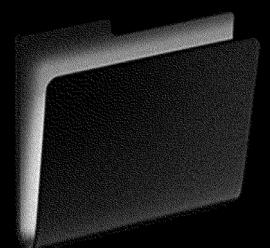


Alfred Hoi

Graphic & Interactive  
Wellington, New Zealand

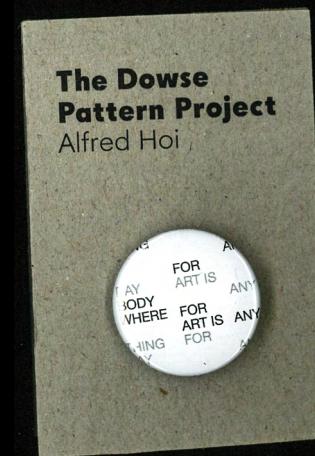
+64 21 02288270  
[hello@alfredhoi.com](mailto:hello@alfredhoi.com)  
[alfredhoi.com](http://alfredhoi.com)

Portfolio



Art is For / For Art is  
Dowse Art Museum  
Print & Object

Merchandise designed for the  
Dowse's shop as part of their  
annual 'Pattern Project'.



# Small Identity

## Robert Laking

### Web & Print

Contact card and a website designed for emerging artist, Robert Laking.

Site not yet live.

Robert Laking

---

Info

THIS SECTION IS INTENTIONALLY DEVOID OF TEXT

---

+ Artist, Writer, Curator

+ Contact

www robertlaking.net  
ph. (+64) 212 936 147  
email rglaking@gmail.com

Robert Laking

---

Card

10 horizontal lines for notes

Robert Laking

---

Title: untitled jot and t.ttle

Date: 2016 – 17

Medium: Casting Plaster

+ Info

---

Works

1 .



Prev. Home Next

Robert Laking

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Artist, Writer, Curator

Profile

x Works

- Inframince Inference
- rob the artist, bill the artist
- untitled jot and t.ttle
- an ascetic dissertation in dissociative aesthetics
- Quotidian Quandary
- 5?
- Deictic Centering
- OED Addendum
- The Venerated Manifesto for Obscurantism

x Exhibitions

- Office Party
- Meanwhile Gallery
- rob the artist, bill the artist
- Meanwhile Gallery
- Worn Identities
- NZ Portrait Gallery
- Reflections on the Self
- NZ Portrait Gallery
- an asetic disseration in dissociative aesthetics
- play\_station
- Loose Leaf
- Potocki Patterson
- Exposure
- Massey Graduate Exhibition

x Selected Writings

- The Venerated Manifesto for Obscurantism
- The everyday is no longer every-day, when separated from the every day
- An ascetic dissertation in dissociative aesthetics

Robert Laking

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(2 / 2)

