

Page One: The Why/Proposal/Context

During the year I started with the exploration of food, documenting night markets, friends and family, the Avondale markets, bowling halls and usual places that my friends and I would hang out and eat. Upon exploration and reflecting through my internals, I became more interested in the idea of home, place and time. This was sparked by my initial idea of food bringing people together. I then decided that I wanted to look more closer at other things that brought people together – This ranging from objects, to buildings, to parks and different areas within West Auckland.

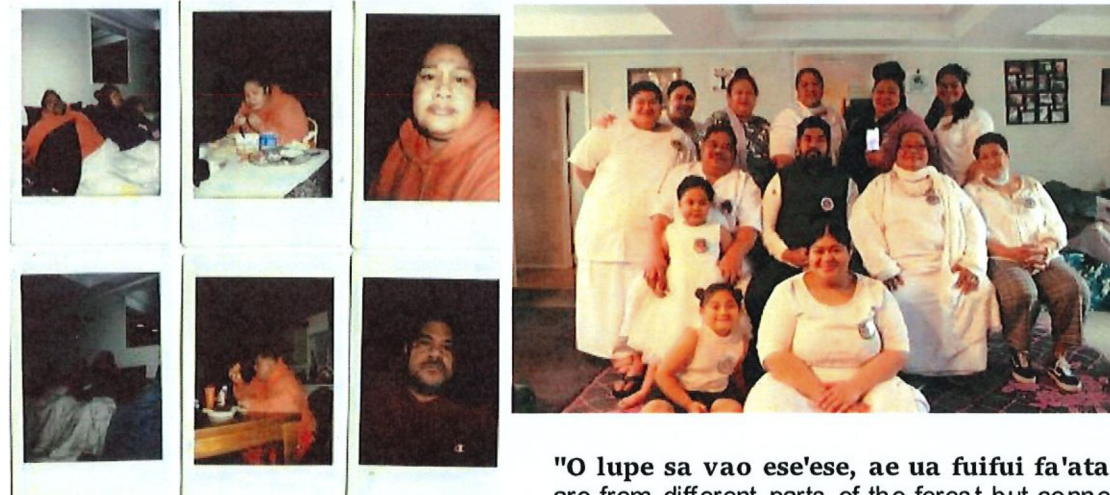
I decided that upon looking at the photographs I thought that the three panel board layout didn't necessarily portray the story I wanted to tell. This meant that I moved towards moving image to capture these stories and sort of shoot a series of abstract moving images focusing on **places** that brought people together, while thinking about **time** and how the past, present and future intersect (those that came before and paved the way and those yet to come to enjoy the fruit of the ancestors), and thinking about the idea of what **home** and **community** is from the perspective of a first gen NZ born Samoan. I think it is important to note Albert Wendts writing on the **Va** as this idea ties in with what I am exploring in this project, he writes that the "**Va**" is the space between, the betweenness, not empty space, not space that separates but space that relates, that holds separate entities and things together in the Unity-that-is-All, the space that is context, giving meaning to things.

The meanings change as the relationships/the contexts change. A well-known Samoan expression is '**la teu le va.**' Cherish/nurse/care for the Va, the relationships. This is crucial in communal cultures that value group, unity, more than individualism: who perceive the individual person/creature/thing in terms of group, in terms of **Va**, relationships." With this in mind I decided that the project was to explore this space between and the relationships between people, place and time and hopefully shoot a series of moving static videos that portrayed and played with the relationships within the **Va** spaces. "**Va**" aka Va Tapuia refers to the sacred or spiritual bond between someone or something i.e., I will be exploring this phrase or traditional practice of the **Va** within my project and as a Samoan born in New Zealand it is a personal goal for me to discover the connections my culture has with the environment I am blessed with today, I want to find the bond and link of New Zealand and how this country is a crucial piece within me and my families is lives.

Family Photos from Album:



Family portraits I Took for the board:



