

# HIGH-LIGHT

## ARTIST PROFILE

**Albert McCarthy:  
Tracey Underwood:  
KARAKIA**

Artist/Sculptors Albert and Tracey present their work and launch the show with a KARAKIA.



**Phillip Sue: Illustrator**

**Title - Philip Sue illustration**

Philip Sue is a Chinese freelance illustrator and digital artist from Manawatu, New Zealand. He enjoys the adventure of creating and exploring landscapes through the use of vibrant colours in his own unique art style.



All of Philips work is hand-drawn using Adobe Photoshop and a Wacom tablet as his tools of choice.

He has also been self-teaching and experimenting with using animations as a form of output for his 2D illustrations and drawings.

On a normal work day, Philip works with his wide range of clients creating art for book covers, music albums, animations, games while also focusing heavily on personal art. He also travels across cities and countries to table and sell at anime/art conventions as a way to get out of his studio.

While not only having a huge audience across his social media platforms, he has also worked with industry giants such as Disney, Pixar, Adobe, Sony Music, TED & Awaken Realms to name a few.

Website: [www.philipsueart.net](http://www.philipsueart.net)

Instagram: [www.instagram.com/philipsue\\_art](https://www.instagram.com/philipsue_art)

TikTok: [www.tiktok.com/@www.tiktok.com/@philipsue\\_art](https://www.tiktok.com/@www.tiktok.com/@philipsue_art)

All Other Links: [portaly.cc/philipsueart](http://portaly.cc/philipsueart)

**Jack Doyle and Karen Liu: 3D Animators**

**Title - DREAMS (3D film trailer)**

Karen Liu and Jack Doyle are currently undertaking a Bachelor of Creative Media, Level 7 at UCOL|Te Pukenga, and specialising in 3D Animation. At present they are focused on developing high level skills in all aspects of 3D Animation, with the aim of transitioning into the professional industry.



HIGH-LIGHT has provided an opportunity to take a look into the future and express our vision in 'Dreams'. Science fiction has given us views of the future that are almost incomprehensible. We have chosen to take a brief glimpse into what this could look like. Giant Space Ships Roam the Skies, Cars move at incredible speeds. The city clouded in darkness only brightened by neon lights. No one wants this future, yet many of us dream and fantasise of worlds such as Star Wars and Cyberpunk.

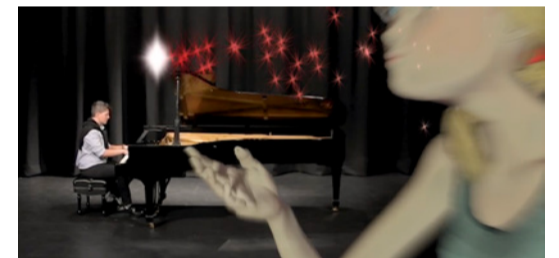
Karen and Jack have created this world using the 3D pipeline which consists of modelling, texturing, rigging, animating, and rendering. Blender has allowed them to produce scenes using add-ons from the outside community that make this workflow much easier.

Original soundtrack - **Jimmy Williams: Title: 99th Street**. My inspiration for the music came from UK Jungle in the 90's - game soundtracks I used to play when I was little; Midnight Club & Jet Set Radio. I wanted to bring the same sound and energy to DREAMS.

**Carson Taare: Musician**

**Title - PRETTY GIRL**

Pretty girl was filmed at the globe with the track being recorded at Roundhead studios in Auckland. Caron Taare, Jonathan Couper-Smartt, Nathan and Hayden Lauridsen. Video - Alistair Thom.



**Title - WHAT WOULD YOU DO**

Jonathan Couper-Smartt is multi talented bass guitarist and Sax player. He performs with the band called "quiet storm".

Nathan Lauridsen and Hayden Lauridsen are brothers coming from a very talented family. Both play keys, guitar drums and did the backing vocals on Carson's second album. Their father is Neville Lauridsen who teaches the Boys High school stage band.



Carson has been performing since he was 5 years old. He started at primary school in talent shows and has since performed in Nashville and also with the Glenn miller orchestra when they toured NZ in 2019.

He has been mentored by - Gray Bartlett and Mark Dennison (stars in the NZ music field).



