CRAFT

New Zealand

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INSIDE:

FIFESHIRE FM93
NZ WEARABLE ART AWARDS 1993

Winning entries from the 1993 show:
Top left; *The Paua and the Glory*, by Letty Reid and Lilian Mutsaers, Hokitika, winner of the Chez Eelco $2500 Supreme Wearable Art Award.
Lower left; *Rainbow Warrior*, by Susan Holmes, Auckland, runner-up, Chez Eelco Supreme Wearable Art Award - $1000 prize sponsored by William Higgins Gallery

Top right; *Eros*, by Patricia Black, Australia, winner of the Freemans Bar, Wakatu Hotel $2000 Overall Design Award.
Lower right; *Dream Goddess*, by Sharon Muir, Australia, runner-up, Overall Design Award, $1000 prize sponsored by Trafalgar Centre.
Photos; Craig Potton.

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Cover; *Te Kakahu Moemoe A Te Wahine Toa* by Di Jennings Auckland. $100 commended award, Profile Pacific Paradise Section, 1993 NZ Wearable Art Awards. Photo; Craig Potton.

LETTERS

A VOICE FOR CRAFT

For some time now you have been sounding warning bells about the vulnerability of crafts viz a viz the QEII Arts Council, especially when it seemed that the Crafts Council would go into liquidation. Some of us heard you, but your warnings came at a time when we were drowning in a sea of words about the future of craft. As craftspeople we expressed dismay when the liquidation happened, but felt powerless and unable to prevent its demise.

Now, as you predicted, we feel vulnerable. Who will take up our cause at the Arts Council when there is no organisation speaking on our behalf in Wellington? Why do I feel that unless we, as craftspeople, take responsibility for ourselves, no-one will.

This is not a criticism of Craft Aotearoa. It is more about its inability to bat for us with no funding, no home and no staff, only a tiny handful of stalwarts who must, by now, be losing heart and energy.

Now is the time for craftspeople to stand up and be counted. If members of the Arts Council don't hear our voices they could well assume we are happy with the status quo.

Yet how can we be happy? At present there is a Crafts Panel that assesses applications for funding for craftspeople. The members of that panel have an increasingly difficult job assessing applications from Maori and Pakeha, and covering a wide spectrum of applications that stretch the definition of craft to its absolute extremes, if the list of successful applicants is any indication. The work of this panel is of utmost importance to craftspeople.

However, that panel is not the only one where craftspeople are eligible. There are funds available to craftspeople through an International Cultural Exchange Panel and a Publications Panel as well. The problem is that to the best of my knowledge there are no crafts representatives on those panels. How do we know craftspeople's applications get a fair, knowledgeable hearing?

I have been in communication about this on behalf of a group of professional craftspeople in Auckland with Jenny Pattrick, the chair of the Arts Council. Her verbal reply was that Edith Ryan, the Crafts Manager, could speak for craftspeople. This seems a partly satisfactory answer, except that Edith Ryan will retire at the end of the year. So my request of the Arts Council was to assure us that someone will be appointed to replace Edith Ryan on her retirement. The verbal reply was affirmative, unless funding at the Arts Council was reduced.

It is common knowledge that the Arts Council is under review. Reduced funding is almost inevitable. What is not inevitable is that crafts should lose its representation at all levels of management and on all panels where craftspeople are eligible. Nor should we lose our share of the funding. There are significant distinctions between fine art and craft practice, and both warrant separate representation. Craft needs at least its own manager and representatives at every level of operation. I'm not satisfied that there is real commitment to that representation.

But we have to be vocal and visible if we want to have our case heard. We must ask questions of the Arts Council, and if the answers are unsatisfactory we have to fight to retain our identity and our share of the resources. It may require mobilising craftspeople into the kind of activity that prevented the sales tax going on pottery in 1979. This will take time and energy.

In the ideal world, we as creative people would be able to get on with being creative, leaving advocacy and politicising to someone else. Unfortunately, there is no-one else. Every one of us must individually and collectively take responsibility for the survival of craft, not just at the coal face making it, but lobbying for its representation at a decision making level and for its support by QEII Arts Council.

Helen Schamroth, Auckland.

WHAT'S WRONG WITH THE PAGE 90 BARNSPACE?

Congratulations to your magazine for reviewing the Whitireia Polytechnic Art Exhibition held at PAGE 90 Artspace, in Porirua. Our young talented artists deserve recognition in the early stages of their careers.