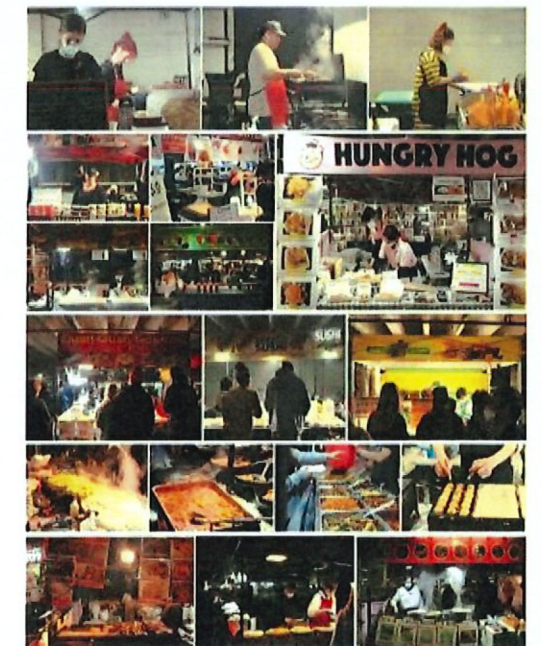
O LE AIGA SAMOA

"**O lupe sa vao ese'ese, ae ua fuifui fa'atasi**" - We are from different parts of the forest but connect in one cause, These are my personal family collections of important moments of time, we all do things as a family and we stick together but if we split, we still remain as one just like the roots of a coconut tree.

Board 1, 2 and 3 layout before moving image:



Board 1, 2 and 3 layout before moving image because I felt that the photographs didn't really express the idea of time and space, so I chose to go into moving image. This was after reflecting and the feedback received from peers and the teachers. During my time of creating these boards I wasn't really happy with how it was showing my story, so I then moved on to creating a moving image, when doing this project, I found it easier to get my important message across, a valuable key custom used within a life of a Samoan.

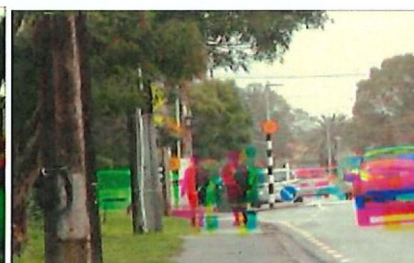


Page Two: Spaces

Using the artist model Edith Amituanai I was able to adapt and create a moving image which was inspired by this particular artist, I jumped into a documented style and documented my spiritual surroundings including family, church, the culture of Samoa and traditions. Doing this I wanted to show a deep and meaningful story about my personal life as a New Zealand-born Samoan using a Samoan traditional practice called "Fa'a Samoa" meaning the Samoan way of life which can be seen throughout the moving image. Using Edith Amituanai as inspiration towards my project I gathered ideas of what would be in my moving image, things like local places such as the Avondale market, night markets, my school [redacted] (Samoan catholic church), my home area [redacted] etc... involving her techniques I included the environment that surrounds me i.e., suburbs that are close and personal to me, that are meaningful memories of my upbringing. Ideas that were inspired by my artist Edith Amituanai were mostly based on documentary styles of life i.e., to be specific the transition of a New Zealand-born Samoan child and how he evolves around his secondary environment, during the shoot I planned out to showcase students after school walking home, I captured shots where they are naturally doing their own thing without hesitating to stop also within these specific shots I was looking at how the area around these magnified students had impacted the way it looked, for example, capturing it on the correct and appropriate angle. Viewing the things within the frame I decided how zoomed-in the shot would/ wouldn't be. Reflecting on the styles of this particular artist I enhanced the artistic look that Edith Amituanai used within her take on photography, she involves things like a raw look, and realistic (environment, society, local, personal, and community).



In this area of exploring, I wanted to find myself a space where I can showcase memorable environments that are key nostalgia in my life, I wanted to show a personal yet entertaining story of how my life feels like, to be a first gen white-washed, New Zealand-born Samoan in other words 'Plastic'. Exploring this space, I am able to show people a side where things are most important in my life being **Sa**, I want to give people an understanding and a vision that being a New Zealand-born Samoan feels unique, but personally I can say that it also feels like a mixed emotional rollercoaster i.e., it gives people a purpose of life and makes them find or locate where they fit or belong in society. Being a Samoan born in a modern society it gives me a non-traditional feel, almost like if it was a mission in life to find and seek/search for my destiny within the **Va**.



When shooting this particular scene, I wanted to capture a natural look so what I did was I placed my camera where students would be coming out of school without noticing themselves getting filmed, this was to enable they wouldn't look at the camera it also was to make sure that they wouldn't act up because a spotlight would be faced on them i.e., I wanted to make sure I captured a smooth look of them going home after school would look like. I really like this shot because the specific angle it's set on, to me it feels right on point from the leading lines to contrast of how big and small objects are seen within the frame. With this captured I knew what I was looking for, inspired by Edith Amituanai I wanted to produce a moving image of students from my college to emphasize the community and local aspect of my them "The **Va**".



