

beside you Deathmask
and Dark-skull Thamyris
and the Itinerant Librarian
jerk in time,
under a blood-flushed moon
Octopod twirling
about her some hands on
some hands off
while she never fails moon-gold
to face you
Keep it here Sirens' mother
so they say
dragging everything
into cosmic chorus

how demure she sits
strings plucked
at breast height
heart strings
phrenes abandoned
for the unison
of tentacles
about her not
a wallflower left
among
the
stars
the Muses dancing
what they do not say

DARK ARTS

TWENTY YEARS OF THE HOLLOWAY PRESS

Dark Arts: Twenty Years of the Holloway Press

This retrospective celebrates the work of the Holloway Press, the University of Auckland's fine press, which was founded by associate professor Peter Simpson and master printer Alan Loney in 1994. The press was named for Ron Holloway (1909–2003) of the Griffin Press, who donated the printing equipment that formed its basis.

The publishing programme of the Holloway Press centred on works of special literary, artistic, scholarly and historical interest – ill-suited to commercial publication, but appropriate to the technology of handpress printing. The press thus participated in the tradition of small press publishing in New Zealand pioneered by the likes of Ron Holloway, Bob Lowry, Denis Glover and Leo Bensemann.

Loney oversaw the technical production of all publications under the Holloway Press imprint until his retirement from the University of Auckland in 1998. After a short period of inactivity, the press resumed publishing in 2001, under the sole management of Simpson. From that time, Tara McLeod of the Pear Tree Press took on the design and printing of most Holloway books.

Upon his retirement from the English department in 2008, Simpson was appointed part-time director of the Holloway Press, immediately responsible to the dean of Arts. With this change, the volume of publications increased markedly and fifteen books were released between 2009 and 2013, when the press effectively ceased operation.

Throughout its life, the Holloway Press received broad support from the University of Auckland, and especially from vice-chancellor John Hood, who awarded it several grants from his Development Fund. It also relied on the support of authors, artists, craftspeople, promoters and patrons, without whom it could not have flourished as it did.

Publications from the press remain remarkable both for the quality of their content – with work by some of New Zealand's most important creative personalities – and for their superb production values. Indeed, after twenty years of activity, it is clear that the Holloway Press has not only dabbled in the dark arts of printing, it has mastered them.