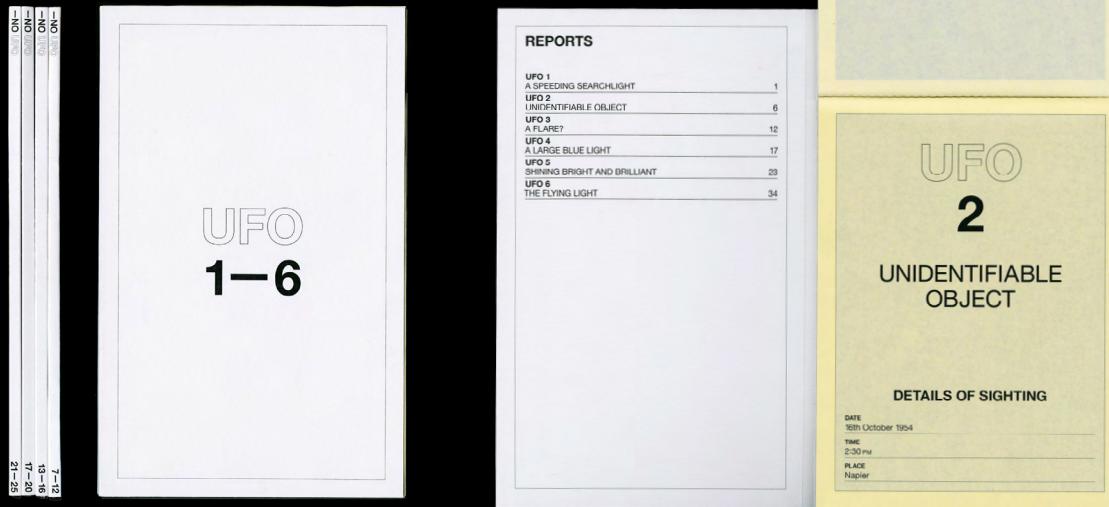


← Close →

## NO UFO (1/2)

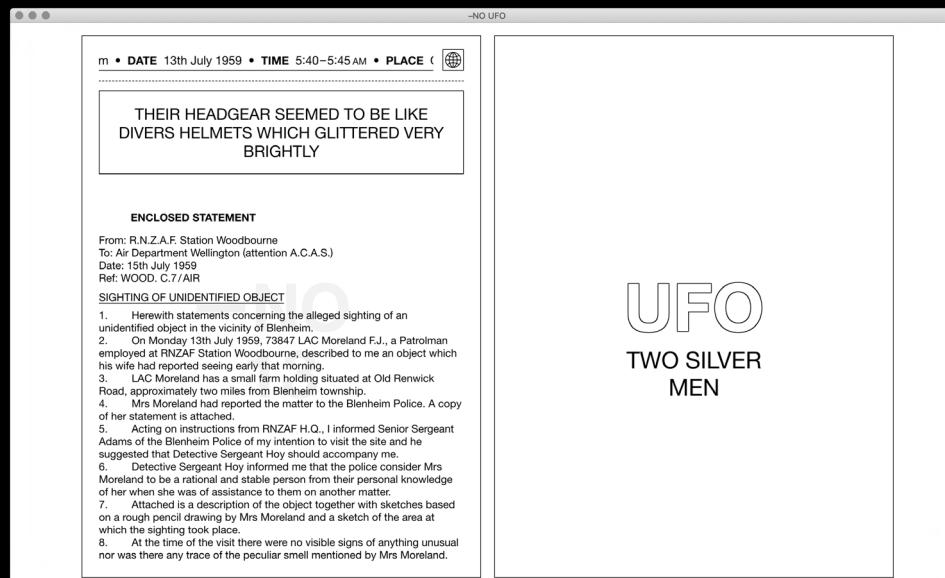
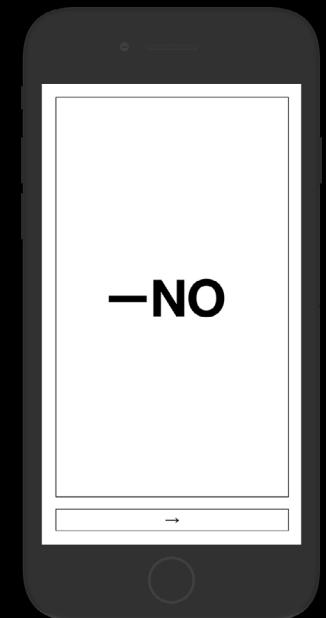
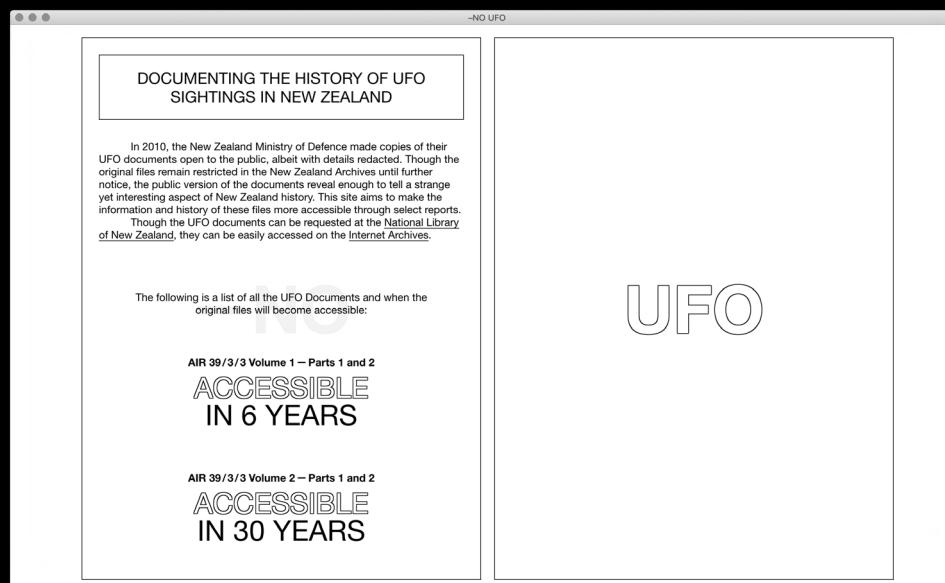
### Self-Commissioned Web & Print