Capturing this moving image, I had a vision where vehicles would be passing by, students would be naturally walking by and together there would be a similarity. using the idea of what Edith Amituanai created with the local siren cars and local students around Auckland I wanted to combine the two and create my own where both are unified and showcased as one. A medium shot showing leading lines, I really like showing the side view of a person, so I went for that specific look. I took into consideration on how the camera was positioned,. Going through with this shot of two students walking in a straight line on the footpath I was thinking critically of how this would be symbolic towards my project i.e., the aspect of the "**Va**" is seen through these students where they are seen walking, proceeding in life finding their personal/ spiritual goal which then links to "Fa'a Samoa. I really love the position of this scene, it shows a depth of contrast, leading lines and composition.

Page Three: Family

Brief Summary: when exploring the Samoan concept, the "Va" family is the most important thing that lies within that particular tradition, gathering artists I had planned out to seize my initial vision capturing the ideas of inspiration from the chosen, I.e., with the painting shown, I wanted to replicate that in a way where I can show my family and personal story of how family is one of the key foundations found in the concept of Va tapuia, having this as an inspiration I had documented at my home at a time where family members would be at the dinner table. Using the dinner table as a symbol, the dinner table is a place to go when eating, doing homework, talking amongst family members and friends, etc... the artist model that I am using as inspiration towards my moving image goes by the name of 'Jan Steen' who created the painting of the merry family at a messy table, what I had done differently is that I morphed these ideas into my own where I can incorporate the style he approached. When capturing the moving image I assured that it was captured to be meaningful for example I have my mother on the left side and my father on the right hand side this was done for specific reasoning, looking above them are seen two different garage doors and two different sides within the frame of the door, I also have made sure the table was centered with the mirror, we see leading lines, contrast, and some-what of symmetric, framing. The reason for all that is to justify the Fa'a Samoa i.e., in the Samoan tradition there are designed roles for one another for example the men would be the head of the family and other things like a chief for their local village whereas woman would be assistants and helper etc... this symbolic look within the moving image was supposed to showcase the "Va" (also meaning between or gap) between each other, weather that's in roles in life or in a traditional family.

Key Ideas:

The family are active around dinner table I.e., on phones, talking, making food, smoking etc...

The family gets involved by helping up set the food and table up for to'ona'i

Family are in a moment of peace where they are one with nature I.e., around trees, plants, fresh air... the beach, park, outside etc...

Mum is braiding or brushing daughters' hair while daughter waits quietly on floor



Both dinner table moving images that I created were inspired by the two different painting, I used the ideas of the artist of how they are happy and enjoying themselves at the table. I created my own moving image using those paintings as an inspiration but also a guide to what I want it to look like in a way, my take on the paintings were that I wanted to make the moving image symbolic but also a documented style still image, that really enhance the raw/ realistic look. So, I planned out how it would look capturing it on the appropriate angle (with the vision in mind) I wanted to showcase a part of my culture using elements such as Leading lines, faming, etc... overall I loved how this moving image came out, it was what I had planned and was a success from the time of day to the place. When capturing the moving image of my sister who is brushing her daughter's hair, I made sure that it would relate to the artist model named 'James Abbott McNeill Whistler, an inspiration to this particular moving image as one of his paintings with a woman on a chair casually staring off into the distance. I involved the idea of a woman and a chair, so what I did was that I captured a moment of where my sister was brushing her daughter's hair on a chair, you can also see the daughter sitting on a chair. So, I thought this would be a good relation and link towards my artist model as it helps to build up a good still image that also relates to the concept Va tapuia. I really liked how it came out with the positioning of the camera/ medium shot, you can see the facial expression much more which is something I want to show to give the audience or viewers a connection between the scenario that the daughter is going through with getting her hair brushed. This tells a story of when young we mostly remember the things our family did for us when we were still going to school. Personally, I can connect with this because as a kid there is always that one thing you didn't like as a child, for me was hair-cuts I.e., getting itchy from the hair (prickly) Capturing this still image of my family having a (Talanoa) discussion I was thinking of how this is also a crucial piece linked to the traditional practice of Fa'a Samoa but also the concept Va tapuia. When planning the execution of this moving image I was thinking of family, culture, and documentary style. I created this piece based on an artist named Edith Amituanai and Richard Billingham I had fused the two artist models to produce this piece, I took some consideration on how the camera should be positioned within the environment I was in, the only 1 major struggle was trying to that same look, vintage/ polaroid effect, I went behind the two family members and took the moving image. Overall, it came out pretty well I thought it could've been better, but this was good enough in my opinion.

