artists and writers.

Each international student enriches our lives and enables us to better understand another culture. In a gesture of reciprocity, we aim to make each and every international student feel welcome and supported within our school community.

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 the 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, Printmaking, Sculpture and Textiles. These are supported by Art History & Theory and Drawing. The School of Design – with which the disciplines interface on postgraduate level – offers four specialist areas: Communication, Fashion, Interior and Product Design.

Supervision and mentorship:

A research-active studio and theory supervisor are appointed for each postgraduate candidate. Postgraduate Coordinators assist candidates to interface with staff and other students at the School of Art and the School of Design and with the arts community within Dunedin and elsewhere. Regular studio critiques, research workshops and more formal presentation of work during seminars provides 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 now 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-fire kilns, etching, screen-printing and lithography workshops, a gold-and silver-smithing workshop, a life drawing studio, metal and engineering workshops, a painting workshop, plaster-casting, plastic vacuum forming, stone cutting, textile dye and print workshops and video and animation studios. The School of Design has capabilities including 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 the Otago Institute of Design.

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 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.

Photography (left to right, top to bottom): Emily Hlavac Green 1, Tom Bond 2, 3, 5, 7, 8, Max Oettli 4, 6



“The arts are entering the space outside themselves, looking hard to the future.”
(Molly Nesbit, Utopia Station Project, Venice, 2003)



Exhibition and career opportunities:

Dunedin is a city with many exhibition facilities ranging from small informal galleries to large, public spaces like the Dunedin Public Art Gallery. A number of fine regional galleries offer still more 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 artists:

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 more than 80 talks and lectures 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 and research.

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 moderators.

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 these publications is organised around a single thematic focus and proposals are welcome from individuals or groups.

Symposiums:

The Dunedin School of Art regularly hosts symposiums 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. In 2011, a symposium will explore the relationships between Art and Medicine.

The Dunedin School of Art and Kai Tahu:

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

Programme Pathways:





Professor Leoni Schmidt

Head of School Postgraduate Theory Supervisor

The days of artists hiding away in a loft and insisting their work will speak for itself are gone, comments Professor Leoni Schmidt.

Today's artists, she says, "are expected to be able to articulate the standpoint they are coming from, the concepts they are exploring through their work and how they fit into a larger community of practice."

This involves critical thinking and communication skills that are essential to artists establishing their credibility as professionals, developing relationships with galleries and project spaces and preparing for teaching roles, says Leoni. In fact, building networks and "exposing students to as many people as possible to bounce ideas off" through international exchanges, Kai Tahu relationships, community projects and a constant stream of guest speakers, is fundamental to Leoni's vision for the School.

But above all, says Leoni, being able to think through what you are creating and why leads to richer, multi-dimensional works of art.

The link between an idea and its materialisation is a subject Leoni is passionate about. Her academic research, which earned her the 2009 *International Journal of the Arts in Society* Award for Excellence in the Arts, focuses on drawing as part of the art-making process. "Drawing – whether it's a quick sketch or lines created in the sand with a stick at the beach – is the first step most artists take when they begin the journey of visualising an idea through making."

Similarly, as a postgraduate supervisor, Leoni's role is to help students understand their own creative processes. "The writing and theory component of the Master's programme is where students extend their ideas further and further in conjunction with their making processes. It informs the subjects being explored, and the materials and techniques used to visualise these. Writing is not separate from studio work; the two aspects are completely intertwined."

And in many ways, says Leoni, the opportunity to explore an idea in depth, both intellectually and materially, is the great beauty of postgraduate study. The result, a fully realised exhibition and dissertation (which can also function as a catalogue), can be profoundly satisfying. "It's a time when people gain a lot of confidence as an artist because they focus completely and understand their own practice in relation to the contemporary scene."

"... being able to think through what you are creating and why leads to richer, multi-dimensional works of art".

Photography: Max Oettli

Clive Humphreys

Studio Supervisor

In the four decades Clive Humphreys has practised as a professional artist, he's been called a lot of things. He's a painter, a printmaker, a multi-media artist. His work – regularly exhibited throughout New Zealand and overseas and honoured in national awards and collections – has embraced history, abstraction and popular culture.

