

# CRAFT

*New Zealand*

ISSUE 39  
AUTUMN 1992  
\$7.50



**INSIDE:  
DESIGN:**

CHESSE - SET AND COSTUME, 7  
THE GRADUATES, 23

**EXHIBITIONS:**

BIG GREEN, 4  
LOMBOK POTS, 30  
REVIEWS, 32

**MINORITIES:**

HARPSICHORD MAKER, 12  
ENAMELLIST, 21





## RECENT WORK

Left; detail: painted and fired stained glass, Knox Chapel, Christchurch, 1992. By Rena Jarosewitsch. Below; overview of entire installation.



**CRAFT**  
New Zealand

**SUBSCRIBE NOW!** CRAFT New Zealand is now available on subscription. \$28 for 4 issues makes this the best value craft/visual art magazine available in New Zealand. Send cheque or credit card details to: CRAFT PUBLICATIONS, RD1, BRIGHTWATER, NELSON.

**Crafts Council Gallery,**  
22 The Terrace,  
Wellington.  
Tel 04 4727 018  
Fax 04 4737 003  
Open Monday - Friday 10am - 5pm  
Saturday 10am - 4pm  
Sunday 11am - 4pm

**The Meryl Savill Gallery**  
274b Timarua Road,  
Thorndon,  
Wellington.  
Telephone 04 473 8538  
Open Monday - Saturday 10-4.30  
Pictured: Awa, by Donn Salt.

New Zealand  
designer  
Jewellery  
*Hanne Andersen*  
Capital on the Quay  
Lambton Quay, Wellington  
Telephone 04 4712 814  
PO Box 27064

**JOHN SCOTT**  
PAINTINGS AND COMMISSIONS  
101 PUTIKI DR  
WANGANUI NZ  
PH 06 345 6921  
FAX 06 345 2263

# CRAFT

New Zealand

## CONTENTS

### 4 BIG GREEN

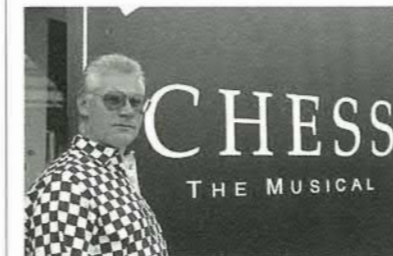
The Dowse Art Museum examines ways art can comment on environmental issues. Curator Laurence Hall reports on how the show is shaping up.



"Big Green" curator Laurence Hall sits on the banks of Aotearoa/New Zealand's most polluted waterway, the Waiwhetu stream in Lower Hutt.

### 7 CHESS

John Parker is one of our most respected potters. As well, he is a noted film critic and has long been involved in the theatre as a designer. Steve Dickinson spoke to him about his most recent project - design of the set and costumes for the musical "Chess".



John Parker - designer. Photo: Steve Dickinson.

### 12 PULLING THE PAST FORWARD

Paul Downie is New Zealand's only harp-sichord maker, bringing sounds and techniques from the past into a 20th century context. Cathy Kenkel reports.



### 15 IN BRIEF

Our largest international craft show has moved into selection from slides in its 16th year. Craft NZ presents a preview of some of the work which will be on show this year at the Fletcher Challenge Ceramics Award. As well, *In Brief* looks at other craft activity.

### 21 ENAMELLIST SUPREME

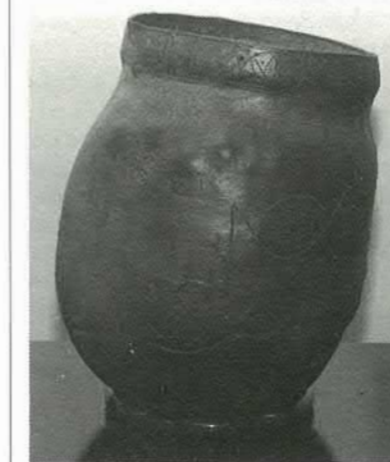
For years, Elizabeth (Biddy) Fraser-Davies has been the country's only full time enamellist. Sally Cantwell visited her



Pure Silver Cloisonné enamel on copper by Biddy Fraser-Davies. Rimu box turned by Doug Thomson.

### 23 EDUCATION

Designers' Institute Director David Smythe visited four shows of design student work in Auckland and Wellington. Peter Gibbs looked at Nelson's. Their reviews and other Polytech news occupies this new section in Craft NZ.



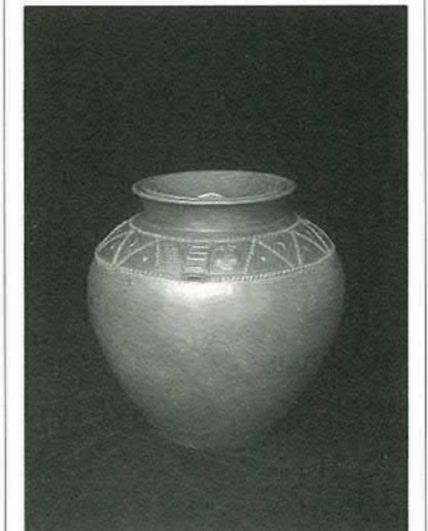
"Mariner's Lament", by Wi Taepa of Whitiorea Polytech, now in the collection of the Porirua Library.

### 29 GALLERY NEWS

What's happening at galleries in Otago, Hawkes Bay and Hamilton.

### 30 LOMBOK POTTERY

Jean McKinnon spent over 3 years on the Indonesian island of Lombok as an adviser for the ceramic project funded by the NZ government. Last year she returned to curate an exhibition of work for the Dowse Art Museum.



"Kemberason", traditional vessel from Lombok.

### 32 REVIEWS

Seven reviews discuss eleven shows from Auckland down to Dunedin: individual shows by ceramist Helen Pollock, silversmith Lynn Kelly and fibre artist Kristin Hollis; group shows at the Academy in Wellington, Auckland Studio Potters and the Craft Council in Auckland, Nelson potters and craftspeople, and BOLD in Wellington.



"Parabolic Bowl", by Ian Fish. From BOLD, at the Crafts Council Gallery in Wellington.

### 38 BOOKS

Three fibre books reviewed by Louisa Simons, Toi Maihi and Nola Fournier.

### 40 COMMENT

Doreen Blumhardt takes the Minister of Education to task over the national curriculum.



# LETTERS

## TWO-AND-A-HALF CHEERS FOR SYMPOSIUM

In response to Ann Packer's Comment (Craft NZ 37), my first thought was, "No, no, no. Never blow a teacher's cool with a walkout. The last thing the rest of the class needs is a rattled instructor." Then I carefully read "The Symposium Blues" again and drew an answer from my own attendances - much happier experiences.

I have never attended a class, no matter how poor, from which I didn't learn something, if only how not to go about organising a lesson plan. Money and time are limited. Fortunately, I always specified only workshops I really wanted, and was either given them or not, with no more trouble than telling Sears and Roebuck that only the red dress should be sent.

At Symposium I, Helen Kelley was a priceless lesson in how to teach (not what to teach) and that it's OK to flub your words and drop things once in a while. Dorothy Clarke taught me how to make a box, and frantically adding my absolute beginner's notes to her handouts taught me how to write instructions that even a klutz like me will understand the next day. A third class taught me never to try to take a master workshop and turn around and teach what I learned. What you learn is neither yours nor well-understood until you have lived with it for many moons and turned it into your own expression. The boxes, the confidence, and the caution have served me well.

Some teachers have copied workshops, most in all innocence, others with a smug feeling of cleverness best reserved for independent discoveries of what may turn out to be common knowledge but is yours because you thought it out for yourself. This is an issue of which all are well aware now, and should address together. Perhaps the key word is

respect, rather than copyright.

I think Ann was saying that American classes are better. They probably were, and perhaps still are. Those teachers are recognised as professionals in a very competitive game. They live it and they have a big market to supply. If they're not topnotch, you don't hear of them. No one here makes a living from quilting. A few studio artists and polytech teachers, and a fortunate few women supported economically by husbands in good jobs, also teach at retreats and symposium - and they're terrific. Their lessons build through the day, so that if you're gone for part of it you miss something important. They've discovered things for themselves the hard way, and know where you are likely to have trouble. They inspire, by giving glimpses of endless possibilities. And so do a lot of the "amateur" teachers who have to spend most of their time at unrelated jobs. If you're not happy with the answers you're getting, try to ask the right questions before you conclude that the class is a waste. Even at Houston, the World Series of high-level competition, there is a refund policy for classes that receive multiple, well-illustrated complaints. If you are seriously dissatisfied, talk to the organisers, not the grapevine.

Regarding the pressure felt to excel in class - I've never felt it. We are there to learn as much as possible in a short time. Since I learn slowly but retain well, my strategy is to take notes, try everything, stay up all night finishing one day and preparing for the next, and organise information and samples so they will be intelligible in six months' time. My UFOs from class are not failures, but pages in a notebook.

Yes, money and time restrict us, so I, like Ann, have developed a strategy. I take only workshops I will use - dyework at the last two symposiums. I've been doing tie-dye and batik for 25 years - stuck in a rut. Popple, Irvine, Patrick, and Cuthbert have been teaching it. They have had to develop, and to know the technical side. Because I had some background, six days with them was worth six months on my own, and I also watched how they taught and handled classroom crises.

For the rest, I attend every lecture possible. If the teacher grabs me, I buy her book. Later I might take her workshop, but meanwhile I have the essence, and the catalyst. And I find Symposium, and Quilt Festival, catalytic. The energy turns me into Superquilter for a week, and never the same afterward.

Shari Cole, Rotorua.

# OBITUARY

## MURIEL MOODY

By Doreen Blumhardt

Muriel Moody, first President of the New Zealand Society of Potters died in Wellington in December 1991.

Muriel was best known for her ceramic sculpture using the human figure, singly or in groups to express ideas and make social comment. Her honest, wit and rich sense of humour set her and her work apart from any other sculptor in New Zealand.



Some aspects of Muriel's life are not so well-known, but have played a significant part in the lives of a number of young artists. Known only to her closest friends are her enormous generosity in assisting young people financially, and in helping them to get started in their careers.

Her words straight from the shoulder, left no-one in any doubt as to her thoughts and attitudes regarding her appreciation or criticism of the work of others, and a most reliable judge when assessing artistic ability.

In 1968 some members of the New Zealand Society of Potters toured Fiji during the time of the showing of a travelling exhibition of New Zealand pottery. After the visit Jeremy Commons wrote in a POTTER magazine article - "...at the time of our visit Doreen Blumhardt, Muriel Moody, and Peter Stichbury gave three evening lecture demonstrations...Muriel Moody's sculpture was inspired by Amele (a Sigatoka potter) and her KURO". Always quick to assess the local scene Muriel created a sculpture of Amele bending over her KURO under construction, which of course won high acclaim from the local villagers.

Muriel's work may be found in many private and public collections both in New Zealand and abroad. I am always glad that the Students' Arts Council of the Wellington College of Education acquired a significant sculpture of Muriel's in the late 1960s during a period of her most prolific output.

Her warmth and ever ready helpfulness will be very much missed by her many friends.

# EDITORIAL

## THINGS ARE LOOKING UP

While life has not been easy for the Crafts Council in recent months, things have never been so buoyant for its trading arms, the *Crafts Council Gallery* and this magazine, *Craft New Zealand*. It seems inevitable that with the approval of members both gallery and magazine will be restructured, distanced from the parent body CCNZ and more free to work independently.

What that means to *Craft NZ* is that the administration will be handled from the Nelson editorial office. What it means to readers is that *Craft NZ* is now available on subscription, not just through CCNZ membership. As well we will continue expanding the number of sales outlets through our distributors *Propaganda*.

Trial distribution of magazine-only subscription forms through the regular mailings of some national craft bodies has had a promising response. More aggressive marketing of our advertising has pushed advertising sales to their highest level in the six issues since I became editor. As well, the magazine has this time incorporated the Crafts Council newsletter *Craftnews* as an insert, earning substantial cost savings for CCNZ. Although the magazine is still not paying its own way, it's getting close and is obviously achievable. We've never been in such a healthy situation financially.

In all the push for efficiency, the editorial content has remained the priority. We have continued to expand stories to include the widest possible range of craft, design and visual art. Through the *In Brief* section, we are trying to give an impression of the depth of craft activities in this country, not just at the highest exhibition level, but at recreational level too. You can submit news items for this section at any time. Such items should be short and must include a photograph - craft is a visual medium after all.

Through the *Review* pages we are trying to encourage writers to provoke and question directions in the work of our practitioners and the institutions which affect them. If reviewers say something that makes your hackles rise, that's part of their job. A letter to the editor will encourage dialogue from others. We haven't talked enough in the past about where we're going and it's time we did.

If you have opinions about the magazine's direction, please write, we are responsive to your comments. Whatever the future may bring in the craft world, *Craft NZ* is going to be there.

Peter Gibbs, Editor, Nelson.



## CRAFTS COUNCIL OF NEW ZEALAND MEMBERSHIP

ASSOCIATE MEMBERSHIP	\$30
STUDENT MEMBERSHIP	\$25
FULL MEMBER	\$55
JOINT MEMBER(FULL)	\$68
STUDENT MEMBER	\$45
MAGAZINE ONLY	\$28

Associate members will receive the existing benefits of membership (expanded newsletter, discounts, etc) but excluding free copies of the quarterly magazine *Craft NZ* and the right to vote.

Full members receive copies of the magazine and newsletter as well as all other membership rights. Subscriptions may be sent to the Crafts Council of New Zealand, PO Box 498, Wellington.

# CRAFT

New Zealand  
Issue 39, Autumn 1992.

## Publisher:

Crafts Council of New Zealand, 22 The Terrace, Box 498, Wellington. Ph 04 4727 018, Fax 04 4727 003.

## Editor:

Peter Gibbs.

## Assistant Editor:

Julie Warren.

## Editorial Address:

RD1, Brightwater, Nelson.  
Ph 03 544 2670, Fax 03 544 2716.

## Advertising sales:

Jan Cranston, ph 04 686 624.  
Julie Warren, ph/fax 03 544 2716

## Layout concept:

Lexicon Design Communications.

## Layout and art direction:

Peter Gibbs and Julie Warren.

## Printing:

GP Print Ltd., Wellington.

## Subscriptions:

Crafts Council of New Zealand.

## Distribution:

Propaganda, CPO Box 582, Auckland 1.



## Crafts Council of New Zealand.

### Executive:

President: John Scott, 101 Putiki Drive, Wanganui, 06 345 0997(W), 06 345 6921(H). Vice-Presidents: Dave Russell, 174 Balmoral Dr, Invercargill. 03 218 9685. David McLeod, Harrington Point Rd, 2R.D., Dunedin 03 478 0635.

Executive Committee: Jenny Barraud, 10 Richardson St, Nelson, 03 548 4619. Malcolm Harrison, 2/57 Norwood Rd, Bayswater, Auckland, 09 445 7243. Wally Hirsh, 9 MacPherson St, Meadowbank, Auckland 5, 09 521 5714. Rena Jarosewitsch, P.O.Box 1874, Christchurch, 03 662 085. Owen Mapp, 118 Ruapehu St, Paraparaumu, 04 298 8392. Mark Piercey, 201 Bridle Path Rd, Heathcote, Christchurch. 03 384 9567. Judy Wilson, 32 Butley Dr, Pakuranga, Auckland. 09 576 6340.

### Corporate members:

Cain & Co; Caltex Oil (N.Z.) Limited; Custance and Associates; Electricity Corporation of New Zealand; Martin, Jarvie, Underwood & Hall; Mobil Oil New Zealand Limited; New Zealand Tourism Board; New Zealand Trade Development Board; Ministry of Commerce.

### Crafts Council Staff

Executive Director: Margaret Belich. Gallery Director: Jenny Rowland. Assistant Gallery Director: Libby Gray. Office Manager: Lynda O'Connor.

Contributions of original articles, reviews, news of events or commissions, press releases and photographs are welcome and will be considered for publication. If in doubt, first contact the editor or publisher. Copy deadline for issue 40, May 11, 1992.

Copyright 1991 Crafts Council of NZ (Inc). No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form without permission of the publishers.

# Cobercraft



Tempted to try...

## CHINA PAINTING

NZ's complete supplier  
advice, service, mail order

24 Essex Street  
Christchurch  
New Zealand

P.O. Box 32024  
Christchurch  
Phone 03 667 229  
fax 03 666 847



# BIG GREEN - ENVIRONMENTAL ISSUES

BY LAURENCE HALL

- Photos below, from left;
1. From Kupe's original landing site in Aotearoa/NZ to Wellington's major sewage outfall - Moa Point. Sewage contamination prevents the gathering of kai moana from the entire harbour region and as far north as Otaki on the West Coast.
  2. A domestic rubbish bag contains 40% compostable kitchen waste, 20% paper and 40% packaging - a large percentage of which could be recycled.

3. Lauren Lethal's *The Skullery*. One look through the window is enough to tell you that our goose is cooked. In other parts of the room, the table is set for a nuclear family of one, Chlorofluorocarbons escape from the fridge, destroying the ozone and fish gag on pollutants poured down the kitchen sink.

Having a background in art history and literature I have always thought of the Earth in terms of human history. It was therefore rather disconcerting to discover, early on in the curation of **BIG GREEN**, a quote which condenses the history of the universe into a single 24 hour day. Here is that quote:

*Imagine that the entire development of the universe has been condensed from 15 billion years to a single 24 hour day. In this day the Big Bang is over in less than a ten-billionth of a second. After 4 seconds stable atoms are formed but it is not until early dawn that stars and galaxies form. Our own solar system comes into existence at 6pm and at 8pm life on Earth begins. The first vertebrates crawl onto land at 10.30pm while dinosaurs roam the earth from 11.35pm until 4 minutes to midnight. At ten seconds to midnight our ancestors begin to walk upright. The Industrial Revolution and our entire modern age occupies less than the last thousandth of a second.<sup>1</sup>*

As curator of **BIG GREEN**, then, I am concerned with a period of time (at least in terms of this chronology) of less than a thousandth of a second and yet a period of time in which human impact on the Earth has been devastating. While it is true that we have made incredible technological advancements there are many more things which give real concern for the future of the planet. Over-population, poverty, war, de-forestation, extinction of plant and animal species, erosion, toxic wastes, over-fishing, ozone depletion, enhanced greenhouse effect are all major issues of the past 20 years. However, with regard to recent exhibitions you could be excused for thinking that the monitored air conditioned

art museum environment somehow excluded us from taking stock of just what is going on beyond our doors.

Aotearoa/New Zealand's position in the world of ozone holes, global warming and nuclear disasters is somewhat problematical. On the one hand we perceive this country as being geographically removed from the major environmental disasters of the past decade and yet, on the other hand, we are told that our per capita emissions of carbon dioxide are twice the world's average, that we produce as much rubbish per head of population as North Americans and that we have lost seventy five percent of our forest cover since people first settled in Aotearoa/New Zealand. **BIG GREEN** therefore challenges the commonly held belief that we are "green" and that we'll be all right (mate). The exhibition also challenges those people who believe that environmental issues are merely a fad of the nineties and of concern only to "greenies" and white middle-class women.

Because our awareness of environmental issues such as ozone depletion and greenhouse effect belong to recent history I decided, when curating **BIG GREEN**, to select only art works from a corresponding period of time. There are no utopian visions of Aotearoa/New Zealand prior to colonial settlement as it is my belief that such images already exist in the consciousness of many art museum visitors and simply did not require reinforcing in this show. Similarly, this exhibition is not merely a showcase for the often seen environmental images of some of our country's best known artists.

I wanted to avoid the trap of many thematic shows which often appear fragmented and random due to the inclusion of only one work per artist. **BIG GREEN**,



Dick Frizell; *On the Forest Road to the Headwaters of the Tarawera River 1987* Oil on board.

although varied in media, is therefore a cohesive show. Its strength lies in the fact that all the artwork exhibited supports a visual link to an environmental theme.

The pataka *Nuku Tewhatewha*, Erenora Puketapu-Hetet's pingao *Kete* and Hariata Ropata Tangahoe's *Kakahu* (1987) initiate discussion relating to access rights of Maori, as tangata whenua, to traditional native resources (the totara, pingao and native bird feathers) and conservation measures aimed to control the use of these same resources.

Issues of land ownership, the spiritual value of land as opposed to the economic value of land are raised again in Selwyn Muru's triptych *Papatuanuku* (1990) while Wayne Barrar's 12 black and white photographs from the *New Forests* series highlight the devastation caused to the landscape through widespread forestry planting.

Andrew Drummond's installation *Support for Limbs in a Falling Landscape* (1990) with its tumbling shards of slate and timber with copper support constructions comment on the massive erosion caused when Cyclone Bola tore across the bare hillsides of the East Cape region.

Marilynn Webb's set of printed recipes *Taste Before Eating* (1982) are a further reminder of human misuse of natural resources. Recipes for *Aramoana Soup* calling for dead shags, seals and penguins, *Tordon Bleu* and *Mining Crumble* provide haunting visions of the fragility of our environment and just how easy it is to mess things up.

Lauren Lethal's *The Skullery* (1991-92) is a walk in household installation. Using kitchen appliances borrowed from the Upper Hutt landfill, large quantities of plastic tubing and common household objects,





Lethal's kitchen illustrates the environmental havoc we cause in our day to day lives. Cleaning products and paint tipped down the drain follow a maze of plastic tubes only to end up in our waterways gagging and poisoning fish. Disposable nappies lie firmly intact in a makeshift pile of earth and chlorofluorocarbons escape from a refrigerator to destroy the ozone layer.

Norbert Hausberg's *Beach* (1992) continues where Lethal's work stops at the garden gate. Rubbish and objects collected from Wellington's harbour shoreline fill clear perspex box like alphabet letters. Ironically, the only pure, unpolluted specimen, a bottle of mineral water will in all likelihood become yet another discarded piece of plastic to litter the beach.

Gerda Leenard's moody charcoal drawing, *Kupe's Groin Risks Infection* (1991) takes the theme of coastline pollution one step further with its reference to the desecration of Kupe's landing site - what is now Wellington's major sewage outfall site, Moa Point.