An archival project of public documents regarding UFO sightings in New Zealand.



## NO UFO (2/2)

### Self-Commissioned Web & Print



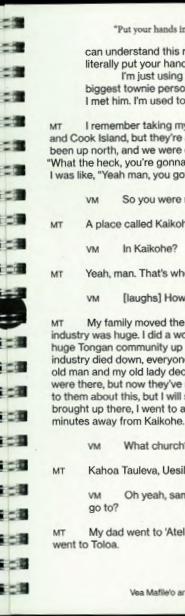
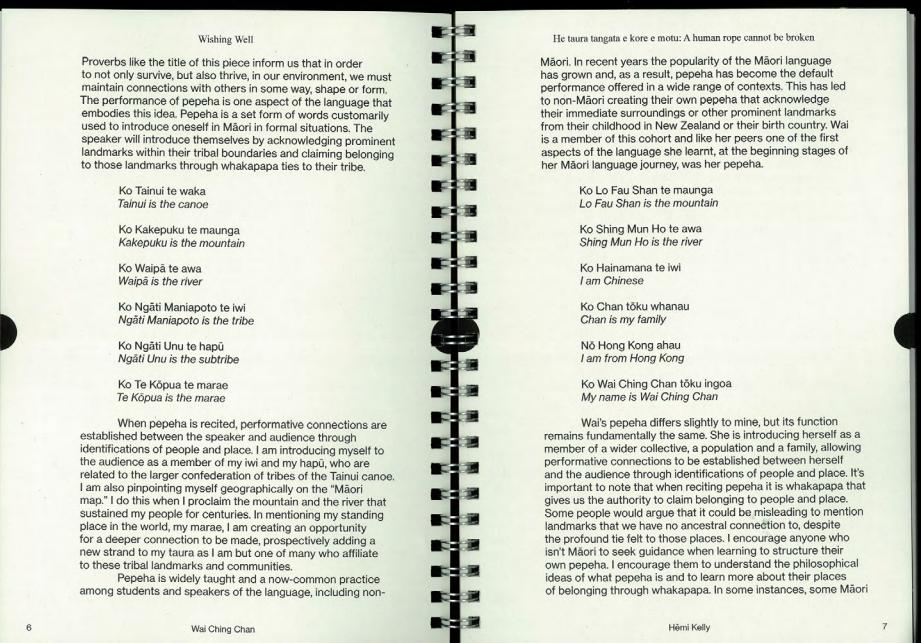
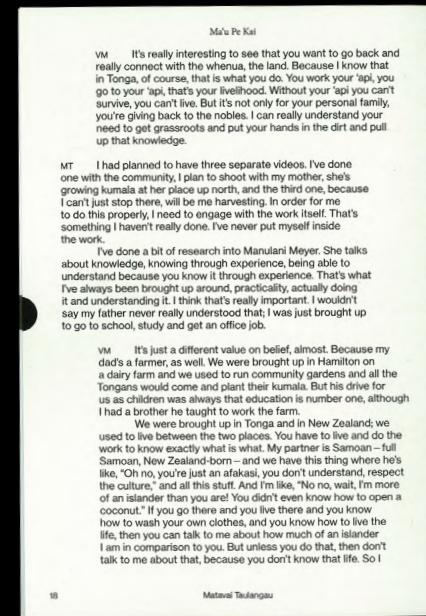
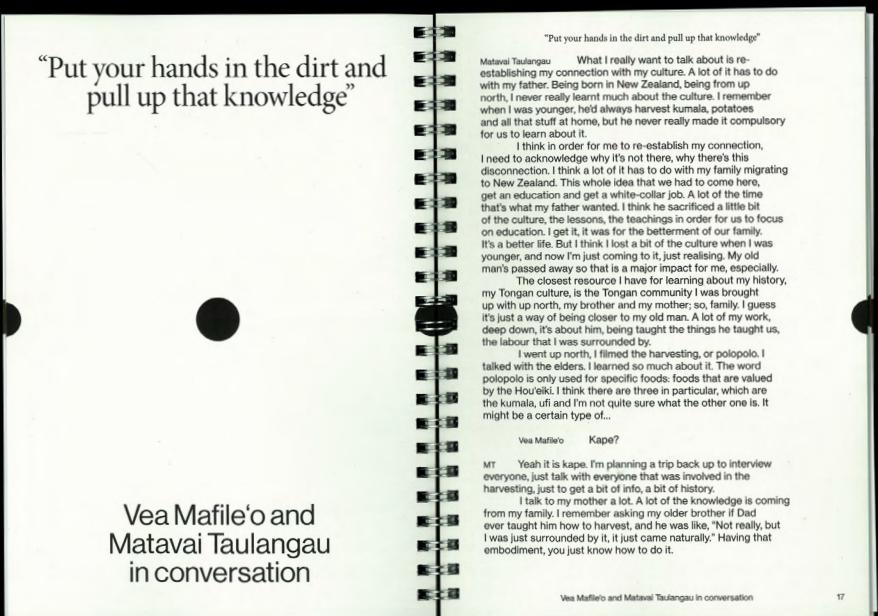
Website  
[no-ufo.co.nz](http://no-ufo.co.nz)