His formal roles are principal lecturer, manager of the Dunedin School of Art's painting, printmaking and textiles section and postgraduate studio supervisor.

The process of exploring these possibilities, making decisions about what you really want to focus on, and evaluating it as you go is the challenge and joy of master's study."

But you'd have been hard-pressed to call Clive a pencil-wielding landscape artist. Until he went for a walk recently. "I wanted to walk as much of Waiheke Island as I could," he explains. His aim was to document plants and nature, in the spirit of the botanical artists who rendered close observations of the worlds around them, and develop themes that had recently emerged in his paintings.

"But the act of drawing became so compelling, it took over," says Clive. Now, his latest works are very large landscape drawings, capturing the Island's wind-gnarled pohutukawa and dramatic bluffs.

"I had a choice really: to go back to the original idea, or to relax into where my interests were taking me. It was a wonderful feeling when I just allowed myself to go with it." The result is a new series of works, soon to be shown in Waiheke.

It was a crossroads, he says, he recognises well. "As a studio supervisor, students will begin with a project proposal, but this will inevitably change and morph. The process of exploring these possibilities, making decisions about what you really want to focus on, and evaluating it as you go is the challenge and joy of masters study."

Clive says he loves going along to students' graduation exhibitions, and pulling out the original proposal they began with. "It's fascinating to see not just the differences but also the threads that have remained strong.

"I tell my students that if things don't change, they may not have learned much." Indeed, after 40 years as an artist, it's a philosophy Clive still seems to be living by.

Photography: Tessa Barringer



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. An annotated portfolio and research project proposal outlining studio and written components, and the articulation of links between these, are central to selection for admission.

Toi Rerehiko: art that moves

Rachael Rakena is a successful digital artist, whose work has proved both culturally significant and ground-breaking on an international level.

Of Māori and Pākehā descent, her background means she draws inspiration from close family ties, combined with contemporary technology, to create richly-layered performative installations and digital stills.

Now a lecturer at Massey University's School of Māori Visual Arts, Rachael graduated with a Master of Fine Arts in 2003, and has gone on to exhibit her work around the world including the 2006 Sydney, 2007 Venice and 2008 Busan Biennales.

"I felt fortunate to have studied at the Dunedin School of Art because the quality of the programme was so high. The whole process of my Masters was quite rigorous. My research, written and practical work provided a solid foundation and reinforced my emerging career as an artist."

"My supervisors and the postgraduate coordinator also worked very hard to understand me. They had a broad knowledge base and offered a lot of moral and experiential support. This gave me a better appreciation of my own processes and ideas."

"The community of practitioners around the school meant the combined experience and knowledge available for problem solving was extensive."

Residing in Dunedin for 14 years, Rachael says she loved living and studying in a city well known as a creative precinct for aspiring artists. Engagement is at the heart of Rachael's work, drawing on inspiration from issues that affect her community and whanau.

"I love working with people and developing ideas. I particularly like to collaborate with other artists because the outcome is always something I can't fully anticipate or control."



“I particularly like to collaborate with other artists because the outcome is always something I can’t fully anticipate or control.”

A trans- experience

“It was a very big event in my life to move from Korea to New Zealand; from a traditional lifestyle to one of freedom and individuality. The Dunedin School of Art was the perfect place for me to learn, live and create.”

NamSook Chang is a successful ceramic artist, teacher and curator. Originally from Korea, she graduated with a Master of Fine Arts (MFA) in 2002 and has since been immersed in the international art world.

“I wanted to study in New Zealand, so I searched for a school with the best ceramics programme and found it at the Dunedin School of Art.”

Subsequently, her dissertation and artwork were based on the exploration of her identity as a traveller between her inherited Korean culture and New Zealand.

“As an international student, I had some wonderful support. This included my two supervisors for theory and studio work, who provided great leadership and artistic direction. I’m still in contact with them today.”

“I also learnt a lot from the other creative students, seeing their different ideas and what materials they used. I especially enjoyed attending the weekly MFA seminar where we would go to discuss our work.”

NamSook says Dunedin city was particularly inspiring for a developing artist. “I loved the blue and green nature, the New Zealand landscape, and the classic and modern art galleries. Even the people were very different from those in big cities.”