From this point on the exhibition takes on an increasingly global scale. Stephanie Lambert's *Ozone* (1991) jewellery of silver and imprinted copper reveals, upon inspection, a message outlining atmospheric deterioration to the 3mm thick ozone layer: a layer of approximately the same thickness as the metal she uses.

Chris Booth's *Mururoa Proverb* (1985) a fragile shell and wood installation, tells of the damage caused to Mururoa Atoll and the South Pacific at the hands of French nuclear testing. Bing Dawe's *Floor Plan for a*

*Shelter* (1985) located in a darkened refuge and made all the more eerie by sound recordings commissioned from Wellington composer John Young, is a grim reminder of the realities of our nuclear age, particularly relevant at a time when governmental committees discuss the future of our nuclear free identity.

One of the most difficult ideas to communicate through **BIG GREEN** is the belief that in spite of all the current environmental problems there is hope for the future. In the space of researching for the exhibition there have been incredible leaps ahead in terms of international environmental action: New Zealand's Resource Management Act effective from November 1991, the signing of the international Antarctic Treaty, Japan's commitment to curb drift net fishing by the end of 1992, the forthcoming Earth Summit in Brazil...and so the list goes on.

The aim of **BIG GREEN** is to inform viewers of global environmental issues and to provide hope and initiatives for individual action. That so many artists have created such a range of challenging, moving and stunning work is testament to the fact that Green Issues do belong in the art museum space.

<sup>1</sup> Norman Myers ed, *The Gaia Atlas of Planet Management* (London, 1985) page 14

Laurence Hall is the curator of *Big Green - Art & Action at the Dowse Art Museum, February 1 to September.*

Museum & Cafe hours: **FREE ADMISSION**  
 Mon-Fri 10-4, Weekends & Public Holidays: 11-5.  
 Laings Rd, Lower Hutt, Phone 0-4-569 5743

## CHESS - DESIGNING THE SET

STEVE DICKINSON INTERVIEWS POTTER TURNED THEATRE DESIGNER JOHN PARKER

**C**hess - the game - revolves around pieces which compete for position and dominance. Each has its part to play and although the value of pieces differs, their thoughtful movement is vital. Becoming a chess master takes years of practice, knowledge and intuition. Most of all it takes talent. John Parker, the designer of the New Zealand performances of *Chess* was invited to play the game because of his master-like qualities.

John has had a lifetime of production - in precision ceramics which gained world wide acclaim and in set and costume design for plays at the Mercury or Theatre Corporate.

The man is a perfectionist, bringing minimal clutter for maximum effect. While watching *Chess*, I could not help but be struck by the link between his ceramic work and his stage presentation; clear, crisp lines and stunning contrast with clever interplays of both light and space. John maintains that pottery and stage design are similar, each a performance, each a personal expression which individuals either enjoy or reject.

John Parker commented on the development of *Chess*, its radical newness, constraints and inspiration of design.

### The Opening Gambit.

"I saw the original London production in 1989 with Tom Jobe from the concept album playing the Arbiter. The high budget, high technology was really interesting, especially from my Theatre Corporate background in low budget, low tech - of maximum design impact for minimum cost. The vast, bottom-lit chessboard floor, costing over 2 million pounds, could lift out of its housing to revolve and tilt and change colour from black to white. The most effective part was the mountain top duet when the stage tilted quite severely like a snow capped peak..."

"I only knew the ill fated American version from articles in design mags and of course the CD. It appears to have been rewritten too cleverly for its own good, and so anti-American, which is dumb for an American Broadway show..."

### Black Pawn to King Four

"I saw the production in Sydney with its changes. All that I enjoyed was the set. The location had been changed to a fully working, multi-storey hotel foyer in Bangkok, complete with functioning glass fronted lifts. I found all the dialogue just got in the way and stopped the flow of the piece."

### Your Move

"I don't think the show had a fair trial in Sydney. It is such an important work and hadn't had its full potential realised. It is after all just about the only big musical which is contemporary and about real relationships.

"Usually a big musical has its design established with the first production and all others are almost exactly the same, give or take the vagaries of the different venues.

"...pottery and stage design are similar, each a performance, each a personal expression which individuals either enjoy or reject..."

*Les Miserables* and *Phantom of the Opera* look the same everywhere, and the designers just have to bank the royalty cheques.

"We were to get the rare chance of mounting a brand new production. The sixth version of the script, which was closest to the concept album, would benefit from cuts and clarifications to the plot. The opening *Story of Chess* which delayed the introduction of the principal protagonists until 20 minutes into the show was cut. *Someone Else's Story* was added and other songs were intelligently repositioned, most notably *Nobody's on Nobody's Side*, which was made the cynical climax to the whole piece."

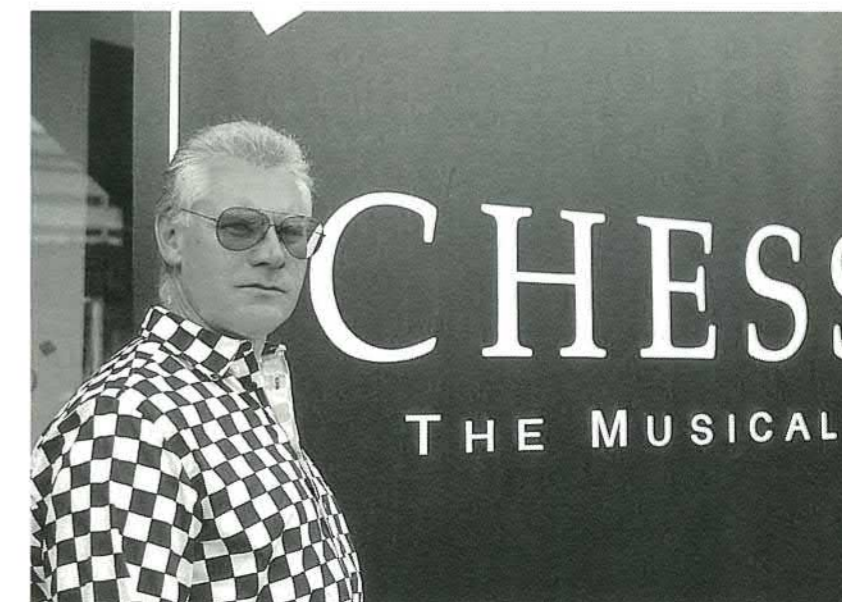
### Pawn Takes Bishop

"The New Zealand *Chess* was to be a touring co-production between the Aotea Centre and Stetson Productions (Tricia and Stewart MacPherson). It would be a package, showing in the four main New Zealand centres, but it would also have a proposed after-life in Australia, Japan, Hawaii and Israel, much as the Stetson production of *Evita* has had."

### Knight Take Pawn

"From the design point of view, the costumes would not be a problem at each venue, except for the replacement cast. There would, however, be the constraints of any touring set. Some seasons would be of three to four days and the sets had to be able to be packed in half a day... This ruled out any grand John Napier-esque theatre re-building constructions as in *Starlight Express*..."

Below; John Parker, designer of set and costumes for the musical *Chess*. Photo; Steve Dickinson.





"...pivotal to any design concept had to be the game of chess itself..."

#### Bishop to King's Knight Six ...Check!

The design concept:

"Cats and Les Miserables had planted certain visual expectations in the potential audience. Our budget was to be tiny in comparison with the Cameron Mackintosh blockbusters.

"It was going to be exciting working with the American Tom Jobe who had created the definitive role of the Arbiter in London. He was to direct and choreograph as well as star as the Arbiter. We really hit it off over the phone from Philadelphia. The brief I got was basically that he wanted the production to be very abstract, with only the six leads being real. The cast were to be like travelling players in Hamlet, aiding the six principals to tell their story. He wanted it to flow and to all move around like a big chess game. This was great news to me as we seemed to be talking the same language."

#### King to Queen Three.

"The Arbiter says at the beginning of *Endgame*, 'You might see all kinds of human emotion here, passion and pain, love and hate, I see nothing other than a simple board game.'

"I saw Chess as being minimal, abstract and highly stylised anyway, and pivotal to any design concept had to be the game of chess itself. I saw the whole show as an emotional game where the alliances and affiliations between characters were suggested by the spatial relationships they create on the infinitely extending chessboard representing life.

"It was all about barriers, ways in which you can and cannot move. You may have the vision of the overall picture, but you are limited by rules of conduct.

"Chess - the game - frees up people by fame and wealth, but it also entraps them.

"I wanted this production to have a new stylised visual life of its own, without referring to previous productions. The first act should be very European in feel and the second very Asian.

"I wanted to fly as much of the set as possible to free up the floor for Tom's extraordinary choreography. The concept would rely on defining the space by painting with light, which would mean a close working relationship between director, designer and lighting designer.

I saw the actors and the props with the same fluidity of movement as chess pieces - all the costumes as having strong, slightly stylised silhouettes, as if the performers were animated chess pieces.

The centre of focus for my design concept was the Arbiter. I saw him as very abstract, he would be timeless and classless, the stuff of classical decision making.

"I didn't see him as being one of the "real" principals, but rather like a Machiavellian Master of Ceremonies. He should be androgenous as a foil to remove some of the sexual tensions from the principals. The chorus should be lesser, asexual clones..."

"The Arbiter would be the first player in the Hamlet sense, the leader of the group of players, the magician who would make scenes change by magic. There would be no gambit he couldn't see through. His word would be law as he ruled over the world of play, created by the set and the music. He would be all powerful. He would be CHESS! I wanted him to be ever present and able to move freely into any group - to be a part of them and yet not part of them..."

#### White Bishop Takes Black Queen Pawn...Check!

"Without getting too "Community Theatre", I believed the players idea would work brilliantly as long as there was a consistency to how the chorus were presented. They must always have a visual link, being pawn clones of the Arbiter, even when the principals are totally real. At such times the grey chorus will represent an abstract texture of crowd or reporters.



"...the grey chorus will represent an abstract texture of crowd or reporters..."

"The only time I felt it would come unstuck was if we lost confidence in the idea and mixed our stylistic metaphors of real with unreal. We needed to make it very clear when and if the chorus became real by a full costume change for a scene.

"It was scary and exciting, taking radical new risks with a whole idea.

"The concept of the costume scheme depends heavily on how the Arbiter fits into the piece. I visualised him as the leader of a group of unreal players who are telling a story about real people. He looks like a sharp period character in a silver grey - Regency hunting jacket style - frock coat, with a lot of fabric in the skirt. I was inspired by the style of Robert De Niro as the devil in *Angel Heart*. The male and female chorus have all been costumed in the same stylised neutral grey suit with trousers, a sort of *Chess* working uniform. The fabric takes light well, and can be made to change colour. The costumes for the real people are mostly suits as well, but the colours are intense hot pinks, lime greens, reds and terra-cottas, to play off against the



monochrome of the chorus and the set. Other colours are broadly symbolic; toning browns for the motley collection of double breasted Russian suits and the formal identical CIA blue for the Americans. It is really important in musical theatre with fast moving musical ideas and lyrics, that the audience immediately knows visually who the people are and what their present relationship is with one another. Then they can concentrate on what is happening rather than just fathoming who is who by the end of the scene."

Check!

"In the final design, there is only one real chess board in the show and that is the competition one. There are, however, many abstractions and suggestions of the classic black and white board. Most of the set elements are based on an 800mm module. The graphic logo has been made on a large scale into light boxes which can change into three colours and in turn become clouds, a disintegrating Russian flag, etc. There is a Buddha wall of sixty four 800mm squares which flies into three sections. The Buddhas were vacuum sucked plastic. This is the negative of vacuum forming and gives much sharper detail. They were electroplated to look like shiny, solid gold. Each has its own vacuum formed niche to allow for back lighting. The effect is of a very solid piece of Asian antiquity. A symbolic iron curtain grid on the same 64x800mm module lowers to divide people off from their homeland and is used in combination with floor lights to be a 3D board game. By gridding the floor as a black on grey texture, people can form themselves into groups or move and reform. Everyone stands the whole time, as if at a diplomatic cocktail party, maintaining public images of themselves.



The exceptions are the competition games when the *Chess* protagonists sit in official chairs at the official table, and the bedroom scenes where the characters are out of the public gaze and can relax. In all there are seven flown pieces and four 3 metre high knights on wheeled plinths, as well as lower wheeled plinths which function as tables or stools. There is one bed base which becomes three different places with different shaped and coloured bed heads and bedspreads. It is all very simple, but basically puts the actors into a scale which is related to the proportions of pieces on a chess board.

By designing from the centre line out, the set would similarly float in the blackness of the different sized stages that it will be shown on throughout the country. Sadly, Tom Jobe was forced to withdraw from the production, due to ill health, but he had to be replaced by three people, a director, a choreographer and an actor. My final design owes much to his vision, encouragement and passionate enthusiasm for taking the conceptual risk."

**Check Mate!**

John Parker has brought to *Chess* a strong sense of direction and clear focus design. His crisp stark images are the platform from which the musical sprang to life. The scenes did not overpower the beauty of the music, nor did they smother the story, they were simply and effectively a frame work from which the performance could be enhanced.

John Parker's talent brings New Zealand into an era of professionalism and high quality design, not based on 'big is best', but on the principal that quality and concept are the foundation of good design.

*Steve Dickinson is a schoolteacher and freelance writer, designer and photographer based in Auckland.*

## Suter Art Gallery

Nelson

Including:

- Restaurant & Theatre
- 4 Exhibition Halls
- Large Craft Shop

### National Exhibition of NZ Spinners, Weavers and Woolcraft Society

March 28 - April 12

Ph 03 548 4699

OPEN EVERY DAY  
from 10.30am to 4.30pm

Adjacent to Queens Gardens, Bridge St.

### The 2nd National Conference & 10th Anniversary Celebrations

Association of New Zealand Leatherworkers.

Overseas guest tutor Ian White

May 15 - 18, 1992.

Master workshop May 19 - 23.

Venue: Central Institute of Technology,  
Heretaunga.

For information contact:- Marie Potter, 44 Clifton Rd, Takapuna, Auckland 9. Ph 09 486 3480, fax 09 775 173.

To run concurrently with conference:

### Contemporary Leather Exhibition.

Guest Exhibitor, Ian White, Australia.

Venue: Crafts Council of New Zealand Gallery,  
22 The Terrace, Wellington.

May 12-24.

Official opening May 16, 7pm.

All Welcome.

## RATANUI WOOD TURNING



For beautiful wood turned items in NZ native timbers. Showroom open 7 days. Also one day basic woodturning classes with accommodation if required.

Brian Tunbridge, Ratanui Woodturning,  
25 Ratanui Rd, Paraparaumu. Ph 04 298 7863.

## NEW ARRIVAL FROM CHINA

THE HOTTEST THING SINCE GENGHIS KHAN

# PURE SILK SCARVES

BOILED OFF SPECIALLY PREPARED  
READY FOR DYEING/HANDPAINTING/  
TYEDYE/SCREEN PRINTING  
THESE SCARVES ARE ALL WITH HAND  
ROLLED EDGES (4 SIDES) HAND SEWN  
WITH PURE SILK THREAD  
YOU MUST SEE THE SUPERB FINISH  
TO BELIEVE IT!  
THE SCARVES ARE ALL HAND DONE BY  
THE WIVES OF CAMEL DRIVERS WHO  
ROAM THROUGH THE GOBI DESERT  
TO THE CHANTING OF THE ANCIENT  
LYRIC "MAMA HU-HU".

SIZES NOW AVAILABLE EX-STOCK

Size	Quality
12" x 12"	PAJ
9" x 54"	PAJ
12" x 60"	PAJ
24" x 24"	PAJ
90cm x 90cm	PAJ
90cm x 90cm	HABOTAI
45" x 45"	PAJ



WALES & MACKINLAY LTD

TEXTILE AGENTS & DISTRIBUTORS

199-209 Great North Road, Auckland 2, New Zealand,  
P.O. Box 5140, Telephone: 0-9-763 047, Telex: NZ2595,  
Facsimile No.: 0-9-780 650

Christchurch Agents: H.S. Crookbain & Sons Ltd, Phone 0-3-663 551.



## FABRIC MARBLING Supplies

CARRAGEENEN (Blender type)

ALUM

JACQUARD TEXTILE PAINTS



Proven colourfastness

All available from

**TILLIA DYES**

Box 82-194, Highland Park,  
Auckland. Ph (09) 534 1368

Send SAE for catalogue

Also of Procion & Jacquard Dyes



18TH CENTURY DECORATIVE FINISHES

SOLE DISTRIBUTOR  
JENNIFER BENNELL'S PRODUCTS:

JAPAN PAINTS, SCUMBLE (GLAZECOAT), CRACKLE MEDIUM, GILDING SIZE AND GOLD, SILVER, DUTCH METAL, BRONZE LEAF MOULDINGS, BRUSHES AND OTHER SPECIALIST TOOLS.

CARRAGEEN FOR MARBLING ON FABRIC

'MASTER STROKES' - THE MOST COMPREHENSIVE D.I.Y. DECORATIVE FINISH BOOK

**MACLEISTER PAINTED FINISHES**

P.O. BOX 1669 CHRISTCHURCH  
TELEPHONE (03) 656 167



# PULLING THE PAST FORWARD

BY CATHY KENKEL

**T**he obligatory black workshop cat lies asleep in a pile of shavings, his grass-green eyes opening lazily at my intrusion. This cat, Paul tells me, will leap onto his lap when he's playing the harpsichord, loudly purring with pleasure - the previous cat, a Siamese, would stalk from the workshop, tail held high, complaining bitterly about the noise. At the time of this interview, there are three harpsichords in various states in the workshop, two in progress, and one for a minor repair, so I will not get a demonstration.

**"Paul Downie is New Zealand's only current professional full-time harpsichord maker. Between January and April he will be in the Canary Islands, finishing and installing a harpsichord for the Las Palmas Opera House."**

at the forefront of a movement towards the making of harpsichords as they would have been at the time of Mozart and before. The earlier instruments this century had been made on the principles of the piano. They produced a different sound to that which the composers of earlier times would have heard. There has been a resurgence towards playing music on instruments modelled on those the music was composed for. This has been an important influence on Paul, the kinds of instruments he makes, and the materials he uses.

The harpsichord differs from the piano in many ways. The strings are plucked by a plectrum rather than hit by a felted hammer - the harpsichord world discusses these plectra at great length. Some go for a modern plastic that doesn't become brittle and stays in tune better, others insist on quill - Paul sometimes uses plastic depending on the end use of the instrument but prefers the sound of quill, using turkey quill by preference. There is no iron frame in a harpsichord, and no pedal dampers, each string having its own small damper which works in unison with the plucking mechanism called a "jack". To modern eyes, the harpsichord looks like a skinny grand piano, but Paul assures me that the grand piano is actually a fat, round harpsichord.

Restoration can play an important part in the learning process. As the restorer works on the old instrument, he/she becomes familiar with construction techniques, processes and sound. Paul particularly enjoyed restoring an old square piano for the Auckland Museum in 1989. New Zealand is a wonderful place to live and work, but isolation is a handicap when pursuing a profession with its roots in an old European tradition. The degree of adherence to the old ways differs from maker to maker but most seem to agree that an outright copy, millimetre by millimetre, doesn't work. Paul works to a particular style of harpsichord to get a particular kind of sound, but the result depends on experience rather than formulas. Each instrument is different, no two pieces of wood are the same. Martin Skowronek uses an analytical approach to historical instrument making and insists that one must think about the old techniques, but finally says that "one builds with one's ears". I'm sure this sounds familiar to anyone working in the craft art field

Paul is fascinated by the idea of the past coming forward. To study the work of a long dead master craftsman (craftsman because they were all men - today there are many women makers) and then to build, combining their knowledge with one's own experience, and knowing that this process will be repeated in the future, is very satisfying. It is obvious that harpsichord builders don't do it for the money, but for the solid blast of work satisfaction that the process and result gives them. That will be familiar as well to practitioners of other craft arts!

After making his first harpsichord in 1978, and axing it shortly afterwards, Paul had continued to make instruments part-time. Following his learning tour, he built a harpsichord after a Christian Zell (Hamburg 1728), and entered it in an early keyboard exhibition in Germany in 1985. The instrument was sold and lives in Hamburg, used by a semi-professional musician.

For the next few years he consolidated, beginning four more harpsichords, carrying out restoration work and constantly improving tooling, jig-making and process techniques. A tin-shed in Grey Lynn was bought in late 1988, and extensive renovation made it habitable as a workshop. A New Zealand early music quartet called Extempore, used a not quite finished harpsichord (still sitting on saw horses) for a recording of Bach, Handel and Haydn on location in St Mary's in Auckland in 1988. Paul also worked during this time on replica door-knobs and hinges for the Waitangi Treaty House, and later, undertook similar work for the Auckland Courthouse Restoration project.

In the meantime, Helmut and Irmgard had moved to the Canary Islands, and in April 1991, Helmut commissioned Paul to finish an instrument for a Spanish music professor. From that journey came an order for a double manual instrument for the Opera House in Las Palmas. At publication, Paul is in the Canaries, having half completed the harpsichord there. It was airfreighted and is now being finished in Helmut's workshop to ensure a good acclimatization process for the working wooden parts and soundboard. It is due to be installed



Above; preparation for freighting.

in April 1992, and has three concerts planned in that month. Harpsichords go out of tune very easily, and Paul will need to be there to oversee teething problems.

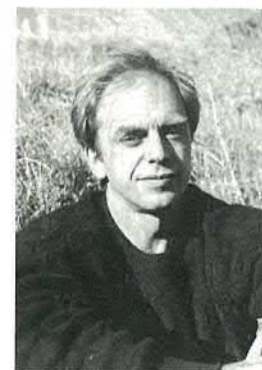
There is some doubt about the New Zealand market being able to sustain a full-time maker. Overseas orders, and the travel and stimulus they provide, are at present a crucial issue in Paul's development as a world class craftsman. He has spent 12 years developing skills and a network of support and information systems, but it may now be necessary to spend time overseas in order to develop further. On his last journey to Spain, he discovered the Iberian harpsichord and was fascinated with its seeming lack of finesse, compared with French, Italian and English counterparts. He intends to spend some time in the museum at Seville this year to study and acquire plans of the design of this instrument. The old colonial problem of being a New Zealander but requiring European stimulus may be possible to overcome, provided regular access to European instruments and markets can be maintained.

