There's a little more to it...

It is impossible to categorise and place under any label because there are so many factors aside the obvious, I'm not a particular people, family thing, where you grew up, education, societal context and etc...

UPBRINGING

where you're from

map of the houses I've lived in

EDUCATION

LIFE STORY

the events that made you, the person you are, memories and relationships that shaped you

PROCESS & MEANINGS

BEHIND ART PIECE

HERITAGE/ANCESTRY

Family tree diagram on a brain scan

OLIVER RAKETE

CLAIRE YOUNG

ROWAN BUSWORTH DAVIES

FIOMA YOUNG

HURU RAKETE

DANIE MCKEAN

I completed a series of these works where I asked people who are ethnically ambiguous "what is your story" and then created an interactive art piece about it. the story was inspired by the subject's story, emotion, description of details etc.
MAKING EGG TEMPERA using NATURALLY SOURCED PIGMENTS

- pastel before ground with muller
- pigment with egg yolk (too much egg yolk, took a few seconds to dry and colour was altered as a result of too much)
- pigment with less egg yolk (a lot better consistency wise and dried a lot quicker, but there are small grains still visible so should crush pigment (paste) more before muller
- attempting to blend adores (grind two pigments together before adding egg yolk)

**Intention & meaning**

I want to create a series of painted portraits using naturally sourced materials to communicate the idea that "there is more to it." The observer would look at the portrait and see the person but they will fail to see that the person is made out of paint produced by the land just as observers look at me and fail to see that I am made up of whanau and all of the cultural, historical, and domestic elements that made me who I am.

I am Māori so I have been raised to constantly give thanks to the land and acknowledge everything it provides for us. For example, in a mini (which is said as part of an opening prayer) you would first recognise the gods, the land, the dead, and then the people who are here with us and living. However, this is not something people would deduce from an impression of me based on appearance alone.

I thought that a great way to incorporate this idea through paint was by making egg tempera.

**Process & further meaning**

Above are some of the pigments that I sourced from my Granny's farm that I grew upon, such as charcoal, rust, etc. After grinding them into fine pigments and mixing them with the egg binder (made from fresh eggs that are also produced on the farm) I will be able to paint a series of painted portraits that will communicate this idea of "there is more to it." I also created names for each colour based on where I sourced the pigment to re-engage the idea of labelling in a way already established in my work.

![Image of pigment grinding]

![Image of pigment collection]

![Image of pigment mixing]
ANALYSIS OF NON VERBAL COMMUNICATION

A study on the complexity of facial expressions and body language both of an individual and in relationships.

CHILDHOOD FRIENDS

COPUPLE OF 10 MONTHS

Participants appear equal as their hands are both shown. The equally, both have some tension in their grasp and hands are interspersed between two bodies.

Clear dominance now communicated. By turning his hand and pulling their hands closer to his body, he establishes this. The tension on his hand and couched by his tightened grip partnered with her loosened grip also establishes his dominance.