PAGE 90 Artspace is proud to show annually two major exhibitions from the Whitireia Polytechnic and in 1993 will be the base for their new Museum/Gallery Foundation Course.

I was astounded to read in the review the Lesleigh Salinger finds the PAGE 90 Artspace to be depressingly unaesthetic and barn-like. Has she only visited multi-million dollar galleries that serve a monocultural elite?

Leading artists such as Rob Taylor, Buck Nin, Robyn Kahukiwa and Darcy Nicholas are enthusiastic about the complex, which enables their works to be shown to such good effect. Rob Taylor commented at the time of his exhibition that there was nowheere else in the country that he could have mounted such an exhibition on such a scale.

PAGE 90 Artspace is a basic functional complex serving the needs of a bi-cultural and multi-cultural community. I trust Lesleigh will note that the term *artspace* is used rather than gallery, which reflects the multi-purpose usage of the building and avoids the unfortunate perceptions people have of seclusive galleries. PAGE 90 is constantly visited by a cross section of the public from all socio-economic and cultural backgrounds, who feel comfortable and unintimidated when visiting the building.

The very size of the complex lends a flexibility, enabling us to promote a great variety of exhibitions and events, including its transformation into a farmyard, complete with barn, for the Footrot Flats Festival. In fact Jess the dog deposited her business cards at the opening function, much to the horror of some of our arts purists. On another occasion, a Regional Science Fair was held, attracting thousands of visitors.

PAGE 90 Artspace is also the home of the Whitireia Dance Company and the building is buzzing with artistic and cultural activity. This dimension is seldom found in the "sophisticated" galleries.

Very few galleries in New Zealand would show the work of young artists to the extent that PAGE 90 Artspace does. In addition to the two Whitireia Polytechnic exhibitions, both secondary and primary school art has been featured, which is in keeping with our mission statement - being to support, promote, develop and enhance the arts and culture of the people of Porirua.

The gallery is under-funded and understaffed, as Porirua does not have access to the millions of dollars metropolitan art galleries have, and neither do we receive funding from the QEII Arts Council since we promote the sale of artists' works.

PAGE 90 Artspace is a show case for the rich and diverse artistic and cultural endeavours which flourish in Porirua. I trust your magazine will continue to cover the happenings at our special artspace - but in the light of our avowed purpose.

David Naylor, Mana Community Arts Officer, Porirua.

EDITORIAL

Some craftspeople are concerned about what they see as moves by the Arts Council to amalgamate their craft and visual arts programmes. At QEII, they reassure us that there is nothing to fear - they will look after our interests. Perhaps we are being unnecessarily alarmist. Unfortunately, in the absence of regular updates on thinking within QEII, the craft community is uncertain about what is happening and what the future holds. Overseas experiences with amalgamating the two areas have universally proved disadvantageous to crafts. Do we have any reason to expect that things will be different here?

In response to concerns expressed recently, I asked the Arts Council for a report on developments. In reply, QEII Executive Director Peter Quin referred to three of the council's schemes; international, publications and commissioning, which have merged craft with film and visual arts.

"...The council has undertaken to run these schemes on a trial basis during this financial year, 1 July 1992 - 30 June 1993, and to review them at the end of this period. This is precisely what will happen and an evaluation of these schemes will be prepared for the next Council meeting in June according to this timetable.

"A copy of this evaluation can be made available immediately after the Council has considered it. Your fears about craft being subordinated to visual arts are just that. I believe there are no grounds in fact for making assumptions along those lines at this early stage.

"The council is well aware of your concerns, but you may be assured remains firmly committed to the promotion of craft and the support of craft artists."

On the face of it, that sounds reassuring, but I wonder if we're talking about the same thing when we talk about craft. I suspect that at QEII, as at many polytechnics, the word 'craft' usually means work made with materials usually associated with 'craft', but with the intention that the result be 'art'. Constant use of the term 'craft artists' reinforces this belief, and so does the fact that the three members of the craft panel are all 'artists' who happen to work in 'craft' media (I don't doubt the integrity of the panel, just the motivation on the part of QEII for giving the panel such a bias in the first place).