She has now opened her own gallery, Contemporary Living Art (COLA) in Korea. This gallery is focused on connections between artists from many different countries – connections which NamSook started to forge at the Dunedin School of Art.

“I wanted to study in New Zealand, so I searched for a school with the best ceramics programme and found it at the Dunedin School of Art.”

From artisan to educator

Grant Thompson can be described as a man of many trades. The Master of Fine Arts (MFA) graduate has a background in contemporary jewellery and experience as a researcher, writer, curator and more recently, as an academic leader and lecturer.

Now Head of the Visual Arts School at Manukau Institute of Technology (MIT) in Auckland, Grant was in the first cohort of candidates for the MFA at Otago Polytechnic.

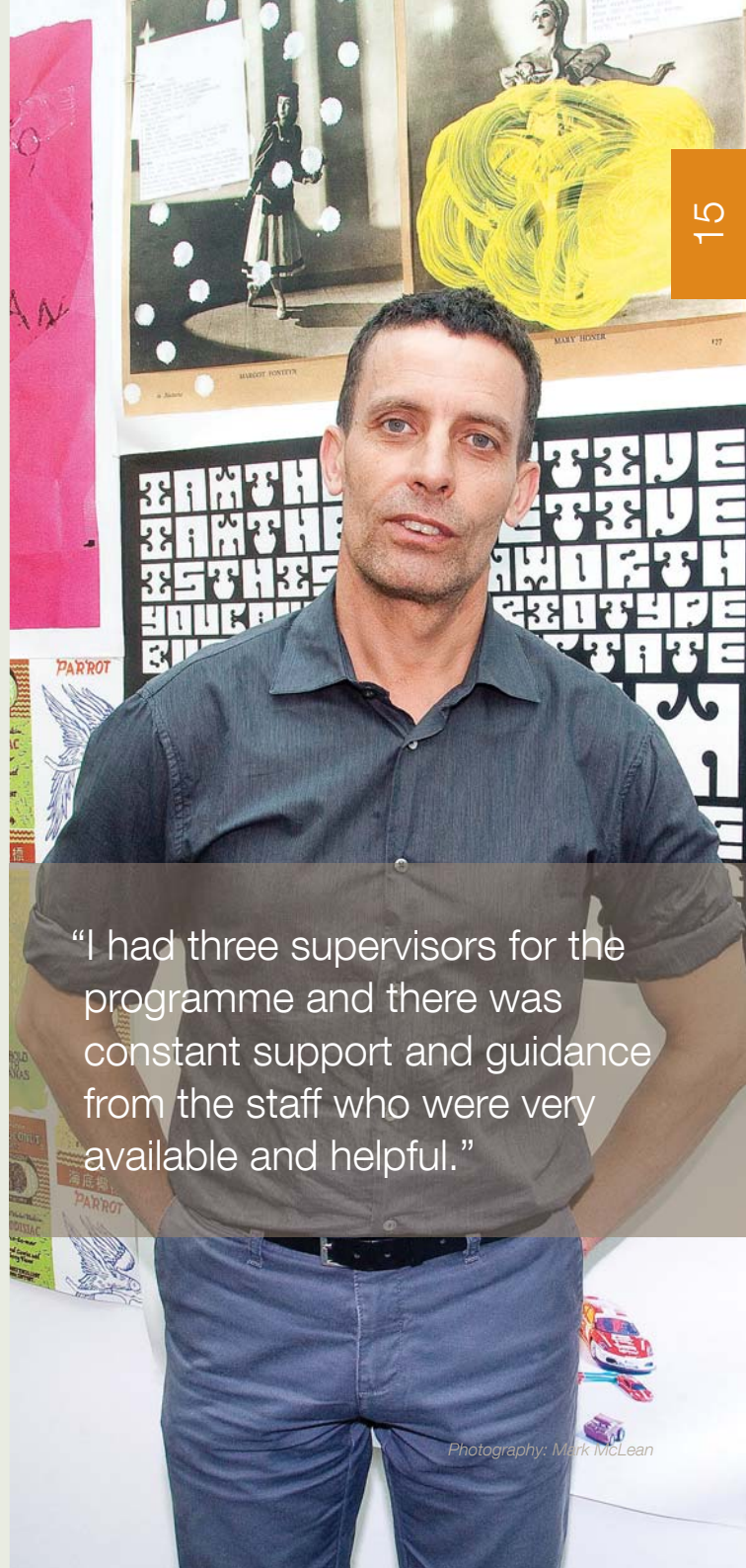
“I entered the programme wanting to undertake the production of a creative text. My final exhibition was at the Dunedin Public Art Gallery and would be best described as an installation that referenced the structure and form of the writing in my dissertation,” says Grant.