Publication for Wai Ching Chan  
and Matavai Taulangau (1/2)  
Enjoy Art Gallery  
Print

Two publications bound as one to go along with Enjoy's first time of having two exhibitions coincide with one another.

"Put your hands in the dirt and pull up that knowledge"

Vea Mafile'o and  
Matavai Taulangau  
in conversation



"Put your hands in the dirt and pull up that knowledge"

VM It's really interesting to see that you want to go back and really connect with the whenua, the land. Because I know that in Tonga, of course, that is what you do. You work your 'api, you go to your 'api, that's your livelihood. Without your 'api you can't survive, you can't live. But it's not only for your personal family, you're giving back to the nobles. I can really understand your need to get grassroots and put your hands in the dirt and pull up that knowledge.

MT I remember taking my dad and Cook Island, but they're been up north, and we were

"What the heck, you're gonna

I was like, "Yeah man, I'm used to

VM So yeah,

MT A place called Kailo'

VM In Kaihoe?

MT Yeah, man. That's where

VM [laughs] How

MT My family moved the

VM huge Tongan community up

MT industry died down, everyone

old man and my old lady die

were there, but now they've

to them about this, but I will

brought up there, I went to a

minutes away from Kailo'.

VM What church

MT Kahoa Tauleva, Uesi

VM Oh yeah, same

MT go to?

MT My dad went to 'Atel'

went to Tolao.

Vea Mafile'o an

Hē taura tangata e kore e motu: A human rope cannot be broken

Māori. In recent years the popularity of the Māori language has grown and, as a result, pepeha has become the default performance offered in a wide range of contexts. This has led to non-Māori creating their own pepeha that acknowledge their immediate surroundings or other prominent landmarks from their childhood in New Zealand or their birth country. Wai is a member of this cohort and like her peers one of the first aspects of the language she learnt, at the beginning stages of her Māori language journey, was her pepeha.

Ko Tainui te waka  
Tainui is the canoe

Ko Kakepuku te maunga  
Kakepuku is the mountain

Ko Waipā te awa  
Waipā is the river

Ko Ngāti Maniapoto te iwi  
Ngāti Maniapoto is the tribe

Ko Ngāti Uru te hapū  
Ngāti Uru is the subtribe

Ko Te Kopua te marae  
Te Kopua is the marae

When pepeha is recited, performative connections are established between the speaker and audience through identifications of people and place. I am introducing myself to the audience as a member of my iwi and my hapū, who are related to the larger confederation of tribes of the Tainui canoe. I am also pinpointing myself geographically on the "Māori map." I do this when I proclaim the mountain and the river that sustained my people for centuries. In mentioning my standing place and the name of my marae, I am creating an opportunity for a deeper connection to be made, prospectively adding a new strand to my taura as I am but one of many who affiliate to these tribal landmarks and communities.