Meanwhile, during the course of this interview, the big black cat with the grass-green eyes has jumped onto Paul's lap and is purring contentedly around his neck. At this stage, says Paul, even being away from his familiar working space for three or four months sounds like a long time.

Sources:

*Modern Harpsichord Makers*, John Paul.

*The Harpsichord and Clavichord*, Raymond Russell.



Sketch double manual Kirckman harpsichord 1772

Paul Downie is New Zealand's only current professional full-time harpsichord maker. Between January and April he will be in the Canary Islands, finishing and installing a harpsichord for the Las Palmas Opera House. The story behind the commission is a wonderful demonstration of the role of patronage and friendship in the arts.

In 1983, a German woman, Irmgard Perl, came to New Zealand. She was looking up harpsichord makers out of personal interest, her husband Helmut being a musicologist and harpsichord maker himself. The German Consulate had on file a newspaper article on Paul, and Irmgard phoned all the Downie's in the Auckland book (30 of them) until she found him. After a visit to his workshop, she invited him to stay with them in Germany. Paul left New Zealand in November 1983 and embarked on a harpsichord maker's version of OE.

Introductions from the Perls gave Paul close access to old harpsichords in museums and conservatories, and he studied the interiors of instruments in Holland, Brussels, Munich and Nuremberg. He was also able to visit many makers of instruments.

One in particular continues to be a major influence. In the 1950s, Martin Skowronek was one of the makers



Detail harpsichord keyboard under construction.



**Whytes**  
(Nelson) Ltd

93 Collingwood St, Nelson  
Ph 03 548 7288,  
Fax 03 546 8056

**NELSON'S LARGEST  
HANDCRAFT SUPPLIERS**

- Patchwork fabrics •
- Leather Work • Canework •
- Sewing Accessories •
- Jewellery Findings •
- Ribbons and Laces •
- Toy Making Materials •
- All Craft Books •

Ashford Spinning Products • Embroidery •  
Cottons and Kits • Handcraft Supplies •  
Lampshade Frames • and much more •

**PLEASURES AND DANGERS**

Edited by Trish Clark  
and Wystan Curnow


At long last a unique book which lets you sample the pleasures and face the challenges only the truly contemporary can offer.

**Pleasures and Dangers** is a book about contemporary New Zealand art featuring work by:

- \* Fiona Pardington
- \* Alison Maclean
- \* Christine Webster
- \* Judy Darragh
- \* Julia Morison
- \* Alexis Hunter
- \* Lisa Reihana
- \* Marilyn Tweedie

It includes interviews with the artists and is heavily illustrated with over 180 illustrations - more than 70 in colour. **Pleasures and Dangers** shares its title, and six of its eight artists, with a film by Shirley Horrocks.

Available through all good booksellers: \$34.95

  
**Longman Paul**

**NANCY'S  
EMBROIDERY  
SHOP**



326 Tinakori Road  
Wellington  
Ph (04) 473 4047  
HOURS:  
Mon-Fri 9.30 - 5.30  
Sat 10-4pm.

Use our MAIL ORDER SERVICE for your supplies of specialist embroidery threads, fabrics and patchwork needs

or call at NANCY'S. Meet the friendly professional staff and gather your supplies of:

- \* Appleton's - crewel and tapestry wools
- \* Pate.ma - all in one crewel/tapestry wool
- \* Strands - NZ made wool/mohair crewel wool
- \* DMC range of threads
- \* Metallic threads
- \* Fine pure linens - Cambric, Irish, Cork, Glenshee, Dublin, Montrose

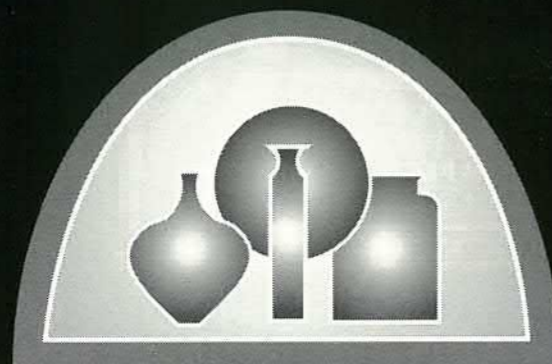
Don't forget we can POST your requirements to you. Send no money.

With your finished stitchery ask about our complete professional cushion making, stretching and framing service.

**POTTERS**  
OF  
GREATER  
WELLINGTON

**A TOURIST GUIDE**

A free guide to potteries you may like to visit. Available from Information Centres, galleries, motels.



**IN BRIEF**



**DUNEDIN SCULPTURE**

A sculpture in Takaka Black Marble and cast bronze is now installed in the plaza outside the Hocken Library on the University of Otago campus. The commission was undertaken by sculptor David McLeod.

The work relates to the divisions and use which have impacted on the natural landcover and how these effect its nature and extent. The relief on the stones reflects images which move between the figure and the landform.

**WESTPORT ART**

Mary McGill and Bob Andrews are amongst the country's most prolific art, craft and performance artists. Busking, weaving, painting and multi-media work are all undertaken from their Westport home. An adjacent house serves as a small gallery with different activities shown in each room. One of their most successful projects is mask-making using Nikau fronds. These are carefully dried to retain their shape, Mary tries to capture the spirit of the Nikau as it emerges during the drying process.



**QUILT COLLECTORS**

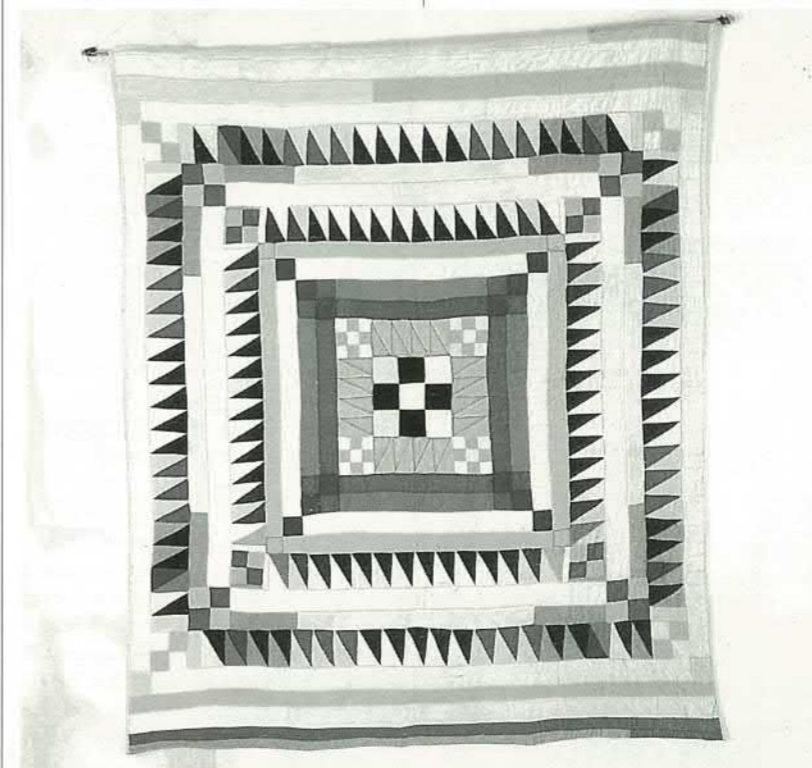
The guest speaker this year at the Rose City Quilters "Tote and Gloat" day in Palmerston North on April 14 is Susan Cave who is a quilt historian and collector of antique quilts. Her collection of 70 quilts spans 200 years, from a French Provencal *Boutis* dated 1790 to an *Album* quilt dated 1988.

The collection includes Amish and Mennonite quilts, a *Crazy Quilt*, some from the depression years when women recycled printed feed sacks and used clothing, and woollen quilts. One of the most interesting pieces is a quilt from the Seminole tribe of Oklahoma. This quilt incorporates much Indian symbolism and even has an escape route for the maker's spirit.

Top left; Aitken Sculpture Project, Hocken Library, by David McLeod. Photo, David McLeod.

Top right; Nikau Spirit Mask, by Mary McGill. Photo; Peter Gibbs.

Bottom left; Quilt from the Seminole tribe of Oklahoma, collection of Susan Cave. Photo; Sal Criscillo





Opposite page: Successful Fletcher Challenge Ceramics Award entries. Clockwise from top left: Sasha Wardell, France, "Boat Jug", slip-cast bone china - airbrushed, 190(H)x90(W)x175(D). Rowley Drysdale, Australia, "Tabernacle for a Sinner", 220x220x120. Kyoko Hori, Japan, "Water Is...", oxidised porcelainous clay, 440x480x240. Kay Babinau-Rector, USA, "Cowgirls Just Wanna Have Fun", raku clay, electric fired, underglazes and lustres, 3 pieces, each 380x215x228. Yoshiro Ikeda, USA, "Teapot", coiled, oxidised, 600x400x350. Svend Bayer, England, "Garden Pots", wood fired stoneware, 660x660x660. Madeleine Child, England, "Pot Belly Pot", red earthenware, 350x240x80. Shane Wogstaff, New Zealand, "Bowl", earthenware, 70x290x290. All sizes mm.

Far right; work from Artex. Top; Furniture from Greg Bloomfield, Masterton, part of the "Alternative Furniture" section. Below; Hugh Bannerman of Dilana Rugs with rug designed by Gavin Chilcott for Expo '92 in Seville.

## 1992 FLETCHER CHALLENGE CERAMICS AWARD

In a break from tradition, the 1992 Fletcher Challenge Ceramics Award has been selected from slides. Logistical problems in dealing with a selection from the actual works, combined with an understandable reluctance of many overseas artists to commit to the task of freighting work to New Zealand, led to the decision in favour of this method.

Japanese judge Akio Takamori was faced with 645 entries - a total of over 1600 slides. The resulting exhibition, which opens on May 30 at the Auckland Museum, is the largest in the 16 year history of the show. As a result, both the exhibition hall and the adjacent auditorium will be used to display the work. Clay artists from 34 countries entered this year, with success rates varying between 0% for the Turkish and Yugoslavian entrants to 100% for countries such as Hong Kong, Hungary, Romania, USSR and Finland (1 successful entrant each). Of the countries who traditionally provide the bulk of the entries, Australia achieved a 46% success rate (21 pieces), England 29% (19 pieces) Japan 61% (14 pieces), USA 22% (32 pieces) and New Zealand 39% (39 pieces).

Interestingly, the submissions from the USA (143) outnumbered those from New Zealand (125).

Judge Takamori will travel to New Zealand to select the award winners prior to the opening of the show. While in New Zealand he will conduct workshops at the NZ Society of Potters' Cone City Clay convention which runs from May 29 to June 2.

The National Exhibition of the NZSP opens at Masterworks Gallery in Parnell on May 29, giving pottery fans one of their best opportunities ever for viewing quality ceramics.

graphs, and Alexis Hunter was painting in her studio in Hackney and exploring the London streets where she has been finding ideas for her latest series of canvases. Hunter was also filmed on a return visit to New Zealand, discussing the differences between being an artist here and in London.

The documentary also accompanied Alison MacLean to Rotorua where she was selecting locations for the feature film "Crush". Lisa Reihana was completing a film, "Wog Features", using animation as a humorous way of raising controversial issues of sexism and racism. Merylyn Tweedie was making films out of "found footage" and scouring second hand shops for unlikely objects to include in her mixed media art.

A book of the same title, edited by Trish Clark and Wylan Curnow, discusses the work of the same artists and adds two others, mixed-media artist Judy Darragh and photographer Fiona Pardington. Interviews with each artist, 14 essays, and 180 photographs are contained in the book, which is the first in a series on New Zealand art sponsored by the Moët and Chandon NZ Art Foundation.



## PLEASURES AND DANGERS

"...we need more artists on our screens, to balance up all those politicians and sportsmen." That comment wasn't just talk by film director Shirley Horrocks. After seeing the 1989 Julia Morison exhibition "Decan", she decided to raise money and document the exhibition on film.

"Pleasures and Dangers", the resulting film - profiles six New Zealand artists; Alexis Hunter, Alison MacLean, Julia Morison, Lisa Reihana, Merylyn Tweedie and Christine Webster. The documentary takes us inside the artist's working lives. Three of them were filmed in Europe. Julia Morison was living in France for a year as the winner of the Moët and Chandon Art Fellowship, Christine Webster was in Paris working on "The Players, a series of giant Cibachrome photo-

## ARTEX



After starting life as a craft fair in 1986, Artex has evolved into a show focusing on art and interiors. In 1991, three Artex shows were held, Christchurch and Wellington for the first time, while Auckland increased its attendance figures by 20%.

The most comprehensive show to date was held in Wellington, with hand crafted work from the Alternative Furniture Show, individual woollen carpets to original local designs by Dilana Rugs, ceramics from the Nelson region and a variety of displays from interior design stores, antique furniture dealers and dealer galleries.

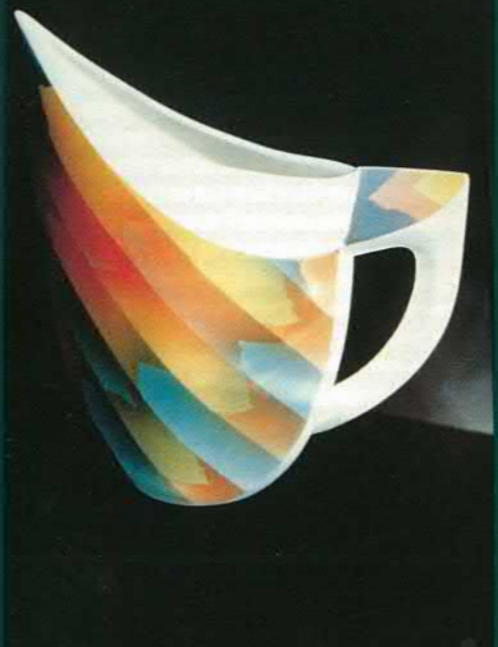
Plans for the future include an Auckland show with an enlarged exhibitors list and daily seminars, and a "Giant Xmas Art and Interiors Expo" in Christchurch in December.



## BASKETRY FROM ALL DIRECTIONS - A NATIONAL CONFERENCE

By Willa Rogers

In October 1991, 100 enthusiastic basket-makers from Japan, Canada, New Zealand and from all over the United States, including Hawaii, gathered at the Arrowmont School of Arts and Crafts, a nationally recognized visual arts centre in Tennessee, U.S.A. The 70 acre wooded campus at the foot of the Smokey Mountains offers a retreat and a stimulating environment with a large gallery, resource centre, book store and auditorium







Above: "Birth of a Basket", 1991, by Betz Salmont. Handmade paper & kozo bark with dracocua & king palm seed stems. 275x250x175mm.

and on-campus accommodation in rustic cottages. I was able to attend the conference with the aid of a grant from the QEII Arts Council. New Zealand was also represented by Erenora Puketapu-Hetet who as an invited presenter demonstrated traditional and contemporary Maori basketry and whose baskets were part of the presenters' exhibition. The purpose of the conference was to "examine and discuss the approach and stylistic interplay that makes a basket and the maker acknowledged, affirmed and ultimately collectable;...an opportunity to redefine and examine issues...a broadening of horizons".

The programme for the first three days revolved around the 16 "process and idea presenters", all acknowledged leaders in their fields. We participated in a heady round the clock mix of seminars, demonstrations, slide shows, panel discussions and critiques. Traditional basketry was represented by Mary Jackson, who is keeping alive the art of making the Gullah sweetgrass coiled baskets of Africa; Emma Taylor's Cherokee rivercane and honeysuckle baskets; Leon Niehues' elegant white oak baskets and John McGuire's distinctive Nantucket baskets. Among contemporary basket makers were Carol Shaw Sutton who uses coiling and lashing in her sculptural pieces which explore and symbolize life's passages; John McQueen who built large environmental structures; Dorothy Gill Barnes who demonstrated meticulously and imaginatively crafted bark containers; Bryant Holsenbeck, who describes herself as an urban aborigine recycling "found" materials; and John Garrett who transforms discarded metals and plastics into intricate, colourful baskets.

The second half of the conference consisted of five day workshops. From the diverse range offered I chose Sylvia Seventy's Paper Container Workshop, an intensive course in 3D design using paper in a multitude of forms and textures and including a daily brief and critique. We were challenged and extended by such concepts as transformation, interior spaces, concealment, skeletal structures, progression and repetition.

In conjunction with the conference Arrowmont presented two exhibitions, one of the presenters' work and the other a juried show of American basketmakers (83 pieces from a field of 362 entries from 32 States). The intention of the exhibition was "to reward excellence and encourage diversity related to one's personal interpretation of the word basketry". The winning piece was Betz Salmont's paper and fibre basket "Birth of a Basket". (Betz will be a tutor at Craft '92 at Nelson Polytechnic in July 1992.) The overall impression was of a show heavily weighted towards the contemporary, with artists confidently experimenting with new forms and materials (including clay, paper, plastics, woods and metals).

Reflecting back on the conference I realise how dramatically and in a short space of time basketry has diverged from the traditional functional mould and, while evoking the past, is continually evolving, embracing many disciplines and becoming an individual personal expression and a commanding presence in the art world.



### BIG WOOD

One of the largest lathes to be operated by a New Zealand woodturner is that belonging to Brian Tunbridge. Made by his engineer father, the lathe enables Brian to produce bowls up to 1500mm in diameter.

A conservationist who prefers not to fell existing trees, Brian has recently built a small cottage gallery at the entrance to his property near Paraparaumu.

### ARTSEEN

"Artseen" is the NZ Academy of Fine Arts' contribution to this year's International Festival of the Arts in Wellington. The exhibition, which continues to March 22 at the National Museum and Art Gallery complex, brings together works from people as diverse as Sydney's Ken Done and Hundertwasser, an Austrian painter and architect who splits his time between Austria and the Bay of Islands. Czech graphic designer Mikulas Cacara, English bookbinder Faith Shannon, and Australian potter Greg Daly feature amongst a number of other foreign contributors.

Focus on the New Zealand contribution will be on artists with a Dutch background to complement the National Art Gallery exhibition from Amsterdam's Rijkmuseum.



Right: Brian Tunbridge with a large bowl.

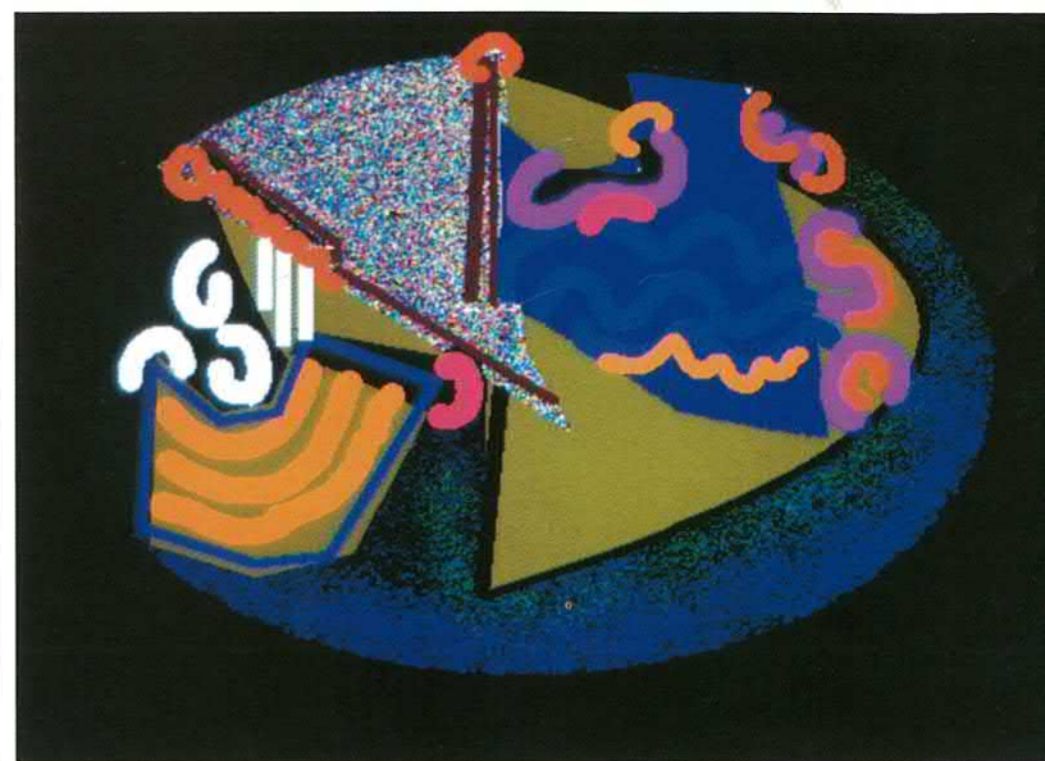
Far right: Above: "Rooster" by Theo Janssen. Below: "Salt Glazed Horse" by Juliet Peter.

### COMPUTER DESIGN

Since his three month residency in Banff, Canada in 1991, potter Brian Gartside has carried out a large part of his design work on a Macintosh computer. Gartside realised the potential for using this technology in visualising and manipulating ideas and now regular short sessions are enabling him to build up the equivalent of an electronic sketchbook.

The Mac's colour capabilities (256 colours) allow rapid manipulation of colour changes, impossible in any other medium. The designs are done as flat drawings, but software enables the drawings to be wrapped around spherical forms in three dimensions, then viewed from different sides.

Design ideas are stored as a "slide show", which can be switched on as background viewing during meal breaks, flicking through the images every few seconds. The expense of setting up the system has meant that Gartside has not yet added a printer. To overcome this problem, he simply photographs the screen and uses the snapshots in his workshop when translating the ideas onto clay.