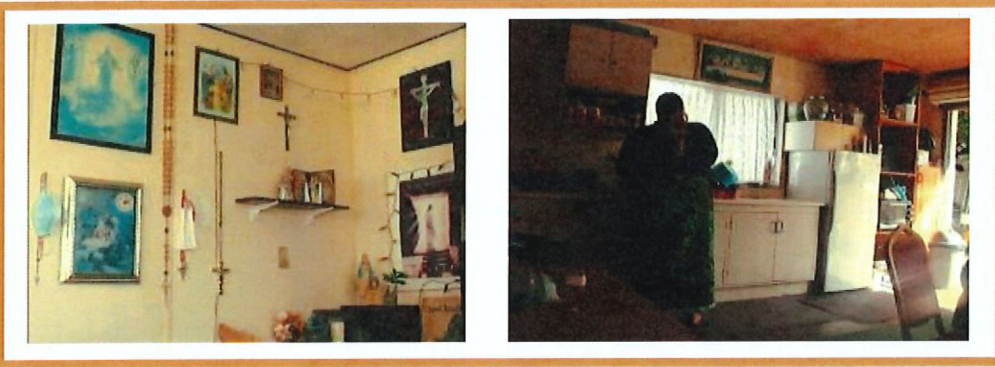
Page Four: Home

Key Ideas:

moving image of the alter at home, statue, rosary, candles, crucifix, flowers etc... other things like objects that are important to home, family pictures, lights, doors etc...

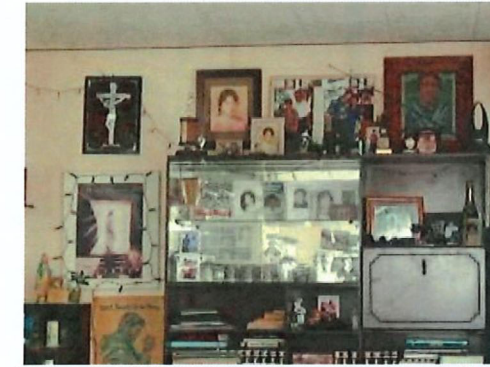
The hallway, lounge, sitting room kitchen, bedrooms etc... showing particular things within the room i.e., TV curtains, active cooking pots...

People within the room doing their business (natural) documentary style



Brief Summary: the next phase of exploring the 'Va' we go into the aspect of home where most moving images within the project are seen around my personal life showcasing the term home i.e., family households around Auckland, auntie and uncle's house etc.. Using the artist model Latoya Ruby Frazier, I collected and gathered ideas and inspirations from this particular artist model which I then use within the home section of the project. We see in her style of photography she uses a black and white filter or camera, she presents in her photos a lot of framing with pictures showing family or friends within the frame, there are also parts where people are standing or within her photograph. Things that are seen are like rooms in the house or sections of the house for example, the kitchen, empty room etc.. Throughout my planning and using this artist model I planned some ideas that you can see within the orange boxes. I want to create a piece where I can morph her inspiration into my own creation. I thought using this artist model would be very powerful and moving the images she displays are deep and meaningful, so with my subject and theme using Latoya Ruby Frazier as my artist model I am positive that she would be nice for inspiration towards my still image. I created a sequence where some of the still photos really capture the home aspect as well as key ideas of what my personal background is i.e., shown in my example a vintage cloth that has the picture of Jesus shows how I know who Jesus Christ is, another example is the rosary beads hanging on the wall that then indicates that I am a Catholic believer and i have a strong faith in God. And with these key aspects of home, this really shows how home is where our story begins, its where our hopes and dreams form. It's the notion of life. It all starts somewhere.

While it was time to shoot, I had my plan ready, I continued to explore and during the shoot (moving image) I wanted to present to the viewers with a similar look relating to my artist model Latoya Ruby Frazier. I had incorporated my ideas and morphed the inspiration into my own i.e., the moving image with vintage photos, I was looking at things like lighting, I wanted natural lighting to settle in whereas the inspirational piece has a lamp that shows off shadow. I positioned the camera to an angle where certain things I want to be in the moving image can be seen, many elements such as framing and leading lines can be viewed/shown in this moving image. I really like this shot because of objects that are within the photograph i.e., old photos of family members, old artifacts/books and important trophies that date back in the 1900's... the reason why I love this photo is because I have a personal bond/relationship with all the items presented, it relates to me because it's a piece of history, that I can reflect on as well as pass on to other family members that will once remember their history (a piece of mine will be a piece of theirs in the future). When shooting my moving image, I made sure to use elements like framing especially because it's one of the main key elements artist 'Latoya Ruby Frazier uses within her photography. So, I created my own using the same elements as can be seen within the moving image of my father drinking coffee showcasing a paper-towel on the table and behind a window frame with white see-through curtains. I tried to capture what my house looks like in the garage. As well as this I also do the same approach with the second still image of my sister standing making a cup of coffee, trying to capture a still image in a documentary style I angled the camera so you could see behind the persons back, so it looks like the station(Kitchen) is active and currently being used. I wanted to also show framing, leading lines according to the position of the camera and contrast with lighting. But overall, with all these selected photos I found them to be perfect for my project according to the elements used within the still images, I found it to be a success.