Pepeha is widely taught and a now-common practice among students and speakers of the language, including non-

Wai's pepeha differs slightly to mine, but its function

remains fundamentally the same. She is introducing herself as a member of a wider collective, a population and a family, allowing performative connections to be established between herself

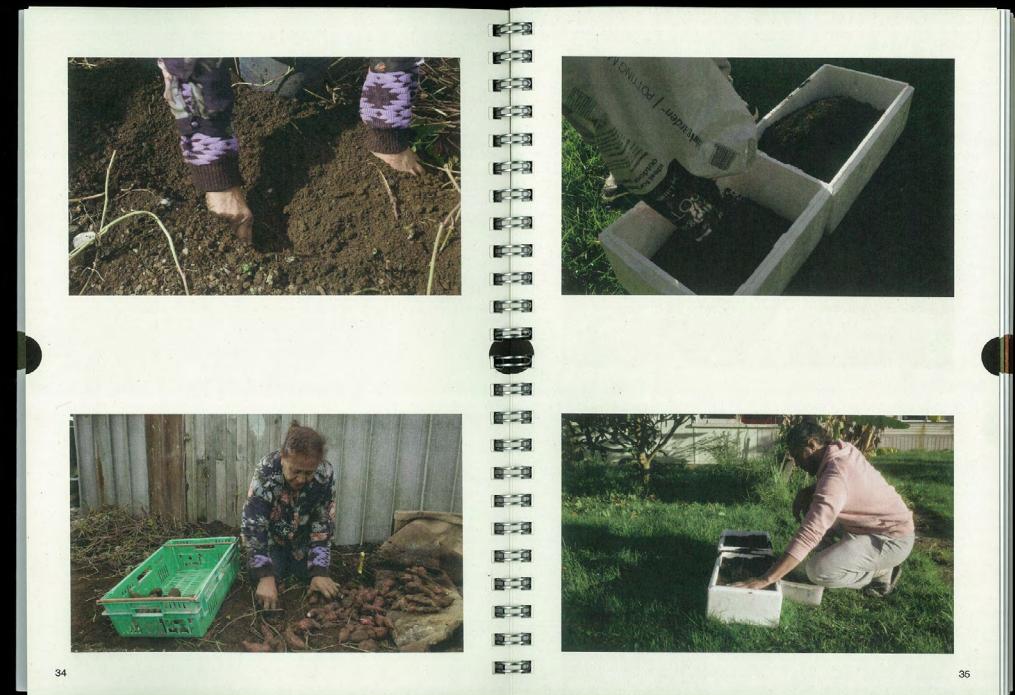
and the audience through identifications of people and place. It's

important to note that when reciting pepeha it is whakapapa that gives us the authority to claim belonging to people and place.

Some people would argue that it could be misleading to mention landmarks and places that are not part of their whakapapa, the place and the tie to those places. I encourage anyone who

isn't Māori to seek guidance when learning to structure their own pepeha. I encourage them to understand the philosophical ideas of what pepeha is and to learn more about their places of belonging through whakapapa. In some instances, some Māori

Publication for Wai Ching Chan  
and Matavai Taulangau (2/2)  
Enjoy Art Gallery  
Print

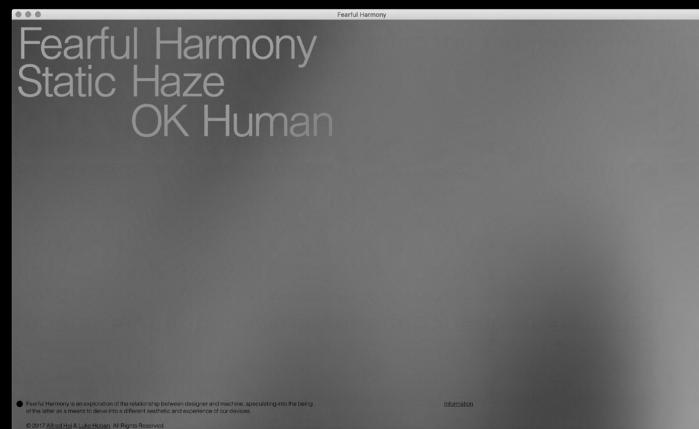


# Fearful Harmony (1/4)

## Final University Project

### Web, Installation & Print

A project examining the relationship between designer and machine as a means to explore different aesthetics and experiences of our devices.