**Victoria White: 3D Animation**

**Title - VOYAGER (Film Trailer)**

Passionate about illustrations and animations from an early age, Victoria

first got into digital art through making pixel sprites. At 14 she received her first drawing tablet and hasn't looked back. Cartoons have influenced her style; Disney, the Gorillaz music videos, and Cartoon Network shows were early sources of inspiration. Victoria's work explores themes of alienation with a strong emphasis on character. Voyager, her movie featured with HIGH-LIGHT is created with Blender, a short video-teaser 3D animation.

**Meshach Kirifi: Lottyroni - Illustrator, animation and film**

**Title - Envy and Other Things**

An anthology put together by Lottyroni (Meshach Kirifi). The work used is a series of films, animations, and writings from their catalogue of





work. Both the films and end song were a collaboration between Lottyroni and their friends, and this anthology is a culmination of all the different ideas that represent them and the most prominent part of their life; that being their muses and co-conspirators. This work is a representation into their process and an accurate showcase of their attempt to reach the pinnacle of all creation known as the good-good."



**Leanne Miller: Photographer/Moving image**

**Title - Black Matter**  
Leanne Miller (MA&D, first class honours) is a creative media lecturer, industry coordinator, photographic and

moving still image producer, who's practice explores visceral metaphors.

'Black Matter' is a body of still photographic and moving image work, that explores the superficiality of beautified imagery and controlled narratives on social media platforms in our present 'zoom era'.

Much like Lewis-Carroll's (1871), Alice falling through the looking-glass and finding herself in the garden of Eden... "another unreal world of illogical behaviour" unfolds (<https://www.britannica.com/topic/Through-the-Looking-Glass>). Within this utopian landscape we become 'virtually interchangeable' with the images we see. And it is within our musings of this world, that we are momentarily absorbed in another space, escaping, suspended...falling in love with the intangible, fragmenting and forgetting our selves in the process.

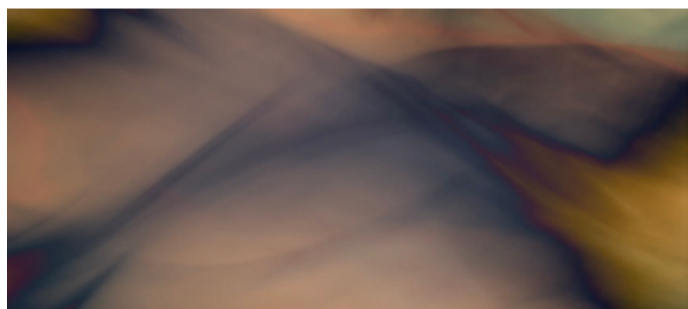
**Callum Coacher: Musician**

**Soundtrack for Black Matter**

Synthetic Children is a Te Papaioea based project known for hectic DAWless live shows that induce both a grooving dancefloor and an insidious anxiety in the same track. 2023 has seen Synthetic Children launch a 3rd self-released album "Everything's Perpetual" into the void, a 2 stepping soundtrack to being trans on the dark, wide streets of Palmerston North. This is a project for lovers of doomy electronics, through ambient, techno, jungle, footwork, and beyond. The track featured in this exhibition, "Iconoclast Routine", was written in 2020 in the midst of lockdown, and originally released as a part of the "Oneirism" album. This has been reworked and remixed for the purposes of the show. All Synthetic Children works can be found on streaming services, and purchased here <https://syntheticchildren.bandcamp.com/>

**Lisa Purda: Visual Artist/Photographer**

Lisa Purda (nee Smith) was born in Whakatane and raised in the small town of Edgecumbe in the Eastern Bay Of Plenty. As a creative educator for the past 18 years Lisa feels that it is



important to 'practice what she preaches' and so embarks on regular passion projects along side her full time teaching career. Lisa currently resides in the Manawatū where she is Head Of Creative Technology & Design at St Peter's College in Palmerston North. This moving image was in partial fulfilment of the requirements for her Masters in Māori Visual Arts at Massey University which she gained with Distinction in 2021. Lisa's exegesis can be read:<https://mro.massey.ac.nz/handle/10179/17206>

**Title: Ko wai koe? The Life Cycle of Wai**

Indigenous knowledge shared so that we can all gain a deeper understanding of what it means to be human. This moving image is part of a photographic response to the knowledge shared by Dr. Agnes McFarland (Ngāi Tūhoe) on the Life Cycle of Wai - The Human Development & Life Cycle.