Artists photographs:



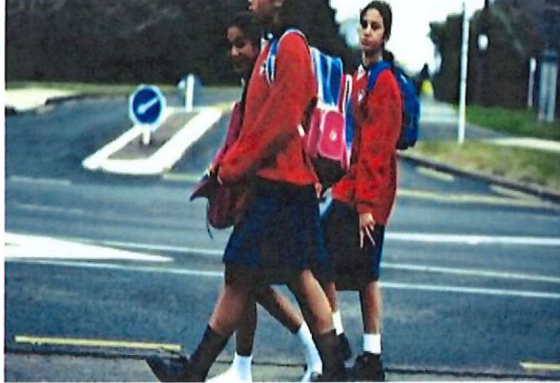
Page Five: Place

My photographs:

Brief Summary: another aspect from within the concept "Va Tapuia" or The "Va" is Place. Place meaning a memorable environment that is either personal, nostalgic and meaningful to me for example, Avondale markets would be one of many because as a kid me and my mum would go to the markets to get fresh veggies for the family to'ona'i (Sunday family feast – usually after church) and all I remember from that specific place was trying to not lose sight from my mother as a kid, because I would cry and worry about how I would escape from the packed place, the markets were so fun as a kid, having that nostalgic melancholy feeling of quality time with family was/ is priceless or even irreplaceable especially as a kid, when we're young we want to grow up and be mature but then when you grow up everything settles in and life becomes harder than it was before. That is why they always say "time flies by when you have fun" but only a memory can recover a slice of that time passed by. Place is such an important aspect of the Fa'a Samoa traditional practice "Va" because without this in the foundation things would not be the same i.e., without a place there wouldn't be any memories to harness or sacredness to something, someone or someplace. Within this particular section of the foundation "Va" I will be using multiple artist to create a special and meaningful purpose to this project. I have gathered information of elements and styles from artists like Edith Amituanai, Ans Westra etc... I will be using them to construct an outline of how the still images would be set out to look like i.e., this involves a documented style technique, showcasing things like people, society, everything within a place, "a special place that is personal and is sacred to me". Place can be seen in our everyday lives as people, people go to the playground, to the gym, to a restaurant, people go school, work every day etc... so it's important to not just me but to everyone. And everyone has their own personal place they love whether its home or even church.

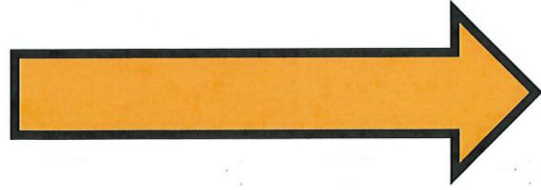


During my shoot for the concept and idea of Place, my initial plan would be to showcase moving images involving Documented pieces that are (movement-based) and showing contrast. Students after school walking pass naturally focused on going towards their destination, others in general walking by anywhere i.e., shops, school, church, work etc... People doing their own thing i.e., aunties and uncles smoking outside on the deck, people having conversations, laughing and enjoying themselves with the company. I found it difficult to get the perfect shot but, In my opinion, I actually like the way I have captured this particular moving image i.e., a behind-the-back shot which also presents the altar of the church. I like the lighting used within the moving image it is not too bright or dark, and it's balanced i.e., using the church lights (warm) tone, I like the look of how the moving image came out and how the camera is positioned (on an appropriate level), not much negative space shown but also presenting leading lines, there is also contrast shown from color to size. I like the colors that are seen within the still image and again it doesn't really matter about effect because this still image is a documentary-influenced piece. During my planning for this category, I wanted to portray the most of places that meant importance to me and a better way to do that was to document the areas and make a still image, using this key theme I explored artists like Edith Amituanai and Ans Westra which means I will be using them as guidance as well as inspiration, for this other moving image I captured two students walking by so, as I continued to use a documented style approach I captured a shot that references the artist model Edith Amituanai where students are walking home and a girl looks at the camera, for my still image, on the other hand, captures a back shot of students walking home (no faces are shown) my idea was to make it look as if they were naturally walking home so during the process of taking this particular shot I had left the camera in the middle of the pathway, pressed record and waited for students to walk by at the time. It was a bit time-consuming but I did it anyway because overall the shot came out nice, it also does show documentary ideas etc.. With these in mind, the one major idea I want to showcase through documentary is that the climate and the air we breathe. They feed into our collective mythologies as a symbol for knowledge, growth, life, and longevity. They are also often one of our earliest and most personal experiences of place formation.