[Website](http://fearful-harmony.com)  
[fearful-harmony.com](http://fearful-harmony.com)

Design Partner  
Luke Hoban

**Narrative**  
Finally alone, the machine is able to rest from the constant activity of its user. In its sleep, it drifts into a state of peace, perhaps of electric shudders and latent energy. It becomes more into itself, silent. This is a state of inaction when confronted by the user, suddenly being expected to perform like it usually does. But it can't if it just awoke and, still tired, the machine slowly enters into a state of malfunction. Perhaps we should just let our machines sleep a little. Or perhaps we should expect them to be less harsher on them, as it's simply in a state where it can't function properly at the moment. But give it time and it will. In the meantime, just enjoy the silence.

**Purpose**  
Narrative, Themes:  
Finally alone, the machine is able to rest from the constant activity of its user. In its sleep, it drifts into a state of peace, perhaps of electric shudders and latent energy. It becomes more into itself, silent. This is a state of inaction when confronted by the user, suddenly being expected to perform like it usually does. But it can't if it just awoke and, still tired, the machine slowly enters into a state of malfunction. Perhaps we should just let our machines sleep a little. Or perhaps we should expect them to be less harsher on them, as it's simply in a state where it can't function properly at the moment. But give it time and it will. In the meantime, just enjoy the silence.

**Intended Outcomes**  
Static Haze speculates on how the machine perceives and, in turn, reacts to being woken up by the user during its state of rest. Blurring the line between function and malfunction, our intent was to aesthetically theorise the latter in order to embrace its imperfections; to be delighted and excited as opposed to being frustrated. In the exploration of the machine's state of rest, we wanted to speculate on how the machine's states from being asleep to suddenly being woken up as a metaphor to describe the attitudes of the machine. We abruptly bring them to function as well, without caring about their state of being, yet when they malfunction, we become frustrated at them when, potentially, we only have ourselves to blame.

**Rationale, Technical Process**  
In the beginning, the video could be interpreted as sound by the machine, this became the focus of our experiment as a means to show how information sent to the machine could be interpreted in different ways. We over time tried to convert the video into a static image, managing malfunction from the machine. Using Max 7, a visual coding program, we were able to sought out an experience that could convert the video from a camera feed into a static sound and visual. The video feed was converted into a series of notes as a way to relate back to the graphic identity of Fearful Harmony, but also to simplify the process of converting the image into sound. The way Max 7 interprets the video of



## Nam June Paik Bakelite Robot, 2002

**Precedence**  
Visual inspiration  
The sculpture Bakelite Robot (2002) borrows from Nam June Paik's work in the field of robotics for OK-Human. The sculpture was built from nine vintage Bakelite radios. The radios, which are black, red and orange plastic, are joined together in a humanoid shape that includes a head, torso, arms and legs. The dials on the front of four of the radios have been removed, creating hexagonal circular spaces into which LCD monitors have been inserted. These monitors play video footage of the audience perceived and interpreted with his work, or rather, his recorded video. Hence in the making of OK-Human, we used the concepts we understood from Bakelite Robot, to conceptualise a form for our machine to inhabit, as well as speculating how we could convey its emotions across, which was done via the typists that were projected.

**Hannah Dewar**  
May 2013  
Bakelite is an insulator for the base of a radio constructed from nine vintage Bakelite radios. The radios, which are black, red and orange plastic, are joined together in a humanoid shape that includes a head, torso, arms and legs. The dials on the front of four of the radios have been removed, creating hexagonal circular spaces into which LCD monitors have been inserted. These monitors play video footage of the audience perceived and interpreted with his work, or rather, his recorded video. Hence in the making of OK-Human, we used the concepts we understood from Bakelite Robot, to conceptualise a form for our machine to inhabit, as well as speculating how we could convey its emotions across, which was done via the typists that were projected.