Francis McWhannell



2. *Fishwork* 2009

Case 1

1. Max Gimblett

Searchings: Selections from the Artist's Journals 2005

Edited by Alan Loney

Presented by Alan Loney

2. Alan Loney

Fishwork 2009

Illustrations by Max Gimblett

The Max Gimblett and Barbara Kirshenblatt-Gimblett Gift

3. Robert Creeley

The Dogs of Auckland 1998

Illustrations by Max Gimblett

The Max Gimblett and Barbara Kirshenblatt-Gimblett Gift

4. Len Lye

Happy Moments: Text & Images 2002

Edited by Roger Horrocks

5. Len Lye

Body English: Text & Images 2009

Edited by Roger Horrocks

Case 2

6. A selection of Holloway Press ephemera

Case 3

7. Leo Bensemann

Dark Arts: Notes on Printing, Publishing & Painting 2011

Edited by Peter Simpson

8. Leo Bensemann

Engravings on Wood 2004

Introduction and notes by Peter Simpson

9. Leo Bensemann

Fantastica: Thirteen Drawings 1997

Introduction by Peter Simpson

10. Colin McCahon

Rita: Seven Poems 2001

Edited by Peter Simpson

Reproduced courtesy of Colin McCahon Research and Publication Trust

11. Charles Spear

Collected Poems 2006

Illustrations by Tony Lane

Edited by Peter Simpson

Case 4

12. Ibycus, 6th century B.C.

The Love Songs of Ibykos: 22 Fragments 1997

Translated by Ted Jenner

Illustrations by John Reynolds

13. David Howard

you're so pretty when you're unfaithful to me 2012

Illustrations by Peter Ransom

14. Lisa Samuels

Mama Mortality Corridos: Poems & Drawings 2010

15. Michele Leggott

Journey to Portugal 2006

Illustrations by Gretchen Albrecht

16. Dinah Hawken

page : stone : leaf 2013

Illustrations by John Edgar

17. Gregory O'Brien

Two Walk in Edinburgh 2011

Photographs by Mari Mahr

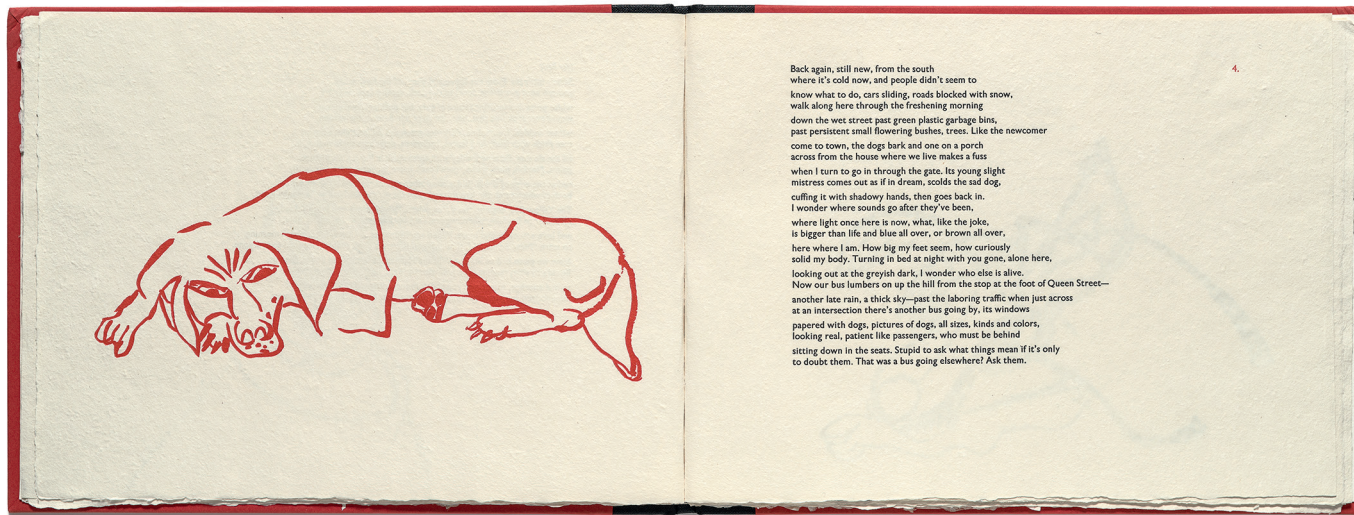
Afterword by Jenny Bornholdt

18. Murray Edmond

the fruits of 2009

Photographs by Joanna Forsberg

All books are from the Robert and Barbara Stewart Library and Archives, Christchurch Art Gallery Te Puna o Waiwhetu, apart from the ephemera included in Case 2 which are from an Auckland private collection.



3. *The Dogs of Auckland* 1998

(I)

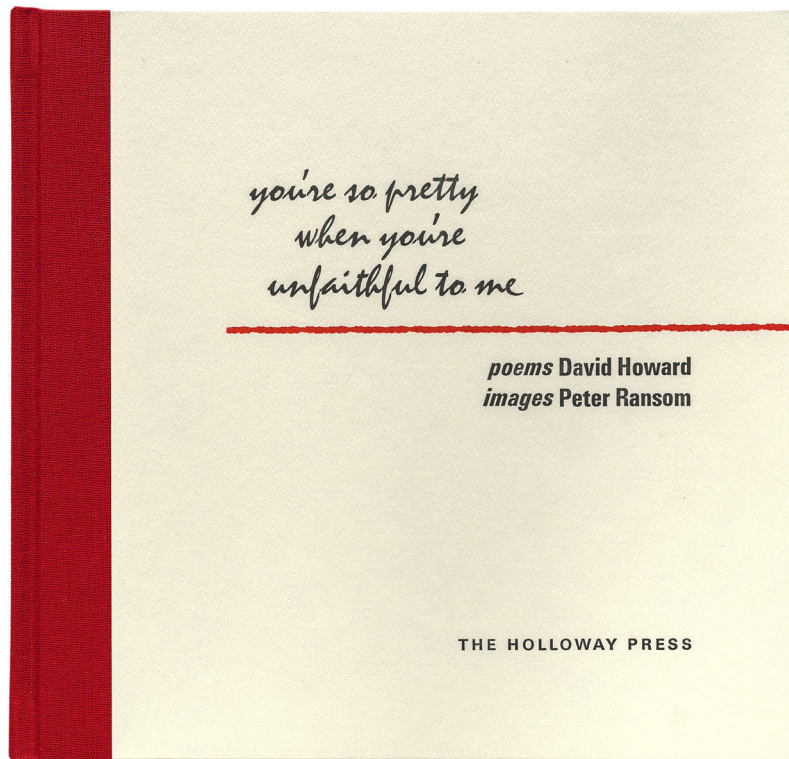
CHRISTCHURCH: ABOUT 1939

Sydney Thompson's Flat

How can I forget her face
Stern and kind, kind to friends
Seagulls, shells, stone
Kindness too to paint
too late now
I've [n]ever said it but have thanked you
for that light air in your painting
now around us.

Christchurch: about 1939. *Sydney
Thompson's
Flat*

How can I forget her face
Stern and kind, kind to friends
seagulls shells, stone
Kindness too to paint
too late now
Thompson said it but have thanked you
for that light air in your painting
~~now around us~~ now around us



13. *you're so pretty when you're unfaithful to me* 2012



15. *Journey to Portugal* 2006



Stone

We came from stone. We lived
in stone houses in Leathern Bottle,
Michaelstow, Ashwater and St Teath.
We lived in the local stone.

At Mokoia, the place of the tattooing,
someone in the family
built a stone cottage — where the steep hill
levels out to the Tangahoe and the beach.

The mere was found near the cottage.
And when I was a girl, the cottage
was all I knew of local history
i.e. a stack of grassed-over stones.

But the mere lived and still lives
in the top right hand corner of my childhood,
up in the hall cupboard,
wrapped in something soft and brown.

Once, during hide and seek, I hid on the shelf
with it. We were both barely breathing.
And when (a rare time) we were allowed
to bring it down, I held my breath again.

Terpsikhore

no use offering a penny
for her thoughts
not even the pure copper
or red-figure
will deflect her
from the dance
her lyre inflects you
one step two step
pyrrhikhe & boogie-woogie
its summons
to sing to her tune's
a lamentation
for her clear-voiced son
Linus the Dirge
you'd strip from all
your lines

**CHRISTCHURCH
ART GALLERY
TE PUNA O
WAIWHETU
OUTER SPACES**

**DARK ARTS: TWENTY YEARS
OF THE HOLLOWAY PRESS
6 OCTOBER – 16 NOVEMBER 2014
CENTRAL LIBRARY PETERBOROUGH
A CHRISTCHURCH ART GALLERY
OUTER SPACES PROJECT**

Cover: 2. *Fishwork* 2009

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