Artist models photographs

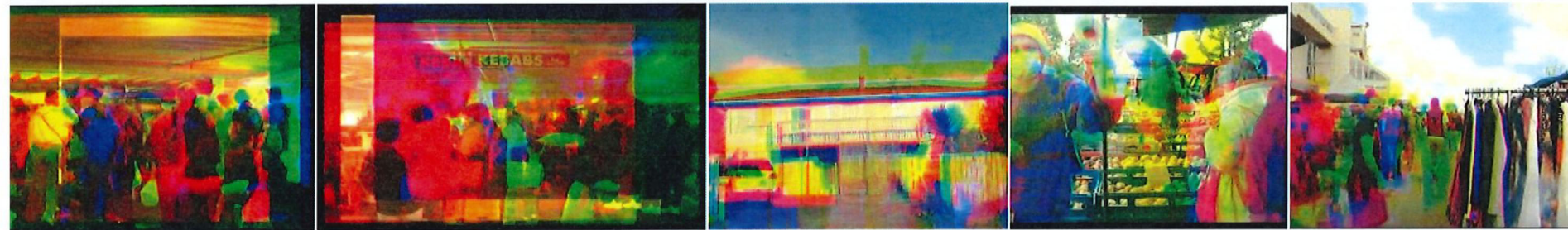
These are some of the screenshots or moments throughout the video I did not use, but more were trialing and testing for example these particular photos displayed on the right side are moments of time/place.



Page Six: Time

Throughout the time of creating my artistic project I had been getting up at 6 to 7am to record what my morning looks like, also I wanted to document the natural things that happen on a daily basis around my household including my environment, Neighbours, and just the general things you would see in a normal morning. i.e., yellow lights blazing through bedroom windows, a pinkish sunrise, steam/fog that is formed from car exhaust pipes, birds chirping and the frost that lurks above the grass. these particular things that occur are valuable to my film/ moving image. the process was important to me as it contains the aspects of the **Va** and it also shapes the local environment making it a special and unique place. As a decent from a Samoan heritage, I was taught the Samoan key values that build up the average strong warrior within a Polynesian/ Pacific Islander, and while learning them as a child there was one specific thing that stood out the most, a wise saying that my father would use to say to me as a child "E leai se mea e sili atu i lo lou aiga" which translates to nothing is more important than family. While reflecting on that saying I realized how time plays an important role in that saying. Which is one major reason why I would like to explore time and how it is crucial to the concept **Va**.

My photographs:



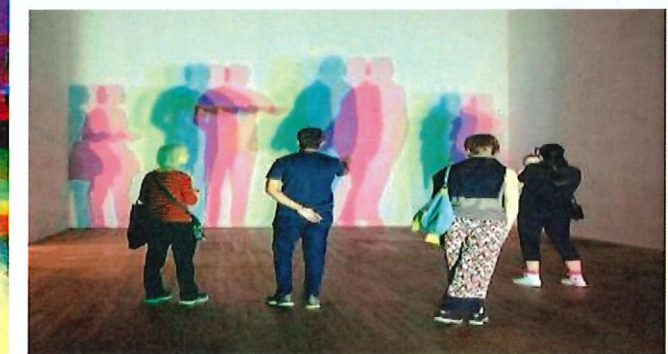
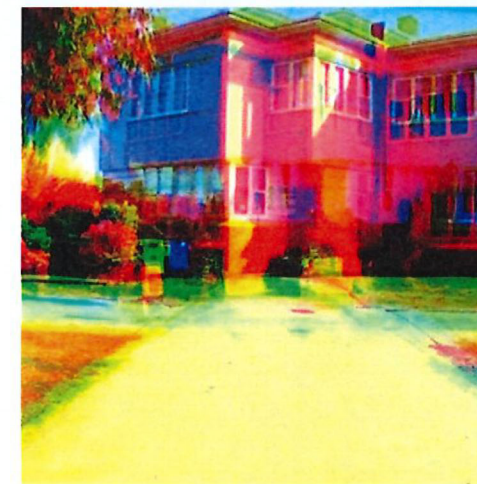
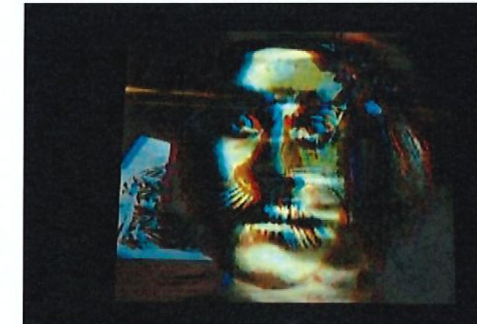
I found that it didn't begin to hit me as much as it did once I involved it in my film, I wanted to find out a way that would help show the understanding of the concept **Va** and by using this particular method (three-colour). It felt like a memory of time, thought that if using this effect in my project it would begin to show the contrast between sequels and moments of me as a Pasifika Western teen. When exploring the idea of this effect I analyzed how deep of an effect it was adding by how it made me feel, personally, it made me think of the past due to the color scheme and how it was presented in a way. So, using this I wanted to bring back the stories and experience my historical but also personal past, I want to welcome the viewers into my life to show them a glimpse of how it feels to be who I am today with the thought of my cultural/ historical past/connection within New Zealand. Everything I've done goes back to the values of what it is to feel that emotional or spiritual connection with that particular place and using time as a reference gives the concept **Va** Tapuia a much stronger foundation. with the connections between time, place and space the three help build up that one thing that everyone has which is a personal connection. Time and Space are not conditions in which we live, but modes by which we think, this all comes down to how strong of a connection I have with my spiritual surrounding.