### LOUISA SIMONS

Late last year fibre artist Louisa Simons returned to New Zealand after almost three years absence. She lived for several months in Hong Kong and visited Japan again, reconnecting with friends and artists met while she was researching shibori and indigo dyeing in 1987 on an Educational Purposes Study Grant.

From the (northern) autumn of 1989 until summer 1991 she was artist in residence at Brockwood Park School in Hampshire, Southern England. An international boarding school for teenage students, Brockwood Park was founded by the philosopher and teacher J. Krishnamurti as an exploration into holistic and creative education. While there, Louisa set up a fibre art studio and taught surface design, mixed media and colour courses, as well as continuing her research into the dynamics of perception, learning, and creativity.

A highlight was an Easter workshop in Devon with Frederick Franck, author of many books including "The Zen of Seeing; Seeing/ Drawing as Meditation". Other travel took her to Switzerland, France and Spain.

As a result of the experiences of the past three years, Louisa Simons has developed workshops which explore the dynamics of the creative process within fibre media, within the traditional visual arts context and within the wider context of life itself. She has spent the summer working in Nelson. The culmination of this period was the workshop "Creativity in Context" in late March which she taught with Nelson artist Jenny Barraud



Above: Computer generated graphic designs by Auckland potter Brian Gartside. Photo Brian Gartside. Below: "Celebration", by Louisa Simons., 1000mm sq, laminated, painted silk. Photo by Louisa Simons

for the New Zealand Craft Dyers Guild.

Her next project is a month long Summer School in California followed by workshops in the UK, India, Hong Kong and Japan, before returning to New Zealand.

## images on film

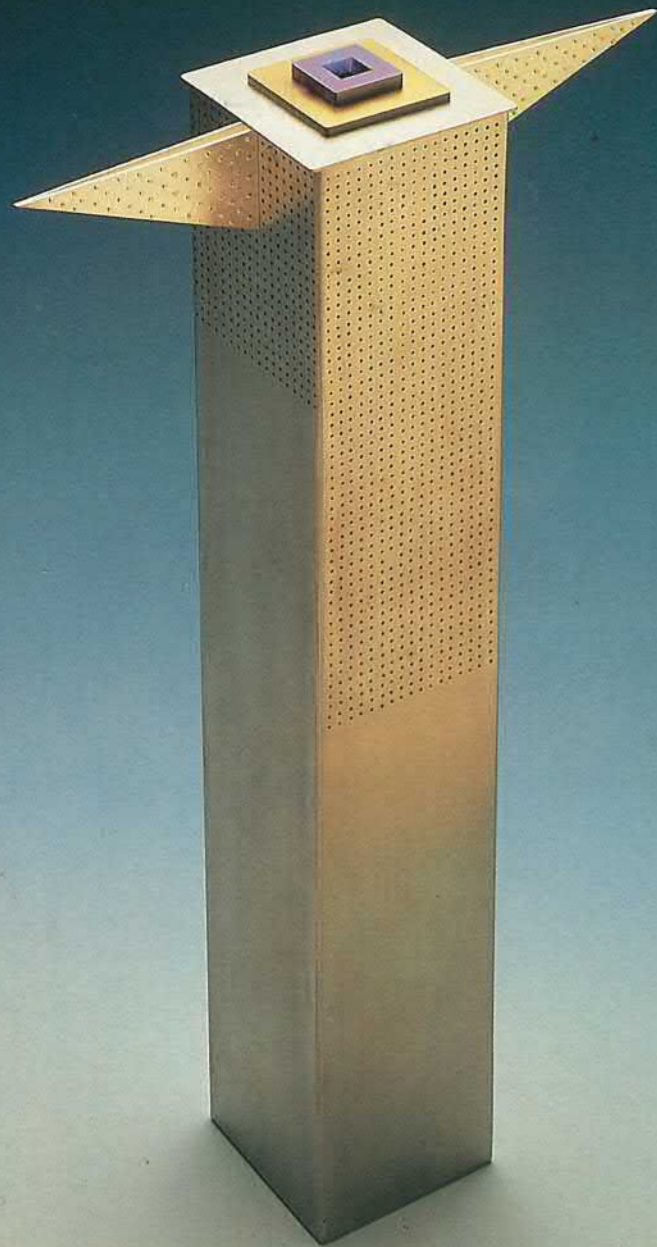
photographers  
of art  
and craft

Photo Works  
PO Box 10-120  
Dominion Road  
Auckland 3  
New Zealand

ANNE NICHOLAS  
(09) 534-1709  
HOWICK

GARRY STURGES  
(09) 605-97  
MT EDE





## ROBERT BAINES

An exhibition of the work of Australian goldsmith Robert Baines opened its New Zealand tour at the Auckland Museum in January. Organised by EXHIBITOUR, a branch of the Museum Director's Federation, the show later travels to Napier, Masterton, Nelson, Christchurch and Timaru before its completion in March 1993.

Baines is no stranger to New Zealand. He was artist in residence at Waikato Polytech and featured in *Craft New Zealand* issue 30, 1989.

A review of his show by Auckland metal-smith Peter Woods will appear in the next issue of *Craft New Zealand*.

## LEATHERWORKERS

A QEII grant enabled Leatherworkers' National Director Marie Potter to lead a group of five to the 25th International Federation of Leather Guilds conference in Dallas, Texas, last September. New Zealand leatherworkers took 17 awards at the conference, including first places in five of the eight categories.

New Zealanders hold their own 2nd National Association of NZ Leatherworkers conference in Upper Hutt in May this year.



Above; "Bowl", by Ami Newby, winner sculpture section, Dallas, Texas. Photo; Marie Potter.  
Left; "The Waikato Vase", Titanium, fine gold, silver alloy, 470x275x90mm. Collection of the Waikato Museum of Art and History.

# ELIZABETH FRASER-DAVIES: ENAMELLIST

BY SALLY J. CANTWELL

Elizabeth Fraser-Davies describes herself as a persistent woman. This persistence, combined with a healthy disregard for accepted conventions, characterizes her outlook in general. Correspondingly both traits have been integral to her artistic practise which saw her emerge during the 1970s as a leading New Zealand enamellist. Recently her expertise has become more widely available through her publication, *The Enamellists' Handbook*.

Born in England in 1942, Fraser-Davies was certain of two things from an early age. Firstly, regardless of the way her life unfolded, she knew that her sensibilities were essentially artistic. Secondly, she determined that New Zealand would ultimately become her home. Her initial art training was at the University of Newcastle-upon-Tyne's Fine Art Department which,



despite her dissatisfaction with the course, gave her a sound training in design. A career change to nursing was quickly followed by marriage and parenthood. This was coupled with the family's brief sojourns in Sydney, New Zealand, Scotland and Manchester.

In Manchester Fraser-Davies enrolled in an enamelling course. She found that she had an instant rapport with the medium and her knowledge quickly outstripped that of the teaching staff. A creche arrangement with a fellow student meant that childcare was available while she attended classes. Another impending move also meant that Fraser-Davies was anxious to acquire enamelling skills and equipment. Although glad that this final move was to New Zealand, Fraser-Davies wisely ascertained that she would need to be self reliant particularly in the early stages. The family settled in the picturesque Raumati area north of Wellington where



Fraser-Davies established her workshop and began enamelling professionally.

Throughout the late 70s Elizabeth Fraser-Davies established her reputation as an enamellist. Her work was exhibited in several prestigious exhibitions, both in New Zealand as well as overseas. She won a number of awards and her sales were healthy. From an early stage she sought to integrate her technical skills with a strong sense of design. Stylistically her seemingly intuitive abstraction revelled in rich colours and rhythmic, amorphous designs. She became known for wooden boxes with enamelled tops, jewellery, wall panels and sculptural pieces. A most striking work (illustrated in *The Enamellists' Handbook*), from 1978 called "Courtesy of George" has been torch melted, etched and enamelled with fragments of silver foil onto a copper bowl. The encrusted and pierced surface of this richly coloured piece is a counterpoint to the traditional delicacy of enamelling.

The permanency of enamelling especially appeals to Fraser-Davies who constantly reminds her students that "they are creating their own piece of immortality". Furthermore the small scale of her pieces, limited by the size of her kiln, have an intimacy which she feels allows a more personal communication between people and her art. Her pennants are a good example of this. The technical necessity of enamelling both sides of the metal lends itself to reversible jewellery. The designs reflect her desire to make pieces where the visual appeal not only entices and enhances body adornment but are actually comfortable to wear. Women she feels have enough shackles in life without jewellery adding to them.

Fraser-Davies' persistence is necessary for any artist but particularly a female one. In her view this is not a romantic evocation of the "starving artist in the garret"

Photos; Top left; Elizabeth (Biddy) Fraser-Davies Bottom left; bowl; "Courtesy of George" Above; Cloisonné bowl All photos by Colin Fraser-Davies.



## NEW ZEALAND STUDIO HANDCRAFTS

BILL AND PAULINE STEPHEN DIRECTORS

CERAMICS • STUDIO GLASS • JEWELLERY  
POTTERY • WOODWARE  
SILK • WEAVING

WE SPECIALISE IN ONE-OFF N.Z.  
STUDIO CRAFTS

OUR NEW LOCATION IS  
111 MOLESWORTH ST  
WELLINGTON, N.Z.

TELEPHONE: (04) 473 1090

ANTIPODES

JULIA BROOKE-WHITE PHOTOGRAPHY



Alan Preston - Fish Necklace

..... P.O. Box 27-190 Wellington • Telephone 04-385 4606



# EDUCATION

## THE GRADUATES

By Michael Smythe

Should we expect art/craft/design school graduate shows to point the way to New Zealand's future? Or are we happy (and less threatened) if graduates are represented as partly formed replicas of today's practitioners?

An excursion down that path leads us to the core of the "unique New Zealand cultural identity and expression" debate. Industrial, interior and graphic design schools have been rife with me-too internationalism, as is the profession at large. Craft design students are more likely to reflect their cultural context, as do many craft practitioners. Maybe it's a question of mentors and role models. Maybe a commitment to originality and self-expression is the key ingredient.

Some would argue that "authentic innovation and the ability to surprise and delight" must be a major goal for all visual art students (refer Austin Davies comment, p2, *Craft New Zealand* 37) - and that that automatically generates cultural identity and expression. Others believe that learning at the feet of the master provides the solid grounding for the development of distinctive work later on. Contemporary Euro-American thinking seems to favour the former. Maori, Pacific Island and Oriental traditions, which still seem to prevail, favour the latter. Where does that leave a pakeha New Zealander seeking to stand strong in New Zealand within the Asian Pacific region? Free to make a personal choice. I passionately opt for the pursuit of originality at the outset - as an affirmation of individual experience. We must tell our own stories. And the more personal, intimate and vulnerable we are, the more universal our story will be. It is the freshness and authenticity of our unique expression of universal experience that makes our contribution valued.

It is with this bias that I approached those 1991 design school shows that I was able to see. I was also aware that much change is afoot.

The massive restructuring of tertiary education has stimulated intense competition among institutions offering art, design and craft courses. The "underdog" polytechnics have applied much energy to establishing degree courses using a variety of strategies. And, as with each student, the final accreditation is less important than the process involved in getting there.

My impression is that each main centre polytechnic has gone through a fundamental rethink of its philosophy, context, content and outcomes. The university art schools, in the meantime, seem satisfied with the status quo

and (arrogantly?) indifferent to the fact that they may be outclassed by their ex-trade based cousins. Or maybe they welcome them as equals and see no reason to react or feel threatened - the more the better and let's celebrate diversity and choice!

Whatever the worthy goals, success can only be measured by results. The results as presented in the 1991 shows reflect the pre-degree courses. I hope that this response, and others, will contribute to the process of developing the world's best New Zealand art/craft/design degree courses.

## WELLINGTON POLYTECHNIC SCHOOL OF DESIGN

This "absolutely positively Wellington" show was part of the hoopla surrounding the opening of Wellington's new Civic Centre. The show was the work of diploma graduates in industrial design, visual communications, photography and textile design.

Most of the industrial design work was outstandingly well conceived, resolved and realised. The crafted quality of the mock-ups and prototypes clearly reflected the designers' passion for the idea - they honoured their concepts. (*Memo to NZ manufacturers - having ideas worth honouring could be the key to Total Quality Management*). Most of the students aimed to create international state-of-the-art work - and they did. Jurgen Brand gained work experience with Luigi Colani and has now gone to work in his Switzerland office. The class won 40% of the prizes in the Asia, Oceania, Africa Bloc of the 1991 International Sony Design Vision competition with two finalists and three honorable mentions.

Darryl Best's *Sony Retrospective* CD player is a masterpiece of gutsy restraint - contemporary design classic potential. Eric Van Helmond's *Sony Composer* in rimu, aluminium and glass (a finalist) also has the quality of a finely crafted instrument. The colourful, soft *Ernie the Entertainer* is Paula Nightingale's way of introducing preschoolers to the magic of Sony technology. Her grandfather clock as an art object is a brilliantly economic portrayal of the energy of old objects hidden beneath dust covers. Bernd Wolff showed a well resolved electronic music stand with composing, editing and metronome functions. While his wall hung *Sony Tribe* CD player is a great concept and well realised, its form is inappropriately described as "representing the island cultures - tribes of the South Pacific". Its aluminium and leather components owe more to water bottles worn by goatherds in the Andes.



A good example of final year work is Peter Hill's *Sony Khaznah* (artifact from an ancient or future civilisation). It doesn't quite come off, but as he had set himself the goal of total innovation ("if it's not original forget it") he probably learned more than if he had played it safe. It makes sense for students to push the limits and risk failure - they may never have that freedom again.

This body of work challenged and excited me in a way that no other student work did. The Wellington Polytechnic industrial design students are in a class of their own.

The Visual Communication and Illustration work was extremely competent with isolated patches of brilliance. Helen Hayhurst's *Stress Management Centre* corporate identity and associated *Last Straw* and *A Heavy Burden?* campaigns demonstrate again the strength of simple ideas implemented with clarity and sensitivity. Sarah Garnham's *Give a Piece of New Zealand* campaign was a great opportunity, but the graphic theme owes more to eastern yin/yang symbols. Prue Grainger's William Hill wine labels also add value by using the whole bottle as an element in the design. Gregory Millen's seed dispensers made from bamboo, flax, cork and handmade paper are an elegant gift item with eclectic cultural references.

The photography covered all aspects of the art and was of a high professional standard. Along with the inevitable "methos" on

Above: "Sony Khaznah", by Peter Hill, winner of a New Zealand Japan Foundation Design Scholarship.



Above; detail, "Wednesday Bright". Photo Colin Fraser-Davies.

syndrome. It comes down to practicalities such as establishing a recognised place of work within a domestic environment, subsidising the cost of materials through sales, and most importantly being taken seriously (both personally and professionally) as an artist. To have been able to work through these issues has been a demanding but immensely satisfying process for her.

The difficulties in obtaining enamelling tuition and materials meant that she was well aware of the frustrations facing those limited number of professional courses offered for enamelling students. (Whitireia Polytechnic, Porirua where she is a part-time enamelling tutor is currently the only course available at tertiary level in New Zealand). She was therefore delighted when the publishing firm Pitmans (now Longmans) approached her to write a handbook which she hopes will in some way fill the gap.

The resulting publication is a most accessible and practical introduction to this fascinating art form. It covers equipment, materials, techniques and promotion. There is a good bibliography as well as a list of suppliers. Her lucid and informative text is accompanied by easy to follow black and white illustrations, taken by her

husband Colin. Where possible cheaper, alternative tools are suggested. A selection of work by leading Australian and New Zealand enamellists has also been reproduced in colour. *The Enamellists' Handbook* is a sound introduction for any beginner and the large amount of technical advice will ensure it remains an ongoing reference.<sup>1</sup>

With the handbook now completed Fraser-Davies' creative drive and tenacity is currently being directed towards a new project. Writing *The Enamellists' Handbook* has encouraged her to commence a novel. Semi-autobiographical, its central theme traces a female artist's quest for acceptance. Elizabeth Fraser-Davies' own artistic practise covering two decades will undoubtedly provide a fertile source of material.

<sup>1</sup> *The Enamellists' Handbook* can be ordered from the author, 29 Glen Road, Raumati South, Paraparaumu, Ph (04) 298 4054, \$24 plus p&p.

Sally Cantwell is an Australian writer who has written for *Craft Arts International*. For four years she was Curator at *Manly Art Gallery and Museum*. She has recently been appointed *Collections Manager at the National Art Gallery in Wellington*.



**SOLIDRIMU BOOKCASES FROM \$495**

Largest Selection in NZ - Sea Chests, Kitchen tables - Free delivery in NZ  
Contact Michael Edie - Colonial Collectables, Main Street, Ekatahuna. Ph 06 375 8084

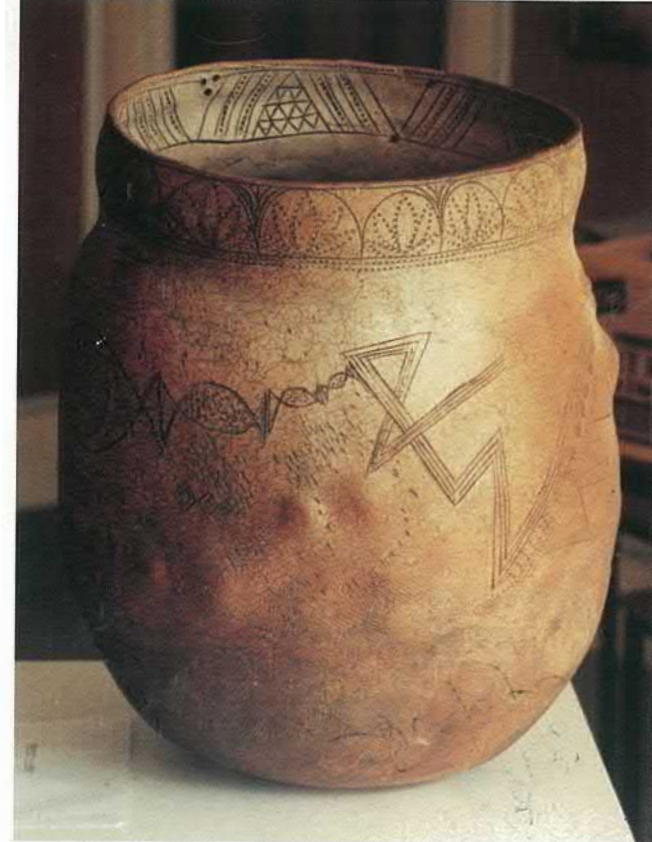


**INTERNATIONAL WEAVING SCHOOL OF N.Z.**

P.O. Box 313, 22 Broadway, Picton, New Zealand

Telephone: (03) 573 6966





Above;  
"Mariners Lament",  
by Wi Taepa

park benches and other clichés there was much to draw the viewer. I enjoyed the unselfconscious directness Stephanie Kemp's full-on portraits and Margaret Gould's voyeuristic image of women ogling a male stripper. Murray Lloyd's *Collectors Shop* is excellent documentation, but I am not sure if his *Nude as Object* is an objectionable piece of student crassness or an objecting comment on the same. Ian Robertson's *Cinema Series* documenting wide-eyed kids at the magic movies was an especially engaging piece of story telling.

My main concern, with 95% of the work, was that I could have been viewing a student show in Australia, USA or the UK. I look forward to the results of including such modules as *New Zealand Design, Maori Design Conventions and Social History and Contemporary Maori Art and Design* in the degree courses.

Although I found the textile design student's work disappointingly heavy handed and uninspired, they must be given credit for exploring New Zealand identity. Jennifer Grice's tiki tapestry does not work, unless it was meant to be naive kitsch. Denise Kennedy tries hard with her *Luncheon on the Grass* men's shirt fabric and her *Menz* range of clothing. A blouse by Karin Jacobsen expresses pacific colour and form - it is light, fresh and well grounded. Lucy Morris's *NZ Fabric Length Lilies* and *NZ Duvet and Pillow Case* were among the more developed and useable work.

The Wellington Polytechnic School of Design in association with the Victoria University School of Architecture has now begun 4 year Bachelor of Design degree courses in

Industrial Design, Interior Design, Photographic Design, Textile Design and Visual Communications Design. They are also offering Masters and PhD courses. To reinforce the cultural context of New Zealand design Arnold Wilson has been appointed as Kaumatua to the school.

#### WHITIREIA COMMUNITY POLYTECHNIC

Cultural identity and expression was certainly present at the Te Au (The Wake of the Canoe) show at Porirua. Most of the work was very raw (it included all students) but full of energy and images that reflected and expanded my awareness of the place that is my home. Of the senior students Tracy Luxford, of Irish/Scots/Maori descent, stood out. Her well conceived and crafted *kites* and *kete* and her *Taniko Gourd* expanded traditional forms and her clay *Pot Pouri Pava* was a well resolved cross-cultural piece. The outstanding work of the show was from first year diploma student Wi Taepa. Taepa is a mature student who has worked with the Department of Justice on art projects with prison inmates. He came to the course to discover and develop the Maori content of his art. He works mainly in ceramics and has been exploring the form of anchor stones and waka huia. A major piece, *Mariner's Lament*, is much more than a large, gutsy pot. It passionately comments on drift net fishing in the Pacific. The mark making evokes both primitive story telling and the seafarer's art of scrimshaw.

Whitireia Community Polytechnic is expanding its foundation and diploma craft design courses. A museum and art gallery training course will begin in July. The long term goal is to establish a School of Pacific Arts incorporating visual and performing arts.

#### CARRINGTON POLYTECHNIC SCHOOL OF DESIGN

I'm not sure if the student show in a newly occupied part of the old mental hospital was a fulsome feast within which one could forage for tasty morsels, or a bizarre bazaar too cluttered for considered contemplation. Maybe it was compromised by the variable quality of the work all thrown in together as an exercise in pushing the product rather than meeting the market - showing off to friends and family rather than introducing newcomers to the profession. The craft design graduates were much better served when they subsequently mounted their "Nine Escape From Maximum Security" exhibition at the Lopdell House Gallery. Isolating fourth year work and giving it room to breathe must also enable the institution to stand back and assess its performance better.