Soundscape created by Huey Rurehe (Ngāi Tūhoe)

**Description:**

I grew up hearing stories of the 'old people' and their ways of life and being. I would like to acknowledge the time during my childhood where I listened to these stories and was guided in many ways by Jim Tawhara (Whakatōhea, Ngāti Ira and Ngāi Tūhoe, Te Whānau-ā-Apanui) Jim was my first teacher of Te Maramataka. I acknowledge the influences of past tohunga Jim Tawhara, Rev. Māori Marsden and Wiremu Tāwhai who have all left their knowledge for me to discover during my time of research inquiry. Thank you to Tikirau Ata (Ngāi Tūhoe) who introduced me to Dr Agnes McFarland who has shared her knowledge on this topic so that I might grasp the concept and have the privilege of creating this body of work. These images are a culmination of my understanding of this vast knowledge scape that is, Te Maramataka. This entire research journey has literally been a path to illumination over time. As a Pākehā woman I have been humbled by those who have been so gracious in sharing their indigenous knowledge with me. I am reminded that this knowledge is not 'common knowledge' and it was at one time, only for Tohunga.

Te Maramataka is not only a set of guidelines of the monthly moon cycle. Rather, it represents an in-depth study and spiritual understanding of life, the universe and our place within it. It is the culmination of scientific, biological, philosophical and spiritual knowledge. I would describe it as a whole body of knowledge that can be practiced as a way of life in perfect synchronicity with all elements of nature (Te Ao Mārama). In the western world, we might refer to it as a belief system or religion, but for Māori, it is simply a natural way of being.

Once upon a time, learning about and applying Te Maramataka knowledge was both relevant and essential. The fact was that this knowledge was life sustaining and it meant that people could survive while living in and alongside nature. They were intrinsically part of the eco-system that supported their daily lives. In modern times however, we are not so reliant on a day-to-day connection with nature. Or so we think, as we are getting to a point in some places and locations where basic life sustaining things that we typically take for granted (like clean air, water and soil) are now becoming something that needs our urgent attention if the human race is to survive. As an artist, I have attempted to create a visual body of work that attempts to challenge people, prompting them to stop and reflect on what is both seen and unseen in the physical and spiritual world. Ultimately, it has been my intention to provide people with a time and space that allows for a deeper reflection on their own life journey. As well as contemplate how they might choose to engage with the time and space they have been given to make the world a better place for those that come after us.

I have taken a 'light painting' approach with my work for this exhibition to mimic the process of discovery through the building up of knowledge (information) and understanding 'illumination' of Te Ao Mārama, over time. As I have observed, listened and learned about the life cycles of wai (water) during my research and 'observation' phase of this project. I have attempted to literally 'shine a light' on this learning and record it for others to consider, ponder on and become enlightened.

Kulvicki (2016) eloquently explains his understanding of the use of blur in photographic image making as "Some pictures, especially photographs, collapse the dimension of time.. Examples of this phenomenon are those streaked with motion marks. In those cases, the subject of the photo moves a good distance during its exposure time. Time collapses in the sense that the photo exists fully formed at a given moment, even though it represents a scene as extended in time."

It is my intention to let the 'intangible' elements of the work resonate with the individual viewer and meet them where they are at during that particular space and time while viewing the work. That is how life is. We are all at different 'places' and levels of understanding within our individual lifespan timelines.



**Kane Parsons: SOUND/PERFORMANCE/COMPOSING**

**Title - The Legend of OKATIA (Music score for Symphony)**

Kane Parsons is a Multi-Instrumentalist, Composer, teacher and performer.

The Legend of OKATIA. A Rangitāne story about the forming of Te Āpiti (The Manawatū Gorge). The original story told by Rangitāne Kaumātua Manu Kawana.

Inspired by the Manawatū awa, this is a classical orchestration representing the legend with soaring melodies, driving percussive elements, taonga pūoro & waiata that speaks of the river's health after Okatia has created the gorge.

Kane produced this work via his company Hokozoo Productions - a Children's story book about the Legend of Okatia as a bilingual resource.

**Illustrated by UCOL Te PuKenga students** and overseen by designer Steve Leurink.

**Source - <https://manawatunz.co.nz/events/the-legend-of-okatia/#>**



**Luke Turfrey: VIDEO**

**Title - Moemoea**

Ā! Te pūtiki wharanui o  
Kahungunu a Tamatea!  
Kei te tau te kahu nei ki  
te tihi o Kahurānaki,  
ka whai aku karu i ngā  
kōpikopiko o Tūtaekurī,  
tae atu ai ki whare  
tūpuna o Tangoio.