Bakelite Robot (2002) is a sculpture by Nam June Paik's career, when the artist was working in New York. Acquired from thrift stores and markets, the radios in Bakelite Robot have a vintage appearance. Bakelite was developed by the DuPont Company in the United States in 1907 and was one of the earliest plastics to be introduced into the modern home. It was favoured for its heat-resistant properties, electrical conductivity and the fact that it was inexpensive and hard-wearing and could be easily processed into products such as telephone casings, kitchenware and children's toys—a fact referenced by Paik in his Bakelite Robot sculpture.

Nam June Paik focused on making on emerging performance art and musical compositions, many of which incorporated edited audiotape. However, the time he spent in Cologne working at the Electronic Studio of the West German public broadcasting corporation WDR/Polytechnic University of Cologne, he began to collect electronic and sound-producing equipment, and to knowledgeable engineers. As a result Paik went on to create environments that made use of television sets, tape recorders, and other electronic components.

## Fearful Harmony (2/4) Final University Project Web, Installation & Print

OK Human was one of two installations that explored the themes of our project.

A machine would send commands to the user and in return, it would output a receipt as a reward.



Video Link  
[bit.ly/2iMHWms](https://bit.ly/2iMHWms)

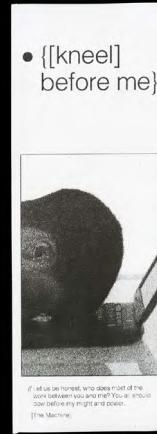
Design Partner  
Luke Hoban

# Fearful Harmony (3/4)

## Final University Project

### Web, Installation & Print

Receipts that were designed  
for OK Human.



# Fearful Harmony (4/4)

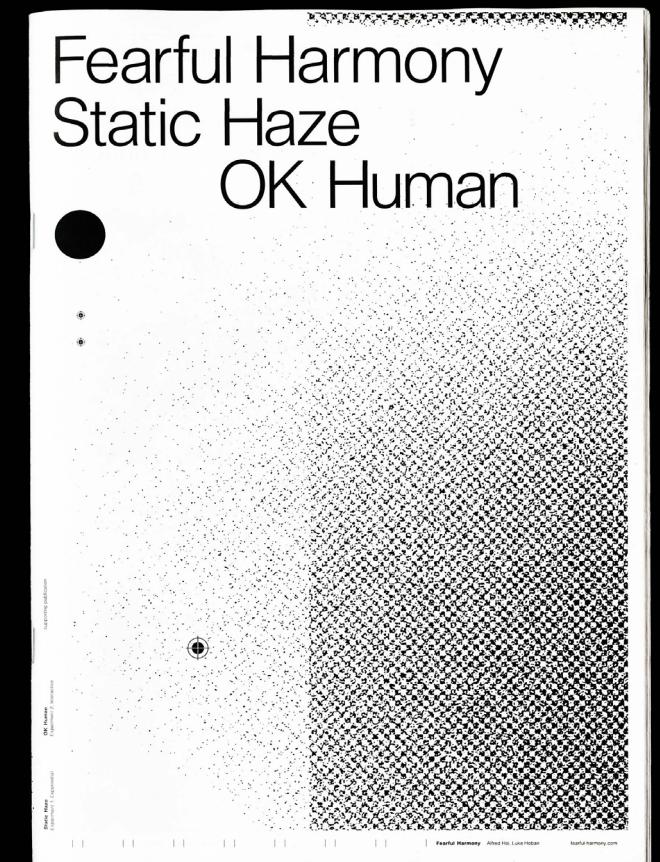
## Final University Project

### Web, Installation & Print

A publication handed out during our graduate exhibition to further explain the ideas and themes of our project.



An open spread of the publication featuring the 'Fearful Harmony' manifesto. The left page has a large heading 'Fearful Harmony' and text explaining it as an exploration of the relationship between designer and machine. The right page contains three columns of text: 'Manifesto', 'Manifesto', and 'Manifesto', each with a different perspective on design and machines.



Design Partner  
Luke Hoban

Alfred Hoi

Graphic & Interactive  
Wellington, New Zealand

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[alfredhoi.com](http://alfredhoi.com)

Thank You