There is a depth to Jude Graveson's work in fibre media in which honouring the art statement generates craft quality. *Forensic Scratch II*, a large work in canvas, paste, dye and steel, is a direct response to the history of

the hospital/prison cells the students have occupied. The starting point was an embossed imprint of a scratched brick wall. This heartfelt self expression and sensitivity to environment contrasted with other student work that reflected tutors as role models. For example Alice Shaw's (very good) winged, lustre glazed goblets and bowls proclaimed "I did work experience with Margaret Sumich". At least the mentors are indigenous rather than imported. I am willing to accept that a personal direction can emerge later. In general the graduate craft work could be described as competent, safe and unremarkable. I look forward to future breakthroughs in innovation. And I hope that the fresh originality apparent in some of the first and second year students is not suppressed by fear of commercial rejection as they approach graduation.

The industrial design was as disappointing as previous years. Only Graham Bain's *Paper Tiger* and *Masthead* projects approached the minimum standard of design and presentation we should expect from graduates. The interior design was mostly derivative - at best trying to match industry standards rather than exceed or redefine them. Tracey Mortensen is a confident exponent of the late eighties fashion for soft focus, duo-tone roses and graveyards imagery. Madonna moved on, I hope she can too. Pascale Youl mounted a colourful and attractive presentation of her work - but the content, a competent design for a waterfront restaurant, did not match the promise of its packaging. Only Emma Pettersen seemed to have chosen something with local or regional cultural content. Her exhibition design proposals for a *Pacific Navigation* hall in the proposed Maritime Museum, while not supported by a professional standard of rendering and model making, showed evidence of in-depth exploration of the subject.

There was diversity, energy and quality among the photographic work. Robert Read's portraits of interior spaces are strong images. Vanessa Wu has mastered the art of contemporary product photography - her use of light, shadow and the human model enhances the product. Designers and craftspeople should seek her out. Jason Oxenham successfully treads the line between confrontation and compassion in his documentation of children with cerebral palsy. Barnaby Curnow is exploring the unique qualities of photography as an art medium. Michael Mathew's eerie, tribal photographs of painted bodies transcend documentation - the art is both in the photograph and its object.

The visual communication work was not as refreshing and developed as last year's first crop of graduates. Tackling real projects may be responsible preparation for the "real" world, but it seems to have inhibited creativity. Mathew Hart (presumably son of the client) came through with a simple, effective identity programme for *Moontide*. Chris Jones

demonstrated good, clean thinking, a light, neat style and a subtle sense of humour. Julie Ibbotson showed a disciplined looseness in her wine labels and monoprints. Sarah Jones and Joanne Cope are heading down the printmaking path. The most interesting aspect of the show was the increasingly blurred line between design and art. Or is printmaking a craft?

Carrington Polytechnic's primary strength is the inclusion of a diverse range of art/craft/design courses under the one roof. To capitalise on that they have now introduced a common, diagnostic first year programme with core subjects and options. Let's hope that generates more diversity, individuality and risk taking. They are currently preparing a submission to NZQA for accreditation to offer 5 year degree courses in 2D Design and 3D Design.

#### ATI GRAPHIC DESIGN

The greatest leap forward of the year was exhibited by ATI at the Aotea Centre. No longer do we have to wade through predictable variations on the same old themes. Individual self expression is now the name of the game and that personal freedom (and responsibility) has unleashed a level of creativity that should be welcomed by the profession. The work is based in graphic design, illustration, photography and moving image - and branches out from there. It may still be possible to distinguish art works from design works, but it is becoming increasingly difficult to categorise the practitioners as artists or designers. I welcome the crumbling of that artificial wall.

Work that caught my attention in the short time I had to view it before it was dismantled included Lisa Troy Macintosh's poster for the *Listener Women's Book Festival*. It was familiar because it had won the competition and been used. The simple humanity of the enlarged thumbnail sketch of a woman, her cat and her book reflected the warmth and intimacy of a good read. Although I am opposed in principle to students doing professional work I have to say that in this case the project produced a great result.

Karl Wimmer's woodcuts showed that a well researched understanding of an ancient worldwide tradition can provide a solid base for a fresh approach. He based his early work on that of 18th century English artists and then abandoned that line to seek his own style. Karl is now doing a post graduate year at the ASA School of Art and intends to print fine press books of his own. Also building upon well refined tradition was Andrea Keast who developed an interest in Japan through cultural exchange programmes. Her thesis *Of Yen and Zen* looks at the Japanese process of consciously *Creating a New Culture* as a result of adopting western influences. I found her work compelling and thought provoking - an opportunity to learn more of our Asian Pacific context, to be positively



Above;  
"Sony Composer", by Eric van Helmond, Wellington Polytechnic.  
Below;  
"Seed dispenser", by Gregory Millen, Wellington Polytechnic, bamboo, flax, cork, handmade paper.

influenced in turn and to distinguish the character of our own culture.

A work which particularly appealed to me was Deane Nathan's *Seven Ages of Man* piece and his accompanying comment: "This is a year of experimentation. It is a year to take risks..."

ATI was the first technical institute to gain NZQA accreditation to provide a Bachelor of Arts Degree in Graphic Design. My only reservation is that it is a three year course (not including a foundation year) compared to Wellington Polytechnic's four year degree and Carrington's proposed five year programme. But what I do applaud is the stated philosophy, manifested already in the 1991 show. The penultimate sentence reads: "The transformation and journey of exploration is generated through the experience, knowledge, wit and subtlety of a staff actively sharing their delight in lateral thinking and new ideas with the students."

I look forward to the possibility of being delighted, challenged, educated and even threatened by our first generation of Design Degree students.





## TWO NELSON SHOWS

Reviewed by Peter Gibbs

In the introduction to his article "The Graduates" (p23), Michael Smythe postulates two learning experiences. After affirming the importance of making a personal choice, he comes out in favour of "authentic innovation and the ability to surprise and delight".

The other alternative - "learning at the feet of the master", may also be read as "the learning of a solid core of skills from which to build". I have to come out in favour of this second option. That's hardly surprising. After fifteen years at the clay face, making a living exclusively as a fulltime potter, I know the importance I placed on acquiring skills and the difficulty of doing so while under financial pressure to produce. But, like Michael Smythe, I believe in the importance of individuals making choices which are relevant for them.

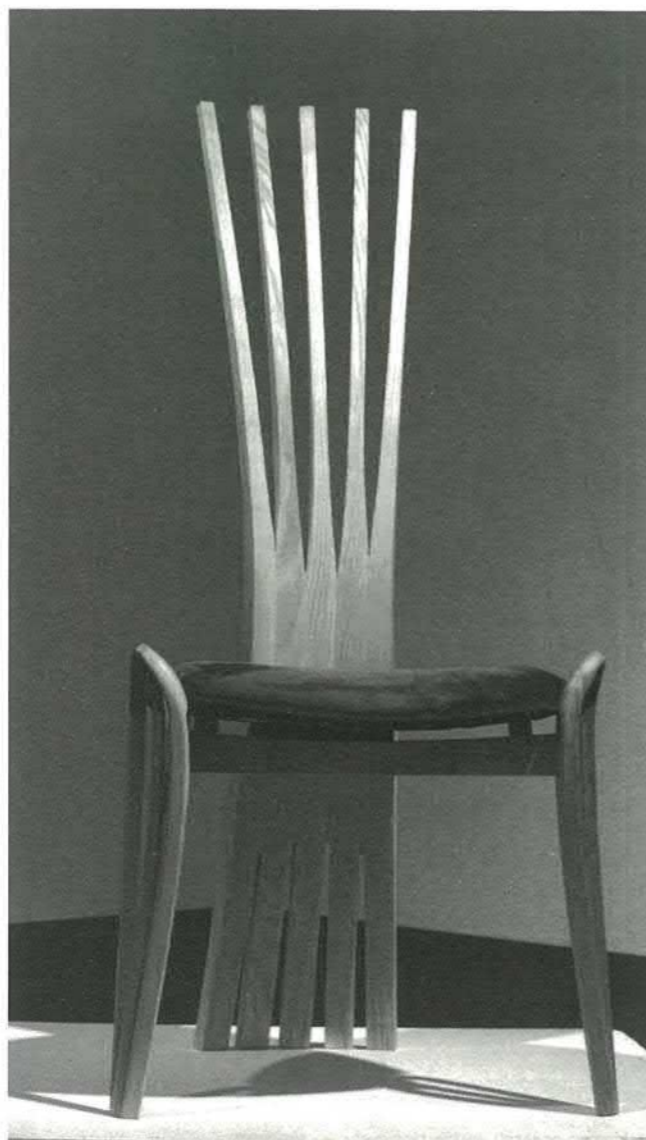
Accordingly, one of the most encouraging aspects of the 1991 Nelson graduate students show, "Crossing the Rubicon", at the Suter Gallery was the diversity of approaches. Two wood specialists led the functional/skills approach. New York born Thomas Jeppesen said in his statement that he was: "...inspired by a Scandinavian sense of style...paring away the excess, finding elegance in pure forms..." His chairs and table reflected this philosophy.

Fellow woodworker Vernon Smith exhibited an eclectic mix. Although his chair reflected function and craftsmanship, his statement announced that "...personal expression is everything". This expression was pursued in his other pieces, but without much success. The important signal to me was that the course had given him the basis for the future and also some time to explore ideas. That these ideas have not yet jelled isn't important, as the skills to work them through have become well established. Maybe it's important too to realise that personal expression can be demonstrated through the practice of quieter skills.

Alison Kennedy's figurative works used plane tree withes and other fibrous materials to explore the human form. The springy sculptural forms swayed with each air current through the gallery giving the impression of movement. The materials here became irrelevant as the figures dominated the space like ghostly spirits.

Tony Brown took a multi-pronged approach, showing paintings, silver jewellery and clothing. The rough hewn silver rings were expressive and strong, but hardly suitable for wearing, except as knuckle-dusters. The beautiful grey wool coat evoked the winter wear of a Russian soldier of 50 years ago - quite a well heeled one, as the silver rings made another - far more successful - appearance here, as clasps.

All in all, the show revealed confidence and assurance. The step from student to



Far left; Coat, wool with silver fastenings, by Tony Brown.  
Left; Grace Voller, Nelson Diploma Student.  
Below; Kelly Thompson (left) and Margaret Maloney.  
Photos; Peter Gibbs.

## PAYING FOR IT

Financing fulltime study is becoming more difficult. The student allowance is means tested and may penalise younger students if their parents' income is too high. The government's Study Right package makes it tough for mature students. Nelson Polytech has reported a lessening in the proportion of mature students enrolled in its craft design students in 1992 to about 50%.

An unfortunate side effect of economic difficulties is that students may pull out during the year as financial pressures mount. In Nelson, six students have withdrawn since the start of the year, leaving gaps in courses which are now impossible to fill.

Student loans give students a chance to finance their course and embark on a career. The loans are not repayable until the borrower's income rises above \$12,800.

Some specialist grants are available. Bay of Plenty student Grace Voller has a one year Maori Education Foundation Grant. After initially applying (and being accepted) for three polytechs, Grace chose Nelson and undertook a Craft Foundation course in 1990. Now into her second year of a diploma, her main interest is in ceramics, although she's keen to develop her interest in photography. Her preferred training after completing her course would be to work under an established craftsman.

## CHANGES IN OTAGO

Kelly Thompson, Craft Design Course Supervisor at the Otago Polytechnic School of Art is spending this year at the Canberra School of Art. Kelly's study, for a Graduate Diploma in Visual Arts, is equivalent to the first year of a Master's degree. Her field of study will be research into Ikat fabric of the Sulawesi and Celebes Islands ceremonial fabric and the images and rituals associated with them.

The studio work, which will take 75% of her programme, will investigate colour and image as they relate to woven structure, using computer graphics for design. She will also investigate notions of what textiles mean in our culture.

Nelson textile artist Margaret Maloney will take over Kelly's responsibilities as Course Supervisor for the year. Her teaching load will concentrate on surface design, and she will continue with the painting and life classes which she taught at Otago last year.



financially viable craftsman which most of the students seem intent on taking will not be an easy one as their ideals take a buffeting from the financial and practical necessities of the outside world. However, the skills and ideals necessary seem to be in place.

A clue to the motivation of the students was revealed much more recently in the show "Who Are Jack and Jill Anyway?" It seems that they're a group of seven Nelson Polytechnic tutors. The exhibition was impressive. Questions of function didn't arise and skills were a given. Even the tenuous security of a Polytech teaching position allows exploration of personal directions, not always possible for full time craftspeople.

Given that this is the tutor's work, what is the message which the students are receiving about the importance of making a living against the importance of creativity (and this is not an either/or question)? Or is this a question which it is somehow a bit crass to ask? Time and space don't permit a closer examination of the show, but a full review will feature in Craft NZ 40.

Right; Above; Lounge/reception chair, walnut & wool, by Thomas Jeppesen.  
Below; Chair - ash by Vernon Smith.  
Photos; Peter Gibbs



**Quality  
New Zealand  
Crafts**



- ◆ Over 300 N.Z. Artisans
- ◆ Huge range of diverse crafts
- ◆ Suitable New Zealanders & Overseas Tourists
- ◆ New Exhibitors welcome.
- ◆ Open 7 Days

Down the alley behind ANZ Bank  
237 Parnell Rd, Parnell, Auckland.  
Telephone (09) 309 8740

**the TIMBER MILL**

N.Z. WOODWARE SPECIALISTS

Stockists of quality New Zealand Crafts  
Woodware: Turned and Carved  
Maori Artifacts: Woodcarvings: Greenstone:  
Bone and Paua Jewellery.  
Pottery and Artworks.  
Enquiries to supply welcome.

WE POST OVERSEAS (GST exempt)

RADIO WINDY PLAZA 57/65 MANNERS MALL

M A Z I N S  
G L E N O R A  
A O O S K E C  
I O S S S E C  
N M S S D E S  
S S S O R I E S

**The WEAVING SUPPLIERS**

22 Broadway, P.O.Box 313, Picton, Ph (03) 573 6966

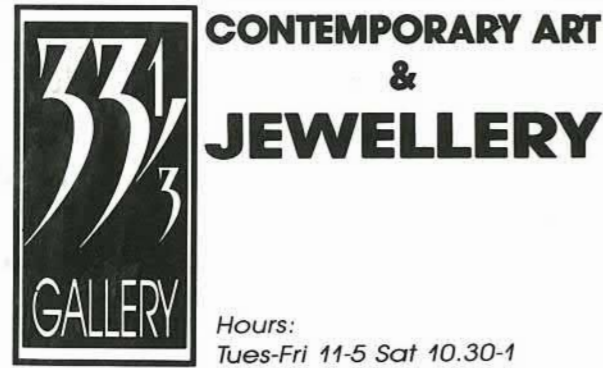


**POTTERY  
SUPPLIES**

Kilns, clay, raw materials, glazes,  
tools, stains etc.  
NZ's complete supplier  
Advice, service, mail order

24 Essex Street  
Christchurch  
New Zealand

P.O. Box 32024  
Christchurch  
Phone 03 667 229  
fax 03 666 847



**CONTEMPORARY ART  
&  
JEWELLERY**

Hours:  
Tues-Fri 11-5 Sat 10.30-1  
or by appointment (04) 384-6346 A/H 801-5077  
9-11 Martin Sq. (off Taranaki St.) Wellington



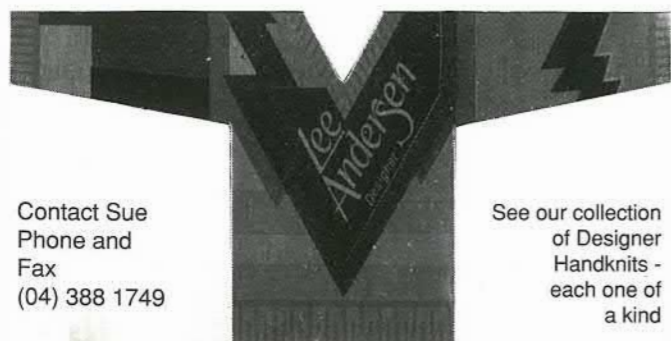
Fine NZ Art and Craft...  
Pottery, Glass, Silks, Wood, Jewellery.  
Recent successful wood turning exhibition by  
Jenny Sears  
242 Heretaunga St, Hastings. 06 876 5802

**WOODMANCY'S HOBBYCRAFT LTD**  
231 MORAY PLACE, PO BOX 5421, DUNEDIN.  
PHONE/FAX 03 4778 882

**QUILLING SUPPLIES**

EVERYTHING YOU NEED FOR THIS FASCINATING CRAFT  
QUILLING PAPER-PACKS - 45 INDIVIDUAL COLOURS  
++ VARIETY, MULTI AND PARCHMENT PACKS  
GOLD AND SILVER TRIM  
TOOLS, FRINGING TOOL, DESIGNER BOARD, KITSETS AND BOOKS  
SUPPLIERS OF HOBBY AND CRAFT MATERIALS  
"PFAFF" SEWING MACHINES AND OVERLOCKERS  
SALES AND SERVICE  
MANUFACTURERS OF "TRU COLOUR" DYES  
WOOL AND MATERIAL - NON TOXIC  
MAIL ORDERS WITH CREDIT CARD NUMBER WELCOME

**Vibrant Handknits**



Contact Sue  
Phone and  
Fax  
(04) 388 1749

See our collection  
of Designer  
Handknits -  
each one of  
a kind

**GALLERY NEWS**

**WALKING A FINE CRAFT  
PLANK**

By Sarah Hunter

Otago harbour town, Port Chalmers has gained itself a fine craft outlet - The Upper Deck.

Opened late last year, The Upper Deck is the latest in a line of art and craft businesses which have established Port Chalmers as an artistic haven.

Amanda Ewing, Helen Keen and Helen Pearce formed a collective to inject new life into a main street turn-of-the-century cottage, once the home of the local coal merchant's family.



Though disused when the trio discovered it, a private ceramic studio had operated there and the Upper Deckers swung straight into production using a gas and an electric kiln left behind.

One time devotee of hairdressing and dressmaking, Helen Keen is concentrating on the sculptural and decorative aspects of domestic ware. Amanda Ewing, who virtually has clay for blood - both parents work with the medium, currently puts her skills to making domestic/urban ware as well as exploring throwing techniques.

A graduate of Otago Polytechnic's ceramics' course, Helen Pearce makes domestic ware and is pushing the limits by getting into more expressive and creative multi-dimensional clay creations.

Open to the public the "microwave and dishwasher friendly" domestic/urban ware is the financial backbone. The front of the character building also doubles as a show-

room for local artists with wooden foundry moulds from a metal foundry adopted as display stands.

Across the backyard trains rumble by, suburban neighbours can be seen hosing gardens. The trio believe they are walking a fine craft plank, battling people's perceptions of crafts' status. Craft is art is craft is their ship.

Setting up The Upper Deck has taken "a trailer load of manure of our time" says Helen Pearce and there's likely to be more over the horizon.

**GALLERY 242**

Hawkes Bay Gallery 242 has changed hands after 12 years. The new owner is Vanessa Irwin, who plans to continue the high standard of art and craft which has been established. A regular exhibition programme opened in February with "Visions in Wood" by Jenny Sears.



**FIRE & FORM GALLERY**

By Lynda Harris

Back in 1984 a group of Waikato potters got together to form a retail co-operative outlet in the untested waters of a large shopping mall in Hamilton. Since then the work made by members of the Fire & Form Co-operative has developed maturity and styles have changed, not only to reflect the changing times, but also to fit this particular market.

Total refurbishment of the Chartwell Square Shopping Complex during 1991-92 has meant that the co-operative was obliged to move to new premises within the complex, and also, to comply with the very stringent quality standards for the shop fit-out required by the management.

Months were spent in planning and last September the co-operative moved to the new gallery. Hamilton Interior Designer, Murray Borland, presented the group with an



innovative design and colour scheme.

Work is displayed in individual units, set at an angle which is designed to draw customers around the gallery. The angle theme has been emphasised by the design of the shop front, within the gallery by terracotta floor-tile edging around the units, and by the positioning of the store-room and counter.

The colour scheme in varied tonings of green was a break from the creams and greys commonly used in galleries. The colours of the terracotta tiles and dark forest green used for the ceiling and display cubes have been repeated in the redesigned logo for the shop sign, business cards and letter-head.

The result is an elegant, upmarket gallery which provides an excellent showcase for the fine pottery and turned wood created by the members of the co-operative.

Prior to the refurbishment a survey was carried out by Chartwell management which revealed the "pottery shop" was one of the three main destination points for shoppers and that we draw people to our exhibitions who would not otherwise drive across Hamilton just to shop in the complex. Also the gallery has a uniqueness and is not just another of the franchised boutiques that tend to populate these large shopping malls. Therefore, for no doubt not entirely altruistic reasons, the presence of a craft outlet in the complex is valued by the owners and the gallery now occupies a prime position. We see one of the main benefits of retailing craft in this type of situation is that our work is reaching a wide audience and even if many do not buy, there is at least a craft presence. Through our own work and with the monthly exhibitions of pottery and other crafts that are held, we feel that we play an educative role with the aim of increasing the awareness of the finely crafted work being made by craft artists throughout New Zealand.

The challenge we initially accepted in 1984 to establish a viable co-operative is now responding to new challenges in a positive manner and will continue to support and promote craft artists in the Waikato and the rest of New Zealand.

The Fire & Form Gallery would like to thank the QEII Arts Council for its support in this new venture.

Above; Fire & Form Gallery, Hamilton.

Far left; Helen Keen, Amanda Ewing and Helen Pearce outside "The Upper Deck", Port Chalmers.

Left; Turned wood by Jenny Sears, Gallery 242, Hastings.