Mā Tukituki au e rere ai whakatetonga,  
tērā taku ātārangi e pā ana ki Te Mata o Rongokako.  
Nā, ka hoki au ki te whenua o ngā tini uri o Rangitāne, ki Te Papaioea  
ki reira aku pīpī manu, a Makai rātou ko Lawson, ko Zenon  
e tau ana i te kōhanga kauawhiawhi,  
me te kōmata o taku rangi, ko Megan Turfrey.  
Ko Luke Turfrey tōku ingoa,  
Nō reira Tēnā koutou katoa.

O! The broad topknot of Kahungunu  
This hawk is perched at the top of Kahurānaki maunga,  
my eyes follow the curves of Tūtaekurī,  
all the way to the ancestral meeting house of Tangoio.  
I fly south along the Tukituki,  
my shadow touches the face of Rongokako.  
And, I return to the land of the many descendants of Rangitāne, to Te Papaioea,  
there I find my little chicks, Makai, Lawson and Zenon  
resting in their cosy nest  
with my beloved, Megan Turfrey  
Luke Turfrey is my name,  
Therefore, I greet you all.

**Niamh Mora: Video/3D**

**Title - BUILD the light**

Over the last four years I have been completing my Bachelor of Creative Media through the medium of film. Personally I find visuals to be the most important part of filmmaking. This can be seen through my use of long shots supported by instrumental music.

My work typically involves aspects of surrealism combined with a low-key lighting style. I enjoy this pairing as it creates a sense of mystery, allowing me to create a fragment of a story and giving the viewer the freedom to come up with their own ideas of what comes before and after.

For this particular work the visual style was inspired by filmmakers of the German Expressionism movement and their use of strong contrast between subjects in the light surrounded by large areas of shadow. The set design was also used as inspiration for the architecture of my models.



**Floor Schalk: VIDEO**

Floor is currently a year two design student at UCOL TePukenga. With a passion for the video arts, Floor completes the show.



**Mike Carter: Mural Artist - SWIFTMANTIS  
EPIC MURALS**

Email [swiftmantis@gmail.com](mailto:swiftmantis@gmail.com)  
Telephone: 0272279229

UCOL graduate Mikal Carter, a.k.a SwiftMantis, has built a reputation for both tattoo and hyper-realistic murals. One of his most notable murals is the 3-story portrait of a local stray cat, which he painted on the back of the Grand Hotel building.

With a talent for both traditional and digital, Mike not only painted the murals depicted in the show, he also created the video from drone footage he shot through to editing and music.

**Dan West: Videographer**

**Title - MUSIC VIDEO**

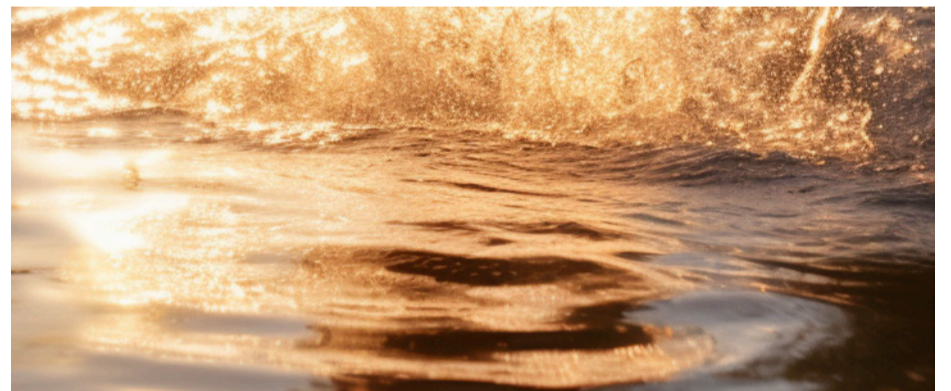
Dan worked in with a Whanganui group to create a Music video with a nineties-style treatment. Promoting the style, the group and the song.



**Leanne Bodell: Writer/Poet**

**Title - A light in the NIGHT**

Leannes' poem explores the beauty of life, memories and a lasting experience.



Leanne has a varied background in print journalism, starting her career at The Manawatu Standard Limited in Palmerston North in the 1980's.

During her formative years as a reporter, Leanne joined The Tribune Sunday newspaper, where she found her niche as editor of the children's page, Casey's Corner.

Leanne says "High-Light" is an exciting departure from print journalism. "Telling a human interest story with the support of generative AI is not only exciting it's also fully mind-blowing as an emerging means of entertainment and communication".