To make art, for me, means to be in dialogue with the world. People may not always like my ideas or artworks, but even so I am acknowledged as a speaker, as a contributor, which makes me feel I'm part of the times I live in. This is crucial to me, because it allows me to be conscious of my own existence." - **Olafur Eliasson**

Eliasson

Using Nova Paul as inspiration to my project I found that her three-color effect was majorly crucial as her style really portrays the setting of time and how it flows around us, I also thought that Olafur Eliasson was an Allie to this technique as it is also seen in his style of photography, Nova Paul has a unique approach to his as she documents her surroundings, she shows how important space is to her project. Using her as inspiration I included the same unique approach as her but added my twist by involving the idea of the Fa'a Samoa concept of **Va** which is one of many key customs we use in our everyday lives as Samoans. With this style I documented things that were personal to me, things that reminded me of home, I went to some local places that build my character and I had recorded some key moment that relate to the idea of time. I then used the three-color effect to enhance the look of time/place and how that impacts my environment or upbringing. By using this three-color effect, it was clear to me that I should explore more with this style, so in my project I frequently use this from time to time.

Artist model examples:



Before and After



Page Seven: Reflection/Analysis

The reason why I had chosen this particular artist model was because she uses some unique combinations of colors and effects, and with this I also love how the texture compliments it as well. I used artist, Pipilotti Rist as an influence towards my creation, her use of color reminds me of the past, old kind of vintage footage things such as a three-color film effect that Nova Paul uses. When seeing this it reminds me of a reminiscent time, it gives me a melancholy feeling of childhood. Somewhere within my up bringing this was relevantly seen, for example when being with my family we would watch historical videos of our Samoan culture, things that would portray what my chosen artist model has in relation to effects. During that moment I felt some sort of connection with this artist, a thing that seeps through my mind, a feeling of home, a feeling of culture and a feeling of love. And just the thought of using Pipilotti as inspiration to my moving image is just a feeling of completion. That is one reason why I had incorporated the idea of this effect within my project.



When I close my eyes, my imagination roams free. In the same way I want to create spaces for video art that rethink the very nature of the medium itself. I want to discover new ways of configuring the world, both the world outside and the world within – Pipilotti Rist

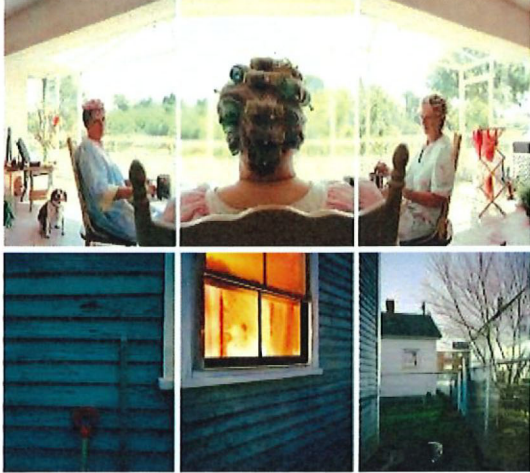
I was interested in the colors Pipilotti uses because it reminded me of the three color effects used in old films. After talking to my teacher, he told me about Nova Paul who used these effects and how her work overlaid images of people and things but in the same place. I thought that this correlated to the idea of the **Va** where I was exploring that space between. So, I decided to sort of create a work that looked at footage that had an echo effect that spoke to the idea of time (Future, present, past). So, I decided to shoot my nieces and nephews playing around the house to sort of mimic the idea of being a child in the old days before devices playing in the backyard, front yard and on the road until the streetlights turned on. I used premiere to edit the vids I took to break into the color effect and echoed this as if to seem like the figures were playing tag with each other, sort of trying to catch up with their previous echo or running away from their echo.