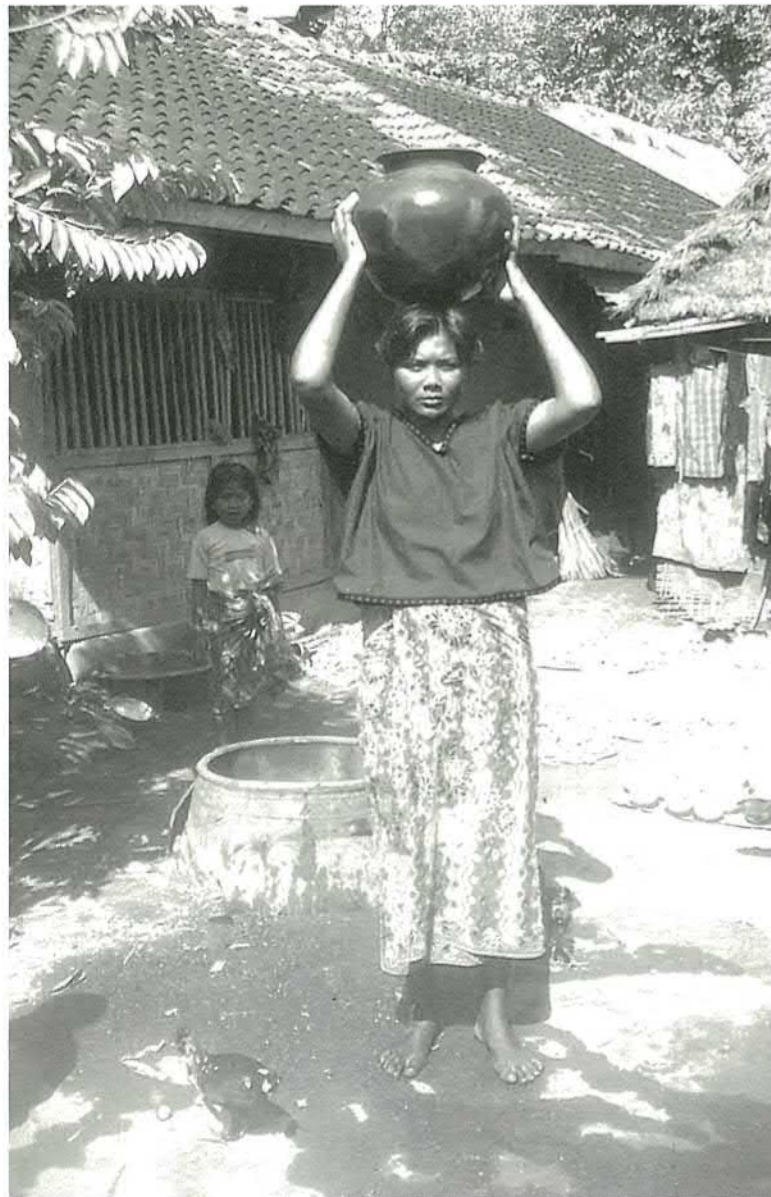


# LOMBOK POTTERY

BY JEAN MCKINNON

The Sasak women potters of Lombok Island, Indonesia, have received a great deal of attention in the New Zealand media in recent years due to the work of the Indonesia - New Zealand Lombok Crafts Project. The major objective of the Project is to improve incomes for the over 1,500 families in three villages who, because of rising population, dwindling resources, loss of land and the rising cost of living, rely heavily on income from pottery sales. They sell their wares all over Lombok and neighbouring islands, to traders, in markets, and peddling on foot from village to village. New Zealand advisers have worked towards developing the skills of these potters, with strong emphasis on traditional forms, so that their work can be marketed overseas.

Below: Water being carried from the well in Banyumulek. The wall of the well is made of fired pottery with symbolic decorations.



"There are scores of different types of pot, each with a name related to its function, specific ritual and daily uses..."

The lives of the Sasaks are linked closely with the rice planting and harvesting cycles, the fundamental importance of rice and water. As Moslems their occasions for gathering together for preparation and sharing of special food are intrinsically linked to the yearly round of Islamic holy days, life cycle rituals of birth, circumcision, marriage and death, planting and harvest ceremonies which ensure success of the rice crop and the physical and spiritual well being of humanity.

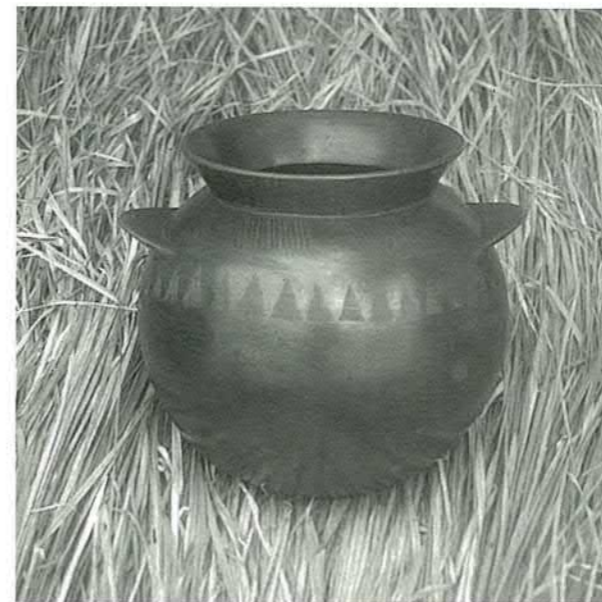
The variety and complexity of Sasak traditional pottery, unusual in island South East Asia, reflects its importance in this rice culture. There are scores of different types of pot, each with a name related to its function, specific ritual and daily uses, sometimes restrictions on the time and way it is made and used.

Special vessels for storing, cooking, and serving rice each have specific names and proper procedures for use. Cakes made for festivals and ceremonies are most often based on rice, either fermented or made into flour, each variety having a special type of pot for its preparation. Huge cauldrons such as the *Lelacuk* and *Lelea* are used to cook large vegetable stews for festivals.

The *Kemberasan* is used to store unhusked rice or *Beras*. In former times the *Kemberasan* was made under very strict ritual. It could only be made on the 12th day of Islamic month of *Rabiulawwal*, birthday of the Prophet Mohammed, and only by a pregnant woman. Offerings were placed in front of the woman making the pot, and she could not speak while she was working. These rituals were believed to ensure that the *Kemberasan* would always be full, that people would have enough to eat. The lid of the *Kemberasan* would be made concave if the potter wished to have more children, and convex if she did not.

In Banyumulek, the applied clay decorations have symbolic meaning. The stars and moon signify the date of making. The other symbols are a rice sheaf, the rice fields, and the ladder to the rice storage barn, flanked by the faces of watchmen to protect against thieves. Although today most villagers do not follow these rituals, the *Kemberasan* is still decorated with these symbols.

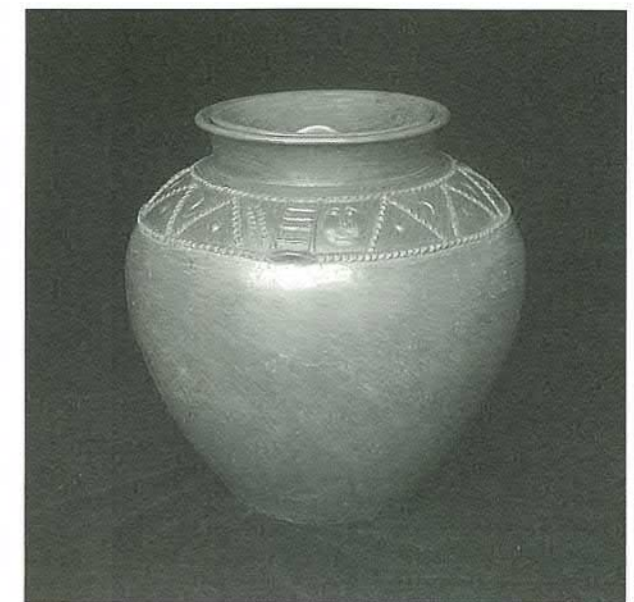
In both ritual and daily life, water is of central importance. There are specific pots for the collection, storage and serving of water, as well as vessels for pouring water during the life cycle ceremonies. The best known of these is the spouted water carafe or *Kendi*, a pot form common throughout South East Asia, and developed to unique shapes in Lombok, with specific variations in each village. It is used not only as a water



cooler and server, but more importantly as a water pouring vessel for ceremonies of various sorts. The ritual pouring of water from a *Kendi* is a part of all life-cycle ceremonies such as birth, naming, first hair cutting, circumcision, marriage, and death. The *Kendi* is used to serve water to important guests and religious leaders at festivals, and is used to pour water over the graves of ancestors on Muslim holy days. Healers and religious leaders use the *Kendi* in various ceremonies such as the curing of illness caused by black magic, or blessing a new house.

The *Periok* of Penujak is perhaps the most pleasing of all Sasak pottery forms. Although it is also one of the most common traditional pot forms, with its round base perfectly suited to sitting on a clay stove, and its flared lip on which to rest a spoon or rice steamer, the Penujak *Periok* has a special perfection. The stone and paddle method of construction has been lost in the other villages, but is still the only technique used in Penujak. Pounded out from a single ball of clay, these thin walled pots are also ideal as water carrying vessels and are still used to carry water from the well balanced on the head with a ring of cloth.

The exhibition of Sasak pottery currently at the Dowse Art Museum is a selection of both traditional and innovative pieces representing the work of the most accomplished potters working with the Project. The



Far Right: *Lelacuk* from Masbag Timur (450mm high with burnished decoration) is essential for cooking food at religious and life-cycle ceremonies. Most Sas villagers will tell you that food tastes better when cooked in earthenware vessels than in modern aluminium pots.

Right: *Kemberasan* from Banyumulek.

emphasis however is on traditional forms, culture and the pot making process. We are presented with a very much alive and vital folk art, from craftswomen who have responded to change and new opportunities, and whose deeply rooted skills are being passed on to the next generation.

Jean McKinnon spent over 3 years in Lombok as project manager and ceramics adviser. She returned in November/December 1991 to curate the exhibition currently showing at the Dowse Art Museum.



Applications are invited for suitably qualified persons to take over the leadership and administration of the School of Fine and Applied Arts. The successful applicant will be an established artist with an appropriate degree or qualification with demonstrated teaching and management skills, who is able to work in motivating others and providing educational direction as a member of a team.

Applicants should indicate teaching abilities and to what level, in any of the following areas: art history, craft history and design, philosophy and theory of art, sculpture and three dimensional art, Maori art, women's art and photography. Please indicate any other areas and levels.

The Head of the School will be expected to do some teaching, but will be principally responsible for managing all aspects of the school's education direction, including curriculum design and preparation of submissions for course approval and institution accreditation for the Art School's programmes.

The successful applicant must also be prepared to demonstrate a commitment to biculturalism.

Contract position with details of conditions negotiable depending on experience. Initial contract up to three years.

For further information, job description and application forms, please contact the Director's Executive Assistant.

The Polytechnic is an Equal Employment Opportunities employer. Applications close on 16 May 1992.

## WOOLLY VALLEY

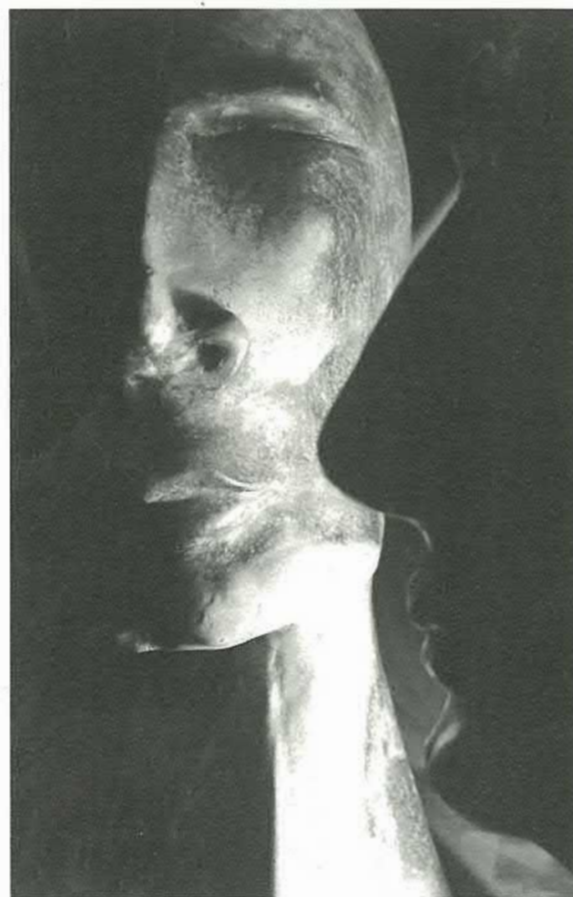
157 THE PARADE  
ISLAND BAY  
WELLINGTON

The serious knitters shop.

We stock all leading brands of hand knitting yarn and many hundreds of patterns.

We also import an extensive variety of fine fashion yarns for weavers and machine knitting  
Ph (04) 383 6122





## HELEN POLLOCK

Reviewed by Sally J. Cantwell

Helen Pollock is an Auckland based ceramic sculptor whose work addresses the complex issues of spirituality and ritual. This has included an interest in the cycles of birth, death and renewal. Previous solo exhibitions have sought to convey these themes through a female pantheon drawn from the classical mythologies of both eastern and western cultures.

Her most recent exhibition at The Marilyn Savill Gallery (Wellington, November 11-30, 1991) was a continuation of her interest in traditional female archetypes and cross-cultural references. Titled *Head Hunting: The sacred head - container of consciousness*, this exhibition sought to develop the human head as a symbol of perception and the source of communal knowledge.

The exhibition was loosely divided into three sections. The first section was a series of three dimensional busts. Their forms were simplified and possessed a monolithic solidity. The titles, some of which named female gods, were also accompanied by subtitles which were perhaps a little contrived. For instance

"She who sets the rhythm of life" from *Drummers I and II* and "Like an arrow she finds her mark. She is focus" from *Artemis I and II*. Whilst this sub-text reflects Pollock's belief in the historic continuity of female consciousness the works relied too strongly on them for meaning. An exception was *Guardians*: "They stand at the point of entry and ask that you consider your intentions". This group of three androgynous busts with Polynesian facial features had a more convincing presence; a sense of inward contemplation was enhanced by, rather than totally reliant upon, the subtext for the clarification of meaning.

Cross-cultural references can establish significant interconnections that are stimulating for both the artist and the audience. Similarly they can also point to the richness of cultural diversity. Pollock's work unwittingly revealed the dilemma that is faced by the artist who taps into other cultures as they run the risk of being superficial and hence misinterpreted. Pollock's sculptural pieces exemplified this problem particularly in the four works titled *Twisted hairs*. These works represented the story-tellers of the North American Indian tribes and consisted of small scale heads with a folded cloak-like garment from which protruded tiny hands. Combined with their wizened features these works had an unfortunate association with shrunken trophies. Likewise the exhibition title *Head Hunting* was not a sensitive choice.

Helen Pollock's third series was based on masks, a theme she has used in other exhibitions. These works had a rather decorative quality with their moulded features and fibre headbands (except for one with an incongruous metal band that was stamped "Made in England"). A sense of deterioration and de-

cay was manifested through the jagged borders of the mask shape. This was enhanced by the pit-firing technique as the flame marks give the works an aged appearance as if they had been excavated from an archaeological dig. The inclusion of the mask motif in this display of hands was an interesting play on the idea of facial concealment and disguise.

*Head Hunting* was an ambitious exhibition. Its wide ranging themes and sources gave us an overview of Helen Pollock's many ideas. A more selective approach would undoubtedly assist us in reaching a more detailed understanding of her work.

## FLUXUS CONTEMPORARY JEWELLERY

THE FIRST SHOW OF JEWELLERY BY LYNN KELLY

A Response by Robert Thompson

Titles are telling. This first show of jewellery is Lynn extending an invitation to us to look at her work. I say that very deliberately for this is a showing of work not a Lynn Kelly exhibition. The show enables us to see her jewellery and to see it achieve her intentions in a more comprehensive perspective than is possible when it is seen as isolated pieces.

First there is the comparison to be made with other exhibitions of jewellery. Fluxus has strong associations with the exhibition of contemporary work. I have in mind Rowena Gough's paper pieces with their sculptural presence and the work of Warwick Freeman voicing a sly humour that pushes jewellery into autobiographical and social comment.

One thinks in terms of exhibitions with such work for the focus is on the artist as much as it is on the jewellery. That focus outlives the duration of any exhibition. One knows, and one hopes that other people know, when one is wearing a "Warwick Freeman" brooch or "Rowena Gough" necklace.

Lynn's display of jewellery is saying something different. The matter of fact presentation sets before us brooches, bangles, necklaces, earrings and rings. With the glass removed from the display cases at the opening this was even more self evident. Here is jewellery to be taken and made one's own. Yet it is not anonymous, predesigned commercial production. The amazing strength of this jewellery is Lynn's silent almost secretive participation. Her attention to the life of each piece of jewellery is consistent. Her jewellery is made with the wearer in mind. The glass discs in the earrings, the gold sheathed rings and bangles, the furtive setting of a single diamond in a silver ring, all speak particularly about the function of each piece.

This persistent focus on the life and relationship of each piece of jewellery with its wearer results in the full compass of possibilities being explored. This is most apparent in the wide variety of rings. There are bold solid silver rings appropriate for the index or second finger of a strong hand down to a delicate gold triangular ring, an exquisite exclamation mark on the last finger of the most delicate of hands.

This awareness and appreciation of people is coupled with an obvious enjoyment of the working with metal. Without getting too pretentious we could say that silver is made to sing. For me that song reaches a climax with the introduction of gold. Gold on silver, gold on skin - the wearer is orchestrated into the life of the ring and bangle. That is quite an achievement for someone emerging out of their "apprenticeship".

Another of the exciting things to see is the development over three years or so within the fairly narrow vocabulary Lynn has chosen to work with. The syntax of half round and triangle punctuate the work. There is a resonance between the early cut out triangle bangle and earrings and the most recent linear necklace with the delicately poised interruptions of triangle and circle within the sinuous line. From early bangle there was no telling where or how the work might develop. Now that development is so self evident we can but wait for more. But I would like to end with a word of caution. Our eager waiting must not exert a pressure that builds expectations, as Lynn has shown us a way of presenting her jewellery that is against the tide of exhibition hype. For this she is to be congratulated; not only for showing us her jewellery but showing us that her jewellery is for us.

Robert Thompson, an artist who trained at Ilam Art School (DipFAhons 1974) is presently doing doctoral research in theology at the University of Otago.

## THE ACADEMY SUMMER SHOW

Reviewed by Lesleigh Salinger

The final exhibition in the Academy's 1991 season was a combination of three separately titled exhibitions.

*Small Paintings and Treasures in Craft* was a spin-off of two earlier exhibitions held at the end of seasons in 1990 and 1989 entitled *The Academy Summer Show*. The challenge to artists was to confine their work to the small scale so that each piece suggested a precious objet.

The Academy now also uses this opportunity to exhibit the work of tutors participating in the education programme. The third exhibition entitled *Sculpture in Stone* was of the work of David McLeod.

In an introductory comment McLeod links his work to what he mystifyingly describes as a "response to the consequences of the remaining forest cover in our environment". The artist uses "images derived from my observations" and in ten sculptures he variously explores notions of *Facade*, *The Roadside Vista*, *The Corridor*, *Islands* and *Legacy*. The eight preparatory drawings reveal a certain rigidity which is transferred to some of the sculptures.

Tension felt about encroachments to the forest is expressed through juxtaposed materials. A more successful work such as *Legacy I* displays a tactile interaction of sheet bronze with granite. *Island IV* uses the same materials with the addition of marble but this work has an air of heaviness and is less successful. McLeod is very aware of texture and surface and bravely explores the marriages of differing materials, but on the way some fluidity of form is sacrificed.

The tutors' exhibition was self-revelatory and provides a visual opportunity for potential students to decide what they may learn as judged by the value of the work.

The mix is eclectic and the quality markedly varied, from the strong skilled pastels of professional artist Robert Franken, and the fastidious mixed media works of printmaker Rosemary Mortimer to the coarse, clumsy reconstituted stone pieces of Halina Daniel-Danielska which lacked form or feeling. Photographer Olivia Fogg exhibited three gold tinted images somewhat contrived but nevertheless interesting for their evocation of memory.

Isabel Lowe's papier mache/silk and acrylic works revealed a suitably childlike quality (she tutors the children's classes): by comparison Peter Coates had lost direction - his attempts to capture a childlike quality achieved only a childish mess.

Quite the most magical were the sculptures of realist artist Tom Tischler. His small bronze *Jaguar* was wonderfully textural and in its precision of detail and expression aroused feelings of tenderness and pathos for such a

splendid creature.

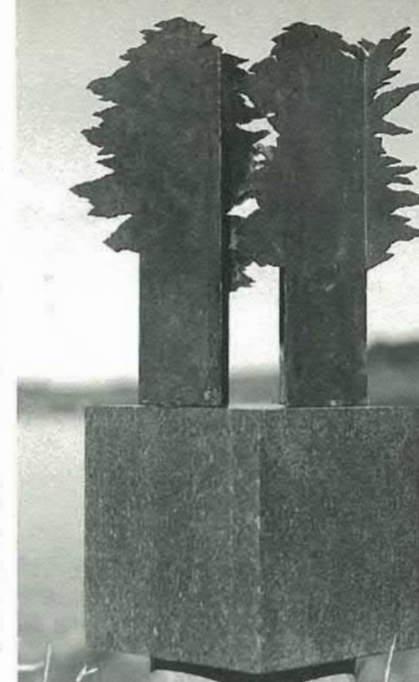
The principal exhibition; the *Academy Summer Show* suffered from "the curate's egg" syndrome, ie. it was good in parts. A more discerning selection process would have produced a fine exhibition rather than the "entertainment" so called in the catalogue. One wonders for example, why Doris Low's fatuous bird series and Dorothy Hunn's commonplace stained glass works were chosen.

Trevor Askin's *Thoughts* suffered in comparison to the sculptural finesse of artist and silversmith Tanya Ashken's Henry Moore influenced *Hand Form*, which had rich surface qualities. It was good to see her art-student son Tony Drawbridge beginning his own artistic career with three images no bigger than playing cards wittily taking up the notion of "small". Verity Kindleysides is another promising student, this time working in stoneware.