“I had three supervisors for the programme and there was constant support and guidance from the staff who were very available and helpful. There was also a high degree of rigour and leadership that came from the postgraduate coordinator, which I think was to the benefit of our projects.”

Graduating in 2001, Grant used his MFA as a stepping stone to the tertiary sector. “My qualification allowed me to apply for a position as a lecturer,” says Grant. “It helped give shape to my thinking and that in turn has influenced the content and delivery of my courses at MIT.”

With a well-established creative hub for artists and designers, Grant described living in Dunedin as “very enjoyable and exciting”.

“I lived on the Otago Peninsula while I was studying and this allowed an urban/rural mix in terms of lifestyle. There were a bunch of local galleries back then, and the beginnings of an interesting artist-driven exhibitions programme that has now developed into a strong presence in Dunedin today.”



“I had three supervisors for the programme and there was constant support and guidance from the staff who were very available and helpful.”

A world in a wardrobe

Few women in the world get to open their closet door in the morning and legitimately call it research.

For Master of Fine Arts (Fashion Design) candidate Rekha Rana however, the collection in her wardrobe maps the transformations in her life through garments; from her birth country of India, through her work in Taiwan and her new life in her chosen home of New Zealand. Her exploration has culminated in the design of a collection of pieces which aim to reflect and contextualise the unique multicultural identity she has developed over time.

“This project is about how, over a period of time, various influences have shaped my thinking about self and my fashion design practice” says Rekha. “Clothing, dress and fashion, over the past two decades have slowly changed my personal life.

Rekha arrived in New Zealand with a Masters degree in Commerce, however fashion was something that had always interested her.

When she arrived in Dunedin in the mid-1990s, the opportunity arose to pursue her passion. Rekha was able to claim credit for her experience as a fashion merchandiser and complete a Diploma in Fashion Design at Otago Polytechnic. Later, as a lecturer in fashion design, she upgraded her qualification to a Bachelors degree and began her Masters – the first person at the Polytechnic to undertake a Master of Fine Arts in a design-related discipline.

Her current work both challenges and integrates the flat-pattern method of constructing garments learned in New Zealand with the draping, embroidery and use of geometric shapes more common in Indian society. Originally drawn to the diverse colour palette of Indian garments, she has also seen her work develop around the more muted colours used in Western clothing.

“Fashion celebrates transformation, movement and novelty” explains Rekha. “Living in New Zealand I am naturally transformed as part of the process of displacement of values and identities, by coming in and experiencing another culture.”

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

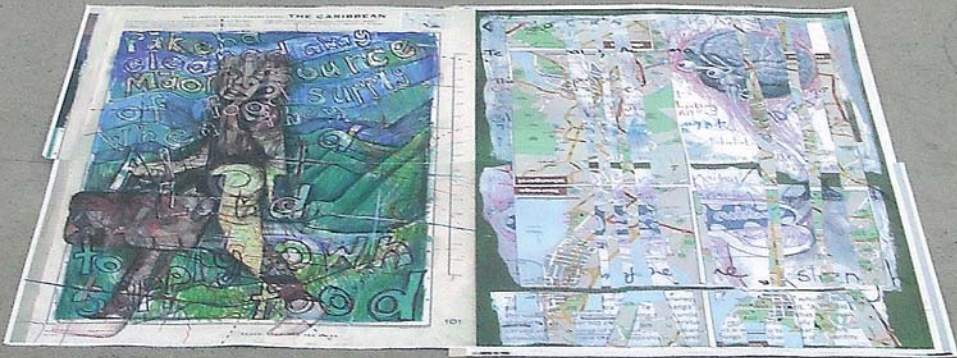
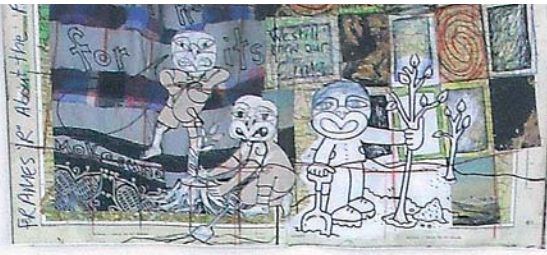
This one year full-time programme provides graduates with opportunities to further develop their undergraduate skills, knowledge and experience of the history and contemporary conventions of their field within appropriate learning contexts at a postgraduate level.

