

Your comment on the Barrytown Minerals Project

Please include all the contact details listed below with your comments and indicate whether you can receive further communications from us by email to substantive@fasttrack.govt.nz.

1. Contact Details			
Please ensure that you have authority to comment on the application on behalf of those named on this form.			
Organisation name (if relevant)			
First name	Jan		
Last name	Fraser		
Postal address	[REDACTED]		
Home phone / Mobile phone	[REDACTED]	Work phone	
Email (a valid email address enables us to communicate efficiently with you)	[REDACTED]		

2. We will email you draft conditions of consent for your comment			
☒	I can receive emails and my email address is correct	☐	I cannot receive emails and my postal address is correct

Please provide your comments below, include additional pages as needed.

Comments on the Barrytown Minerals Project

I am neither for nor against the proposed mine development. I wish instead to explain how I believe the proposed development may impact me personally, both in my life at this property and in my work as an artist.

My name is Jan Fraser. I live at [REDACTED] [REDACTED]
[REDACTED]

I purchased this property more than two decades ago because of its outstanding views and its remote, quiet setting. In fact, I paid a premium to be at the end of the road because I wanted to preserve that sense of privacy, quietness and connection to the surrounding landscape into the future.

Over the years I have built my home and studio here, and I essentially live and work from this property. The quietness and the particular environment around me are not simply things I enjoy about where I live. They are an important part of how I work.

I am an artist working across painting, fibre art and wearable fashion. The surrounding environment is a recurring and important subject in my work. I have brought together three solo exhibitions from this property, as well as producing commissioned work and work for exhibitions on an ongoing basis. I have also had work presented on national catwalks, where I have explored the rugged character of this landscape through fibre and wearable art.

When I am working towards an exhibition, my working periods can be extremely intense. I often work very long hours and rarely leave the property. To produce the work at the level I aim for, I need to be completely present and immersed in what I am doing. It is not a time when I can easily divide my attention between my work and distractions happening around me.

My work is representational of the environment in which I live. The mountains, sea, forest, weather, light and the relationships between land and water all influence what I make. I need to observe these things, absorb them and respond to them. In that sense, I don't simply work in a studio that happens to be located here. I need to be immersed in the environment that I am expressing.

One small example is the return of the oystercatchers in late winter. They circle above my house calling and I often stop to enjoy them. It has become a seasonal marker for me — the crisp late winter air, the weak winter sun and the bird calls. I have painted them because these experiences became part of my artistic response to this place.

I understand that the birds themselves may continue to inhabit the area if the proposed mining proceeds. My concern is not simply whether the birds remain, but whether I will still experience the same quiet environment in which I currently notice and respond to them. The ability to stop what I am doing, listen and absorb what is happening around me is an important part of my life and creative process.

I have recently visited other dredge mining sites because I wanted to gain a better understanding of what the visual and noise environment of mining might be like. What I saw gave me considerable concern about the effect that regular machinery, noise, movement and industrial activity could have on the character of the environment around my home.

The concern for me is not only what happens when mining is taking place immediately beside my property. I understand that the proposed activities will move through different areas over time. However, I believe that mining activity in the nearby blocks will still be visible and audible from my home and studio, and that this will change the experience of the wider landscape around me.

One of the things I value most about living here is the relationship between the mountains, sea, forest and sky, and the sense of space and quietness between them. The visual drama of that landscape is a major part of what inspires my work. I fear that having regular machinery, movement and industrial activity occurring within that scene would fundamentally change the experience for me.

I am particularly concerned about the effect this could have during the periods when I am working intensively towards an exhibition. I cannot simply shut the environment out and continue working as though nothing has changed. The environment around me is part of the work itself.

For these reasons, I am concerned that if the proposed mining activity proceeds, I may no longer be able to continue working here in the way that I have been able to. This is not simply a concern about visual amenity or noise in isolation. It is about a change to the environment in which I have built my home, my working life and my artistic practice.

I offer these comments so that the Panel has an understanding of the personal and professional impact that I believe the proposed development may have on me as an adjoining landowner and occupier.

Thank you for your comments