Amidst the mundane however were some exciting developments particularly among the craftspeople. Jewellers Peter Deckers and Adrian Sirett are both working with great refinement; Decker's subtle craftsmanship and sophistication turned pieces of local stone and silver into examples of how our indigenous spirit might truly be expressed and Sirett achieved delicacy and elegance with silver, paua and shell. Owen Mapp ventured into new brooch shapes further developed in gold leaf decorative finishes. Another taking new directions was the innovative Naida McBeath turning her weaving techniques to American Indian beaded necklaces

Brian Tunbridge's *Matai Wood Bowl* was satisfyingly crafted to reveal the character of the wood and Marion Parsons' *Mirror, Mirror on the Wall* painted mirror frames were zany fun. A glance in these mirrors would bring a smile to the lips!

Fabric artists extended the limits of their craft. Carol Anne Bauer encapsulates the essence of the "precious" in her technically skilled and visually dense embroideries of marine life. Helen Schamroth's *Pacific Memories* mixed media series progressed her reinterpretive explorations of the lingering threads of memory and place. The haphazard weaving of Mary Donald continues to develop and Marie Potter's *Contemporary Basketry I & II* showed delicacy of weaving technique, imagination and an innate sense of meaning which left other tedious exhibits the worse by comparison.



Above; "Legacy I", 400mm high, sheet bronze and granite, by David McLeod. Photo; David McLeod.



Above; detail from "Guardians", by Helen Pollock.

Right; Diamond Ring by Lynn Kelly. Photo; Arc Photos





Above:  
"Moondance",  
wearable wall piece,  
approx 1m x 1.65m, silk  
(wax resists, procion  
dyes),  
by Kristin Hollis.  
Photo: Kristin Hollis.

## KRISTIN HOLLIS

Reviewed by Ann Packer

"All I ever want to do is draw and paint" says Kristin Hollis. "I have always seen my fabric pieces as large drawings. But en route, on the way, I've discovered some interesting properties of these particular dyes."

It's an appropriately modest statement from an artist who has tried for many years to break free of a steady demand for her large wearable silk pieces, and just "draw and paint".

The large wearable pieces at the Marilyn Savill Gallery were inspired, appropriately, by entries in last year's Trustbank Canterbury Wearable Art Award. As a Nelson-based artist, Hollis has observed the awards from their beginning, and she credits the organiser, Susie Moncrieff, with encouraging her to follow up her involvement as an exhibitor (hers was the luscious lining for that possumskin coat) by developing themes from this year's show, in silk.

The works are based on a large number of drawings made at pre-award parades. Those who've seen the video of the awards will recognise titles such as Gaia, Pallas Athene and Apollo and Diana. While the inspiration for some of the pieces is recognisable, Hollis amalgamated aspects of the garments and changed colour schemes to make a statement about the production as a whole. "It became important to capture the zany, colourful, not-quite-chaotic atmosphere of the show - and the erotic quality that never went overboard." Strong dark colours evoke the theatrical atmosphere of the presentation; bird, animal and human forms appear and disappear in brilliant or dark guises.

The smaller, mixed-media works combine cut-outs of wax-resist and procion dyes on silk with pencil line drawings and some paint. The mix of drawing, painting and dye is a good vehicle for comment on the nature of clothing, the sexual innuendo of some of the entries and the seductive quality of silk itself. They are light, fun pieces, with just the right blend of wit and wry comment to escape being flippant.

For a gallery director the dilemma of hanging the large silk pieces is perplexing. Silk needs to be able to move to work to best effect. The space at the Marilyn Savill Gallery was too small for the large pieces to be appreciated individually, and the combined effect was somewhat overwhelming. The small collages were well displayed with a flood of natural light adding to the effect

## NELSON SUMMER CRAFT SHOW

Reviewed by Peter Gibbs

Why have exhibitions? To show the latest and greatest, to compare the work of many artists so that we can see who's best, for promotion - often there's an element of all of these. The intent of exhibitions is often undefined.

The Nelson potters' annual show tries to fill the twin roles of promoting the region's potteries at a time of peak tourist activity and of acting as a showcase for the best work around. There's a conflict here. What is saleable is not always the most appropriate to exhibit, and vice versa. However, the public seem to like the mixture of styles and

intentions. They came to the Suter Gallery in increased numbers and they weren't afraid to spend. Sales this year were up too.

There's bound to be a bit of blurring of quality and continuity when 50 or 60 potters have their work exhibited side by side. However, the selection process ensured that all the work was at least average, a good proportion was excellent and one or two were brilliant.

The Nelson Potters Association have followed the national trend of awarding prizes and merit awards. The two major prizes, sponsored by South St Gallery and Potters Clay, went to Royce McGlashen and Steve Fullmer.

Nelson is currently celebrating the 150th anniversary of European settlement. McGlashen used this theme. His entry of six pieces traced aspects of early settlers' voyages. "Setting Sail", three manuka poles carrying billowing porcelain sails topped with flags bearing the names "Whitby", "Arrow" and "Will Watch", portrayed the decision to leave England. Four small jars "Journey Compass Boxes (I - IV)" had to do with the journey - the storms and tribulations. The final piece "The New Land" was a theodolite in clay. Pointers at the top looked back to Gravesend and forward to Nelson. The piece marked the process of settling and surveying. The six pieces would have made a perfect commemoration piece for Nelson, but the Robert McDougall Gallery in Christchurch was quick to see the significance of the work and purchased "The New Land" for its collection.

Steve Fullmer, like McGlashen, is no stranger to the limelight. He entered just one piece - "Mist" - a powerful vessel finished in dry clay slips. Fullmer has an intuitive feel for form. This piece had it just right. The neck and handle sprang from the shoulder echoing the life and vitality of the spontaneous surface treatment of the slip.

There were other awards. Paul Laird, another to echo the Nelson celebrations with his white vase form entitled "Happy Birthday", won the Mac's Mud Co award. Owen Bartlett took a merit award with brightly decorated cylinders. Another South St Gallery award was taken by John Green, for masterful lustred pieces.

In the next gallery, a selected exhibition of Nelson art and craft looked a little forlorn in comparison with the busy potters' show. That's not to say that the work wasn't good. Pieces by Ola and Marie Hoglund, Willa Rogers, Brian Flintoff, Alison Bramwell, Robyn Fullerton, Kim Brice, Barbara Blewman, Louisa Simons, Chester Nicholls and David Haig would be highlights of exhibitions anywhere in the country. Maybe it was the display. Suter staff designed both layouts, but the mixed show just didn't seem to jell.

Perhaps the main problem was in the



strategy for attracting entries. The time has passed for a general newspaper invitation to exhibit. With more opportunities to exhibit, galleries have to promote themselves to craftspeople and artists as attractive venues - they have to show that there will be a real benefit in exhibiting with them.



## BOLD

Reviewed by Sally J. Cantwell

**Bold** was the title of the Crafts Council of New Zealand's most recent exhibition. Timed to coincide with the capital's biennial Festival of the Arts this thematic and multimedia exhibition featured bowls by craftspeople from across New Zealand. A total of 56 craftspeople were invited to submit two works each. The final selection by the Crafts Council consisted of a total of 80 works all of which were for sale.

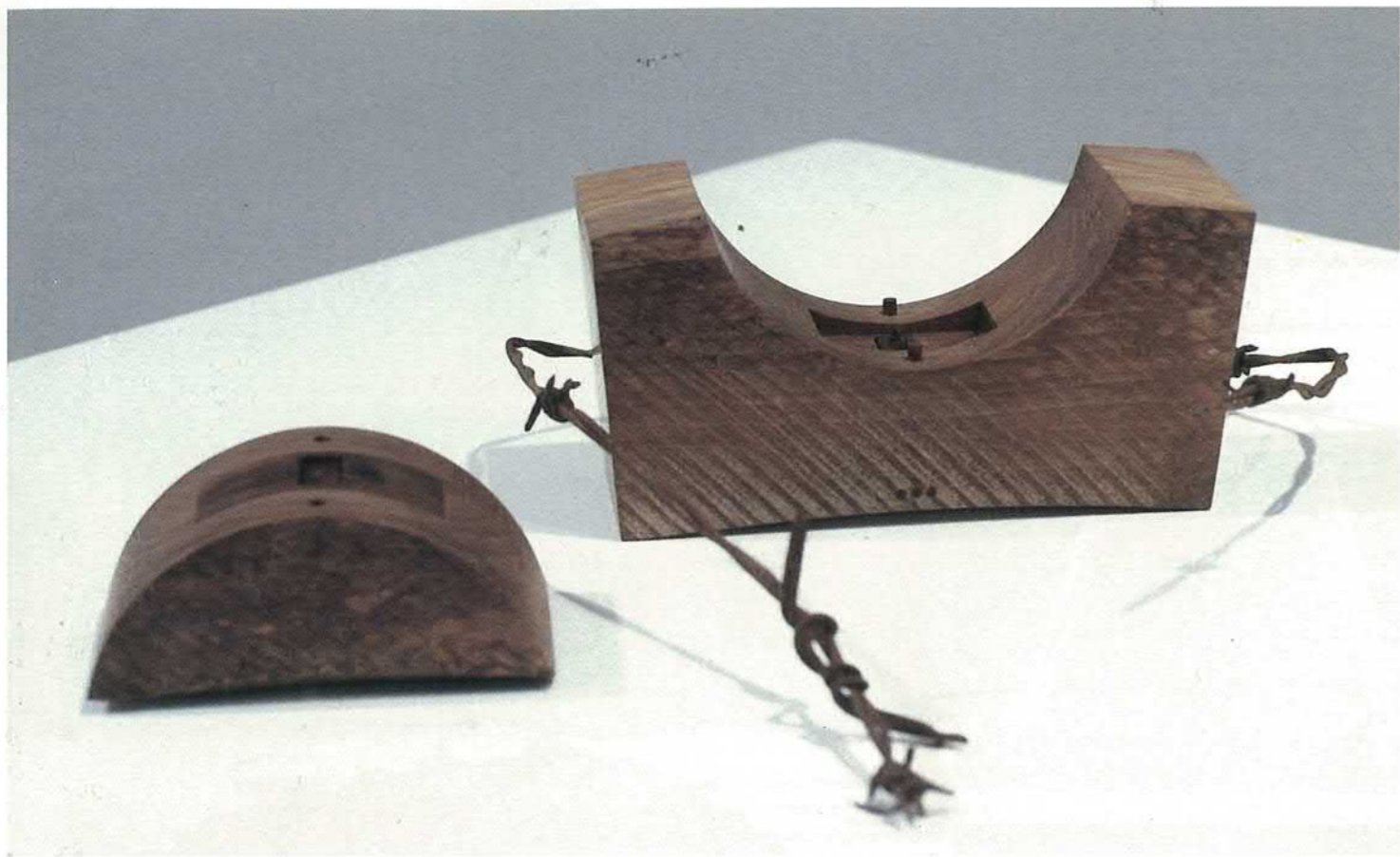
The bowl is one of the most enduring of shapes. For centuries materials have been

manipulated, thrown, woven, blown and carved to produce this classic form with endless variations in profile and decoration. Its uses span from the utilitarian, to the ritualistic, and to the purely decorative. Familiarity, allied with a domestic scale and predominantly curved surfaces make the bowl extremely accessible for both the makers and their audience.

The title of **Bold** was therefore something of a misnomer as this exhibition interpreted the bowl form in a very literal manner. Certainly there were exceptions but even these were strongly reminiscent of their primary source. This conservative approach is however not

Top left,  
"The New Land - Theodolite"  
by Royce McGlashen.  
Photo: Royce McGlashen.  
Bottom left;  
"Mist", by Steve Fullmer.  
Photo: Vic Evans  
Top right;  
"Pacific", by Raewyn Atkins.  
Photo: Peter Gibbs.  
Lower right; Paper Bowl,  
handmade paper and nikau  
palm, Willa Rogers.  
Photo: Peter Gibbs.





Above:  
"On the Wax -  
On the Wane",  
by Kazu Nakagawa.  
From  
Functiononfunction.  
Photo: Michael Easton,  
courtesy Fisher Gallery.

without merit as it directs the eye to contemplate and the mind to reflect upon the inherent and satisfying simplicity of traditional and well made pieces.

As the large number of works in the exhibition precludes referring to each person discussion will therefore focus on an overview of the treatment of form in **Bold**. The turned wood pieces such as Ian Fish's *Parabolic bowl* (beech) and Ken Sager's *Plywood with ebonized rim* exemplified the confident use of symmetrical form which was enhanced by subtle marks and colours. The addition of an ebonized rim and the dark concentric rings at regular intervals throughout the exterior to Sager's work emphasized its circularity. Thorklid Hansen's *Hand raised copper bowls* both with a hot tin lining and wax patina were similarly classical. The silvery hue of the tin was a most effective contrast to the dark exterior surface.

The ceramic pieces by Andrew Maule, Andrew Hope and Peter Gibbs were strongly reflective of their domestic origins. It is easy to imagine these aesthetically pleasing works in a utilitarian context. Similarly Mirek Smisek's robust bowls with their rims decorated in a simple, shallow relief pattern were of a functional nature. Their larger scale was however marked in relation to the rest of the show. Somewhat more adventurous was Raewyn Atkinson's *Pacific piece*. A distinctive textured design which resembled prickles covered the exterior and was made even more

noticeable by the bright blue glaze.

Other works displayed a more abstract if somewhat measured interpretation of form. For instance Ola and Marie Hoglund's blown glass bowls. The main body of the vessel was of clear glass which was enlivened by a fluid ribbon of strong colours that flowed through the middle. Michele and Sandy Dales' *Snake Bowl* was a coiled plait made from an assortment of fabrics that ended with a snake's head resting on the rim. The witty approach to this work and the unexpected softness of the medium defied the traditional notion of a rigid walled vessel. Another unusual use of materials was seen in Willa Rogers' use of handmade papers and native palms. The thinness of the walls gave the pieces a delicacy and apparent fragility.

In Rolly Munro's *Pohutukawa bowl form* there was a more extended interaction with surrounding space. The walls of the turned pohutukawa opened into a series of undulating forms. This rhythmic movement was literally translated into the vessel which could rock on its base. Morgaine Wakelin's two *Sculpted forms* were made into trapezoid vessels using cardboard, cement and primal resin. Some of the walls were curved, others have had shapes cut into them. Floral and bird designs had also been applied to the exterior. The works were decorated with both land and seascape as well as figurative elements such as mermaids, female nudes and a contemporary St Francis figure.

Wakelin's imagery, rich with mystery and almost dreamlike was notable in this exhibition.

The conservative nature of these works prompts one to consider the role of this type of exhibition. Initiated by the Crafts Council, **Bold** was displayed in a section of the Council's retail area. Does this juxtaposition exert a pressure on the exhibitors to keep their work saleable? Perhaps not and if it did then the need to sustain one's marketability is indeed a compelling one. Furthermore if these works reflect a craftsman's output then exhibition pieces may be somewhat artificial.

A more pertinent question may well ask in what way does the retail side of the Crafts Council gallery differ from the exhibitions it organises? **Bold** was certainly an opportunity to focus on well made bowls but similar examples can be readily seen in the retail display. Should the Crafts Council therefore be involved in this type of exhibition or are more rigorous surveys called for if at all?

The recent changes to the funding situation of the Crafts Council has prompted dramatic changes within the organisation. It is therefore a credit to the organisers that commitments such as **Bold** were carried through. The response by the craftspeople selected for the exhibition is also a measure of continued goodwill.

## INCLUSIVE/EXCLUSIVE

Review by Peter Lange

Two craft exhibitions ran concurrently towards the end of last year in Auckland - **FUNCTIONONFUNCTION** at the Fisher Gallery and the annual Auckland Studio Potters Exhibition at the Auckland Museum. It is useful to compare the two.

The ASP exhibition undertook, at the members' request, to stage a semi-selected show. The selectors, Peter Collis and Peter Lange were compelled to select one piece of work from every member who submitted, with up to three submissions allowed. This meant that any potter who submitted only one piece was automatically in - a coward's option, but a popular one. Along with this, the selectors offered a short but useful criticism to the potter. This arrangement resulted in a show of 250 pieces out of 350 entered, a very high selection rate by most standards, and a risky prospect. The show turned out to be a disparate one, busy but vibrant, with those pieces that would normally have not made it through the selection not being either bad enough or numerous enough to cause any great anxiety about standards. A great relief.

What resulted was a show which gave members of the ASP a chance to show off, it trusted their discretion, and the public seemed happy to see a realistic sample of what potters in Auckland are doing out there in their workshops. It may not be a format that will continue regularly, but the response from members showed that the object of getting new members, or those suffering from frequent rejection, out on show was appreciated, and it may happen again.

On the other hand, the **Functiononfunction** exhibition was carefully selected, an exclusive show with acres of white walls and room to swing a quilted cat. The Fisher Gallery is a fine space to show in and serves the same useful role that all the "second-tier" galleries around the country do. 48 works were shown there (compare 250 at the Museum) and the luxury of that space and the relatively few exhibits, stringently selected and of high quality, resulted in a show that demanded time, reverence and close scrutiny. Over at the Museum the grassroots pottery show was attracting more people with less time, and probably less high, expectations. At the potters' show they were also required to pay a small entry fee and receive no catalogue (each pot was clearly labelled and priced - the discomfort of not having the security of a catalogue was obvious in some cases, but it was a new skill quickly learnt, and generally the viewers were very enthusiastic about the arrangement). The Fisher had no entry fee and handed out a slim, basic catalogue.

A review of the pieces is now hardly relevant, but the impact of Kazu Nakagawa's mixed media (but mostly wood) piece at the Fisher Gallery, *On the Wax. On the Wane* is memorable months later. It deserved its own

room - his work is mysterious, puzzling, exquisitely crafted and a great asset to New Zealand craft. Peter Viesnik's glass, Tania Patterson's jewellery and Hillary Kerrod's ceramic beakers all had impact as fine craft-work. Meanwhile across town at the Museum some of the potters who have been around for years without exhibiting were finally tempted out by the promise of selection, and pieces by Heather Grouden - allegorical figures in painted clay, and Margaret Mawston's Tapa inspired terracotta work had impact as accomplished work not seen to any extent before, and with any luck now to be included annually.

Two shows with completely different approaches, both relatively successful without being sellouts - the point of any comparison, has more than anything, to do with the level of involvement by supporting organisations. In the case of the ASP-type show, and many other Society exhibitions around the country, the membership of that Society, and particularly a few enthusiasts within it, stage these exhibitions, often incurring losses (in the case of the ASP, there was a small profit - the first for a year or two), and certainly losing hours of their professional time in order that the public has a chance to view the grassroots of the crafts. In the case of the F/N exhibition, the Crafts Council chose to set it up because it has clearly seen the top end of the crafts as the more important for its attention - it has traditionally promoted the Exclusive approach rather than the Inclusive, assuming no doubt that that part of the crafts can look after itself, while those venturing into the more dangerous areas need support systems. The fact is that they do, but then so does almost every craftsman. The natural support system of the market place is undependable, times are not easy down at the clay-face, and the influences of the support bodies must trickle down further than they have until now. That need not involve handouts, but basic marketing tricks that support craft rather than craftspeople directly.

The grassroots are essential - a pyramid is a very stable structure, not given to falling over. The Crafts Council has appeared to have had a policy of concentrating on the apex of the pyramid, often while those on the bottom have not been particularly aware that there was anything going on up there anyway, and when activity was spotted, resentment and cynicism was the likely reaction.

Exhibitions like the Fisher show, and particularly the Mau Mahara exhibition (which was a fantastic show suffering under the handicap of a ridiculous title - it could have been called the "Great Kiwifruit Bottling and Dreadnought Pillowslip Show", and the nostalgic public would have queued at the door) are very important to the improvement of the quality of our craft, but craft is essentially a grassroots activity, and it is curious that the



Crafts Council has been prepared to support a collection of grassroots crafts as long as it had historical significance, while showing less enthusiasm for the same sort of activity happening out here right now.

And yet it must be very tempting to let the bottom of the pyramid get on with it as it is always done, and just be there for the shows like **Functiononfunction**, events that span many disciplines and are not conceived or produced except through organisations like the Crafts Council, something they have always done well. Perhaps the new arrangements will result in a nod in the direction of Inclusion as well as Exclusion, marketing for all levels of craft work, and promotion for shows like the ASP exhibition that form such an important base from which our finer works graduate to shows such as **Functiononfunction**.

Above, Margaret Mawston, tapa-inspired terra cotta. Below, "Mr Motorway", by Heather Grouden. Photos: Howard Williams.

## FISHER GALLERY

CONTINUALLY CHANGING  
EXHIBITIONS OF FINE  
NEW ZEALAND CRAFT AND ART.

13 REEVES RD, PO BOX 51222, PAKURANGA, PH 09 576 9999



# BOOKS

## FIBERARTS DESIGN BOOK FOUR

ED. NANCY ORBAN

Reviewed by Louisa Simons

To my knowledge, the American Fiberarts Design Book series is the only international collection of fibre work presently being published. The series began in 1980 and four volumes have been produced since then. The Fiberarts Design Book Four, which includes artists from 24 countries (including six New Zealanders: Anita Berman, Phillipa Drummond, Joanna Gibson, Joan Hall-Jones, Susan Holmes, Louisa Simons) will be simultaneously published in English and Japanese and distributed over six continents.