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.

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.



A tale of two cultures

“There is such freedom to explore in the postgraduate programme... It’s incredibly open and inspiring; you never stop learning.”



It has been said that history is created by those who tell the best stories, and Karen Taiaroa is a natural storyteller. In her evocative textile-based artworks, elements of her own personal history merge and compete for attention with elements of political history, natural history and myth, painting a complex picture of how she came to be where she is today.

Karen, who is completing a Master of Visual Arts, says a major part of her practice is exploring her own history and identity as a woman of mixed Māori and Pākehā descent.

“It’s about making connections between the two cultures; to see, value and understand their worlds within the limitations of their ways of life.”

In her latest artwork, Karen tells the story of European colonisation in New Zealand and how the two cultures interrelated during this time. For example, figures are standing “as one with the earth, as land is family in Māori culture.” Pākehā cloaked in tartan refer to the European migration, and tree stumps signify new beginnings.

Originally a high school art teacher, Karen decided to pursue a masters degree and focus on colonisation in New Zealand culture.

“There is such freedom to explore in the postgraduate programme. We have big discussion days where students meet up and discuss ideas, relationships, issues, and people’s work. It’s incredibly open and inspiring; you never stop learning.”

Photography: (L-R) Karen Taiaroa, Tom Bond



Inspiration from the fringe

A postgraduate student at the Dunedin School of Art specialising in painting and drawing, Flynn Morris-Clarke is fascinated by the construction of human identity. Drawing from the imagery that inspires him, he is able to explore the public identity his subjects – most dwelling on the fringes of popular culture – have created for themselves.

“I have always been interested in people who need to construct and re-construct their identity; as if their transformations are (at least for them) a necessary strategy through which they can release themselves from the ordinary so-called ‘truths’ forced upon them”, explains Flynn, a 2010 Wallace Art Award finalist.

“I’m not necessarily interested in how the media constructs their identity – more how we could construct our own identities and where those influences come from. Muses are much more interesting when they’re risking it, I guess that’s what’s intriguing about (transgender movie star) Candy Darling.”

Flynn’s work can be a very solitary pursuit and he readily acknowledges he’ll think for many days about a project and then execute it very quickly. His challenge has been to organise his thoughts into a cohesive enough concept to produce a consistent body of work. It is this challenge that his supervisors at the Dunedin School of Art have really helped him address through conversation and direction.

“The ‘work’ is largely a result of conversations I have with my supervisors. I couldn’t ask for much more from (theory supervisor) Leoni Schmidt. She’s been so honest with my work – if she likes it she tells me, if she doesn’t she tells me. She takes my lexicon of ideas and attempts to refocus me in order to write something coherent, in what I could only describe as a straightforward way, at least in my mind.”

“I also have a strong relationship with (studio supervisor) Neil Emmerson, who really seems to get me and the direction I want to take my project. His guidance is more casual – we’ll have coffee, sit in front of work and discuss ideas.”

“It’s allowed me to develop in a way that makes my work more coherent and interesting. This is so beneficial in terms of practice – it’s given me more confidence.”

“It’s allowed me to develop in a way that makes my work more coherent and interesting.”

Artwork: Untitled, watercolour on paper, 35x28cm, 2011



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, design, health, fashion, music, art 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.

Photography (left to right, top to bottom): Max Oetli 1, 4, 5, Isabella Harrex 2, maxbellamy.co.nz 3, Craig McNab - Pufferfish Photography 6

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.

Artist-run-spaces such as the Blue Oyster Contemporary Art Space and None give emerging artists the opportunity to produce and exhibit experimental 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 St 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 scene which resounds throughout the many music venues in the city.



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