When planning my structure for the project I thought that using David Hillard as an inspiration would be nice especially when I can use this technique to divide as well as fuse into one setting. I had chosen this Artist because I like the idea of splitting things into two or more to enhance my theme or idea and try show the viewers a different approach with documentary, I also thought it would look nice to use this style within my work. In majority of my short film/ moving image I use this style a lot to portray the different sequels as well as environments. I had this great idea of using this technique and my theme, so I took some footage of church and used the style in a way where I can showcase the cross which can be seen as divine, the cross shaped format was to represent church as well as a setting of people in a peaceful place. This was a major part within my film as it represented two major things in my life which is church/ religion and culture (Samoa).



Throughout my time researching I came across an artist by the name of David Hockney, and what intrigued me the most was his unique style of photography, a type of collaging mixing different parts of photos but unifying them as one to create an image. I took that inspiration and morphed my idea/them of the concept **Va** and used this as a way to present and showcase my footage/ moving image. An example is this multi-colored creation I had formed which looks creative in a way, but it also relates back to the artist model Nova Paul and how she uses a three-color effect. by using this I thought about how I could relate composition and contrast to time/place and space, this was to help the audience visualize the impact of how time and space is an important concept to create a memorable setting.



Page Eight: Installation/ Creative Arts Evenings



I was given the opportunity to create an install to showcase my video work/ moving image. As part of my install I wanted to create something that relayed the idea of the private home for the public viewers. As part of my install I used a window in the art room where I covered it with tracing paper where I projected my video. I brought in a family couch and coffee table to reinforce the idea or feeling of home, with this I presented to the viewers a part of my life/ a perspective of home and a perspective of a Samoan/ Polynesian household. The idea here was to allow the viewer to sit on the couch and view a part of my life/home/place through the window. I quite like the idea of the public vs the private spaces and this was reinforced by an audience member who took off her shoes to walk on the mat before sitting on the couch which is seen as a respectful and traditional manner. This is a common practice of Pasifika homes, taking your shoes off before walking on the mat and sitting on the couch (viewing my display art). While having the thought to create an install, I wanted to give the audience a realistic feel of how it would feel to be in a Pacific Islander household and by helping to create that atmosphere I brought in a couple of iconic items from home which I thought could relate to Polynesians i.e., A rosary, alter candle, Jesus statue, ili (cultural fan), sei (flower for the ear), ula's (traditional necklaces we use for events like church, funeral etc...), funeral badges (a common thing that Pasifika people do in loving memory for their lost one), Vicks - vapor rub (a common staple that I thought would be nice to add within my installation only because majority of the Polynesians use this product a lot but especially my family. It reminds me of my upbringing, how my father would take care of me using Vicks; nostalgic memories of home, and lastly the Bingo dabber which is a pure unforgettable item from the past and present, an item that my mother would use when going to housie (bingo place), when I saw this it brought flashbacks of how my mum would go with my aunts back in the day to the race course and there they would meet other Polynesian aunts and uncles, which gave them a place to feel comfort, a place to meet people who have the same interests (a community). with all this in my creation I was blessed and honored to give the viewers a piece of my life through art, the feeling of doing something i love and turning that into a personal perspective where I can show viewers a part of my story, the thought of that is indescribable. Having a passion for creating things I love especially when I can involve my culture is like having the feeling of friendship/ a connection with the viewer, a state where I am able to welcome someone into my life just by sharing something I love and deeply have interest for. When time settled in and people came through during the arts evening I was grateful and happy to see the audience view my work and really interact with the set environment, seeing people sit down on the couch and made themselves comfortable was a goal I just had achieved, I wanted them to feel welcomed, feel a connection with the install and have a sense of belonging as if it were their own home. as you can see I have taken photographs of people who dove right in the session and really enhanced the whole idea of my approach. My next progression with this particular theme, i would have to explore more on how this would be portrayed. I would look at different things, artistic inspirations. If I were to create another board I would continue with the idea and build it up using different artist models, I would probably make another film but be more interactive with the approach i.e., show face to face things and have dialog.

With the examples given above, these photos are some of what the complete version looks like, with these photos you can really see the consideration of the viewers and how they made themselves comfortable interacting with the install.

With the examples given down below you can see some pictures of my trialling and testing with the install, during the time I had many realisation on what I would want to portray. My main goal with this installation was to show the viewers what my home looks like as well as giving them an insider on what a typical Polynesian household would also look like, from the props/ items shown and presented to the layout of the whole install I was happy to see it come out that way. in conclusion the overall on the install I had created was everything I was hoping for, it was the perfect image I had envisioned.