The editors describe the series as "a celebration of the diversity, passion, quality and joy of the fiberarts" and this statement underscores my initial reaction to this beautifully presented volume. Here I see a splendid celebration of the creative process and its infinite variety of expression - I am once again brought back to the centre of wonderment that human beings are capable of such unique and unlimited vision. Works fall (or are squeezed for the sake of organisation) into nine categories: Tapestry, Felt and Paper, Wearables, Quilts, Needlework, Two Dimensions, Three Dimensions, Diversions and Surface Design. Within these, care has been taken to group works on adjacent pages according to shared features - perhaps a shared theme, shared realism or abstraction, technique or colour. This creates an open-book format that presents a well balanced and integrated spread with each turn of the page. The selection of works from the thousands of slides submitted was "on the basis of artistic integrity, technical expertise, and innovative ideas - the richly human reaction of 'I like it!'. Innovation, invention and creation are all represented and although many international "names" are conspicuous by their absence, the scores of new and unfamiliar names more than compensates for this - indeed the work of the so-called international "heavyweights" is easily viewed in other publications. Here the emphasis appears to be on the documentation of new directions in fibre and the editor notes that this edition reveals a growing colour palette, more frequent serious social, political and philosophical commentary as well as witty personal messages expressed in narrative imagery. Are these symptomatic of the maturing of Fibre Art? It would be comforting to think so after decades of "exploration of the nature of the material" - the catch-phrase of the '60s and '70s. Fibre art is often side-tracked by the technical and material aspects

of its craft history, forgetting that art results from technique and materials. The lesser works in this book inevitably reveal this lack of awareness, as well as deficient or too obscurely personal content. In the best works idea, materials and technique are unified, the works sing and we can resonate with them. The limitations of materials and technique are employed to symbolize conceptual limitations, thus the nature of the materials are used to express something **beyond** the nature of the material. Inevitably the bulk of work shown falls between these two extremes.

The question that comes to mind as I explore these pages (and is never far from my consciousness as I pursue my own work) is "why has the artist chosen to use fibre for this work?" It's a challenging question especially in a world where **real** art is believed to be painting until proven otherwise. The answer seems to be in the way that fibre materials can augment artistic vision via metaphor, tactile dimension, sculptural quality and intensity of colour. Slowly a new language of terms is developing to define the fibre medium and the fledgling art form is being supported by a growing network of galleries, museums, journals and critics. This volume makes a profoundly positive contribution to the recognition of Fibreart as a form of visual expression. Here are quilting, basketry, needlework, weaving, hand-made paper and felt, dyeing and painting exalted to realms far beyond the hobbyist. And the combination of these techniques with one another in unexpected and surprising ways is sure to provide inspiration to all who are, like myself, obsessed with the great creative question: "what if...?"

US\$29.95. Published by Lark Books, 50 College St, Asheville, NC 28801, USA. Fax (704) 253-0467

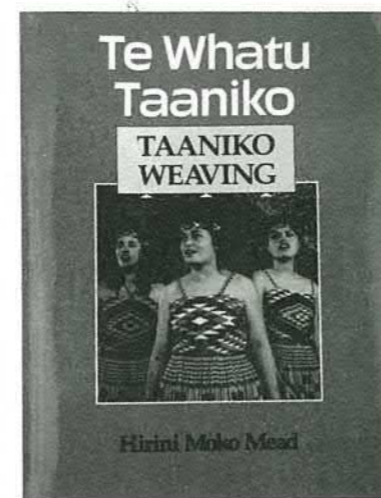
## TE WHATU TAANIKO

BY HIRINI MOKO MEAD

Reviewed by Toi Te Rito Maihi

A new edition of an old and valued friend. Within its modest form of small typeprint and black and white illustrations, Mead has packed much about the origins and history of taniko in a scholarly, logical fashion, allowing required information to be located with ease.

With one exception, photographs and diagrams clearly illustrate the text, and the decision to place so many consecutively in the appendix was an excellent one - of particular assistance to the practical reader who just wants to be "able to do" rather than know about. Those seeking information beyond the practical are well catered for. In the past I've found much to ponder and provoke. Mead's foreword exhortation to modern weavers "to explore the technique's potential more fully than in the past" does not sit easily



with me; although if he is referring to taniko of this century I definitely agree. Mead himself negates that foreword statement with the content of his chapter five. I appreciate the manner in which changes in costume/taniko and Maori society are referred to in tandem, for the one reflects the others.

When Te Whatu Taaniko was first published, it provided information and practical assistance to the general public, to novice and competent taniko practitioner alike - it met a need which still exists today despite a tremendous resurgence of raranga, whatu and taniko. The book provides a sound basis for creative design arising from the wonderful and diverse range of possibilities explicit in examples from the classical era. Taniko enthusiasts who are thus led to study the latter will discover for themselves how innovative and ingenious the technique itself can be.

\$14.95. Octopus Publishing Group (NZ) Ltd.

## HANDSPINNING, DYEING AND WORKING WITH MERINO AND SUPERFINE WOOLS

BY MARGARET STOVE

Reviewed by Nola Fournier

This book describes the author's method of handling our finest and softest fleece wools - it also tells the story of the development of a craftsman. The opening chapter provides some historical background to the development of the Merino flocks and is followed by an account of the first experimental skeins of yarn inspired by a desire to make a fine Christening shawl for future grandchildren.

Unhampered by the knowledge that Merino fleece strikes fear into the heart of many an experienced handspinner, Margaret Stove carefully studied the fleece characteristics and behaviour of her chosen raw material. She determinedly faced the problems, turned as many as possible into advantages and

competently overcame those that remained. By exploiting the fleece characteristics she was able to produce the special yarn she needed to achieve her objective - a fine Christening shawl for her future grandchildren. Every possibility was explored, analysed and assessed through every stage of yarn production until she had achieved and then perfected the purpose-designed yarn she required to produce fabric of delicacy and beauty yet also be durable and functional.

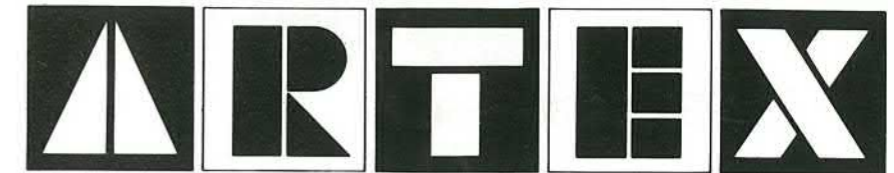
The text is well supported by clear, concise diagrams and in the main, good photography, although several photographs do not fulfill the promise of the caption. Appendix A provides a clearly set out summary of fleece characteristics and itemised steps in the superfine yarn techniques that Margaret Stove has developed. This includes how to adjust a spinning wheel for maximum benefit when using superfine fleece. Further appendices provide specific instruction for a variety of garments particularly suited to superfine yarn.

If there is a lesson to be learned from Margaret Stove's experiences it is that observation and attention to not only what we are doing but to what is happening when we do it, can be the most enlightening tutor of all. Margaret Stove's specialist field is handspun, handknitted lace using many of her own lace designs based on New Zealand flora. Those familiar with her work will be well aware of its integrity and beauty. She is a respected tutor and a strong supporter of craft and

craftspeople. This book in which she so generously shares her discoveries, and her experiences in taming Merino fleece is an invaluable guide and source of encouragement and inspiration for those who work or would like to work with superfine wools in the field of handmade textiles.

The Caxton Press 1991, pp 109, \$35.95.

## Experience the Passion of



## New Zealand's Largest Art & Interior Expo

CHRISTCHURCH - Addington Raceway - Dates to be advised

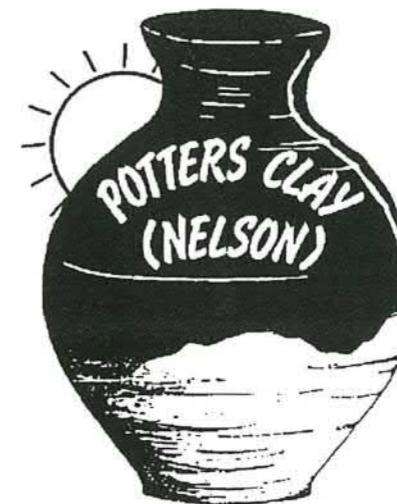
AUCKLAND - Princes Wharf Overseas Terminal  
23rd July - 26th July 1992

WELLINGTON - Overseas Terminal Oriental Bay  
17th September - 20th September 1992

Inquiries to organisers: Warwick Henderson, Jillian Bashford-Evers.

P.O. Box 37-602, Parnell, Auckland. Ph/Fax 524-0543 or 309-7513

# POTTERS CLAY (NELSON) LIMITED



## POTTERS CLAY (NELSON) LIMITED

P.O. BOX 2096  
42 QUARANTINE RD  
STOKE  
NELSON  
TELEPHONE (03)547 3397

### STONEWARE

GB2  
RMK3  
OTAGO POLY  
NO.18  
WHITE SLAB  
SC50  
SC80  
HGB  
PCW

### LOW FIRING STONEWARE

LF18  
GEF  
NO.21

### EARTHENWARE

1100 RED  
E2  
RKF  
PC RED

### DISTRIBUTORS

C.C.G. Industries.....Auckland  
Western Potters Supplies.....Auckland  
Western potters Supplies.....Hamilton  
Coastal Ceramics.....Paraparaumu  
Bay Potters.....Hastings  
Wellington Potters Supplies.....Wellington  
Cobcraft Potters Supplies.....Christchurch  
H.L. Farnham.....Oamaru  
Dunedin Pottery Supplies.....Dunedin  
South St Gallery.....Nelson  
Potters Clay (Nelson).....Nelson  
Homecorp Mitre 10.....Dannevirke  
and most other Placemakers branches



# COMMENT

## DOREEN BLUMHARDT SPEAKS OUT

Edited by Lesleigh Salinger from an address given at the Wellington College of Education on November 7, 1991.

1991 proved to be the zenith of Doreen Blumhardt's career in the arts in New Zealand. She was awarded an honorary doctorate in literature from Victoria University and the Governor General Art Award by the Academy of Fine Arts, and she was invited to address educationalists by the Wellington College of Education Arts Committee.

Doreen was introduced to the audience by her illustrious and longstanding colleague, noted educationalist Dr Clarence Beeby. He invited her to present her views on the role of arts education in society.

The following extracts are taken from that address.

"In the 1940s and 1950s when New Zealand had a government with a vision a tremendous step was taken in primary school education. It was the era of art education for all children. In-service training courses were introduced for teachers at all levels of the primary school, art specialists were trained to advise and help teachers, a supervisor of art education was appointed to the Department of Education, and at least in primary schools all children had the opportunity to create and to express their ideas visually.

"I believe that this planet's most precious resources are our children. If we think about the meaning of this, it indicates that our first responsibility is to develop every child not only academically but in every aspect of its being and to its full potential. After all, as parents and teachers we are dealing with human beings who have rights to a full life of freedom, not just to create a workforce that can increase a government's economy."

"We are told every day by our politicians

that there is little money in the kitty and we are witnessing the cutting of all public services, including drastic cuts to education- to my mind the biggest mistake that any government can make. I've been reading the national curriculum and I see that the present Minister for Education insists that the only importance is that children learn the so called basic skills. While no-one doubts the importance of these skills, it would be hard to persuade the Minister that these subjects would be learned better if the curriculum was balanced. While pursuing subservency to the Government's financial restrictions, the Minister seems to have become the Minister against education. ...Technology and creativity must go hand in hand and NOW IS THE TIME!

"I have to ask what place should the arts have in education in the future? A prior question is of course what value or relevance will they have in people's lives, in human experience, in the way we think and feel and act? Arts education should encourage observation and wonder at nature, colour, movement, form, texture, pattern and the sheer joy of creating, unhindered by adult preconceived ideas about what art should be.

"We need creativity in leadership and confidence in achievement which encourages lateral thinking, getting away from rationalisation and uniformity.

"A balanced and coherent arts education doesn't obstruct academic achievement, but enhances it. Headteachers often say that they would encourage more arts activities in schools, but given other pressures they do not have the time. On the contrary it has been repeatedly found that where children are engaged in developing the widest range of their abilities, there is an enriching effect on their performance throughout the curriculum. With an increase in self-confidence and self-esteem comes the experience of positive achievement rather than of failure - from discovering what they *can* do rather what they *cannot* do.

"It is often not conceded that the arts are concerned with the development and expression of intelligence, but the arts occur inevita-

bly in all cultures and societies in different ways and forms. Unfortunately in our culture the arts are often given a position in opposition to the academic, but there are many diverse forms of intellectual capacity, some of them exemplified in artistic activity. Michelangelo's great paintings were not executed because he had trouble putting the concepts into words. Painting or any other art forms are not compensations for verbal deficiencies. The visual arts are about conceiving and representing ideas and perceptions in visual terms- they reveal ideas for which there are no words!

Dr Blumhardt discussed in depth her long career and experiences at the forefront of arts education in New Zealand. She concluded by saying she believed that: "...in art education we must return to the literal meaning of the word, and attempt in some manner to bring out that which is latent or suppressed in the individual. We are all born artists but become insensitive citizens in an imperceptive society, because through an academically biased education we accept a social concept of normality which excludes the view that art is a language....Art education need have no other aim than to preserve in us some trace of the seeing eye, ingenuity, spontaneity, resilience, joy, wonder, love and forgiveness.

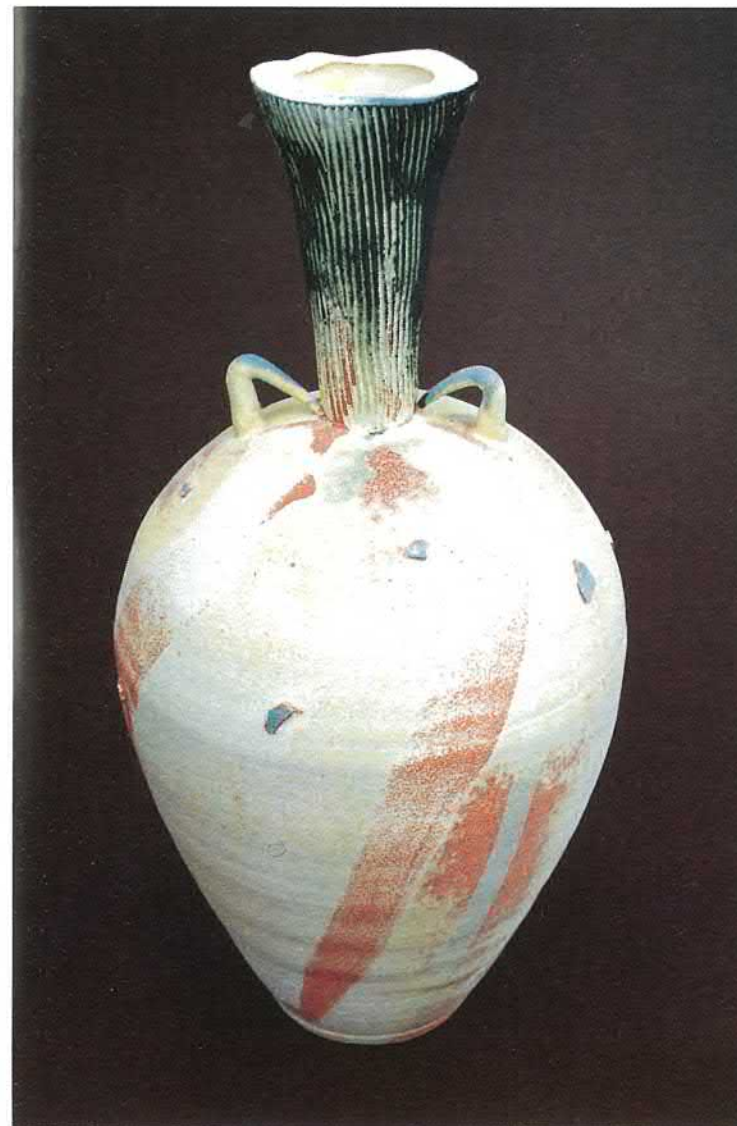
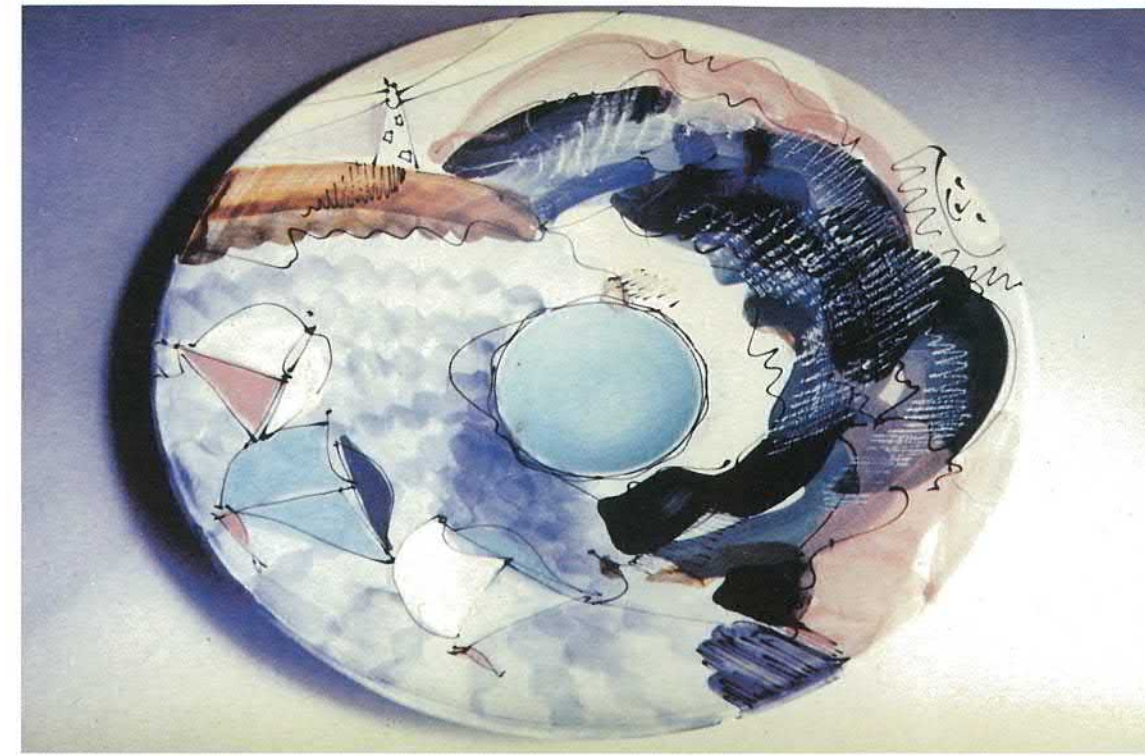
"The arts cannot be regarded as just leisure activities because they are the potent ways in which we describe and elaborate our individual and cultural identity. We are all essentially creative, and the central task of education is to draw out and develop this capacity and the arts have a key role in so doing.

"I want to stress again the fallacy that the arts are only peripheral to education. To have a balanced education they must be treated not as just frills or merely leisure pursuits, but must have comparable status and provision as other major areas of the curriculum, including sciences and the humanities."

The College Research Committee will be publishing Dr Blumhardt's paper as a document available on application.

# RECENT WORK

Top; Royce McGlashen  
Lower left; Bottle by Steve Fullmer. Coloured slips.  
Lower right; "Ahoaho" by Brian Flintoff. The beauty of dolphins is enhanced in this whalebone carving by the Maori stylisation which adapts human features to acknowledge our common spirit. Commissioned by Onetahua Marae - Golden Bay.



**Cobcraft** 

**COPPER ENAMELLING**

LEAD FREE

NZ's complete supplier  
advice, service, mail order

24 Essex Street  
Christchurch  
New Zealand

P.O. Box 32024  
Christchurch  
Phone 03 667 229  
fax 03 666 847

**SELL  
YOURSELF!!**

INSIDE/OUTSIDE COVER POSITIONS ARE CHEAP AND EFFECTIVE IN RAISING YOUR PROFILE. 200 FREE COPIES ON LAMINATED CARD. UP TO 600 AVAILABLE. THE BEST IMAGE PROJECTION YOU CAN BUY. CONTACT CRAFT NZ RD1, BRIGHTWATER, NELSON, PH/FAX 03 544 2716



## Contemporary Art Glass OLA & MARIE HOGLUND

Glassblowing studio in the  
Craft Habitat complex,  
P.O.Box 3065,  
RICHMOND,  
NELSON.  
Ph 03 544 6500

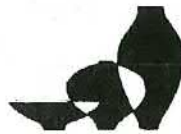


## Sunbeam Glassworks Limited

70 MacKelvie St. Ponsonby  
Telephone (09) 762 744



Handblown glass workshop  
and gallery OPEN  
Monday to Friday 10am - 5pm  
Saturday 10am - 4pm



SOUTH ST GALLERY  
10 NILE STREET NELSON

Fine pots from Nelson.

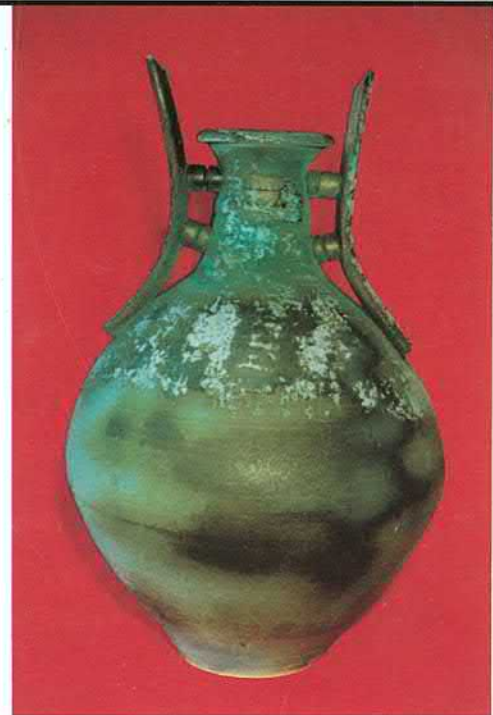
Recent work; John Crawford

## STANLEY STREET GALLERY



Dark Rocks  
Pierce the  
Tussock, by  
Margaret  
Mouat.

CERAMICS • WOOD • PAINTINGS  
79 Stanley St, Parnell, Auckland. Ph 09 357 0870



Paul Laird

Started potting in 1973 at Waimea Pottery in Nelson.  
Decorative and domestic work available from the gallery  
in the Craft Habitat complex near Richmond. Merit  
awards received in 1990 NZ Society of Potters exhibition  
and 1991 Norsewear Craft Awards.

Waimea Pottery, PO Box 3065, Richmond, Nelson. Ph 03 544 7481.