Although it is early to guess at the effects of the merging of the three schemes mentioned above, a look at the grants approved in the first quarter of the trial year shows that in total, visual arts received $158,000, film received $7241 and craft wasn't listed as receiving anything. In fact craft did receive $10,000 - Craft New Zealand magazine received seeding finance for redevelopment, but had to apply under the 'visual arts' category, as craft wasn't included as a possible area for publications assistance.

We have a lot of work to do before we can expect to compete dollar for dollar. 'Art' has been included in the institutional infrastructure for decades. 'Craft' has been something taught to primary school pupils or at night classes. We don't have a tradition of scholarship and discussion, so how can we apply for funds to further educate - what is our target audience?

The importance of defining the difference between craft and art becomes apparent when we consider this question. If we apply for funding to assist with essays and catalogues about craftspeople, it's unquestionably important to document the work of our leading 'craft artists', but it's equally important that craftspeople whose work has its basis in traditional craft forms, whether European or Pacific in origin.

Equally, in working for funding support for exhibitions, we must work to ensure that 'craftspeople' have the opportunity to show their fine work, which is just as valid as using exhibition space to show the work of 'craft artists'.

There is no question but that QEII supports the development of craft - their own McNair Survey some years ago showed that craft was the public's favourite art form. However, I suspect that the public's perception of craft is of traditionally based work, that survey is not a mandate to solely promote the work of 'craft artists'.

The Arts Council has a responsibility to be more open about their thinking on policy matters. To be fair, we have a similar responsibility to read what they are saying in their *Arts Advocate*, and to ask questions (a problem is that craftspeople are abysmally informed about the issues and generally don't care to get informed until it's too late). Unfortunately, when the funding body is also deciding policy, those who may some day apply for assistance are understandably reticent about seeming to offer criticism.

Peter Gibbs, Editor.

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WEARABLE MAGIC

BY PETER GIBBS

A pair of West Coasters left Nelson $3500 richer after they won the Supreme Award at the Fifeshire FM 93 sponsored NZ Wearable Art Awards in Nelson on March 26. Letty Reid and Lilian Mutsaers won the Pacific Paradise section as well with *The Paua and the Glory*, a handpainted and printed silk outfit with hundreds of attached paua and mussel shell segments.

Reid operates a backpacker hostel in Hokitika and Mutsaers works in the local Information Centre. Both are regular sewers and they decided several months ago to combine their talents in creating a garment which incorporated paua.

The other major prize, the Overall Design Award, went to Australian Patricia Black, one of last year's judges, for her entry *Eros*, a frothy fantasy of hand dyed silk, synthetic organza and nylon fishing line, which also won the new Wedding Section.

Susan Holmes was runner up for the Supreme Award with *Rainbow Warrior*, which also won the Wales and McKinlay Open Section. This complex garment consisted of a hand dyed crinkled habotai silk dress, wings made from fibreglass, shade cloth and spinker cloth, a breastplate from crepe de chine, tussah, dupion and thai silk and a fibreglass and mesh hat.

The other major winner was Australian Sharon Muir,whose shibori dyed *Dream Goddess* was a finalist in the Silk Section. She took second place for the Overall Design Award.

"We celebrate our existence through what we wear" said Greer Taylor, the Australian judge of the awards. She believes that the greatest works of art we can make are ourselves, so we need to do a good job with covering that raw material.

If we don't fulfil our potential until we've covered our frames with appropriate garments, then the clothes don't fulfil theirs until they're worn - it's a symbiotic relationship. But you can't dress to your full potential while you're at work or digging the garden - for that you need a special event.

For both her and last year's judge Patricia Black, this Nelson show is the most special of events for artists working with clothing. Both were at the opening, and they weren't the only entrants to travel long distances, several came from Auckland, Dunedin, and points in between. There is nothing else to match Nelson's Wearable Arts for power and excitement.

The story has been told so many times, it's become a rags-to-riches fairytale. Not that riches in the financial sense have come its way. For producer/director Suzie Moncrieff and her team, it's a hard, low budget slog every time - and this was the fifth time they've put it together. The show presents an opportunity to creative makers of garments to show their work and compete with others, but not simply as part of a static display in a gallery. An elaborately designed and choreographed performance is organised as the vehicle to display the garments. The challenge to the makers then is not just to make creative clothing, but for that clothing to create a stage presence in front of thousands of people, who may be up to 40 metres away.

The performance began with a cock crow over the capacity crowd. As they sat in the semi-darkness, it was apparent that not all the dimly outlined set was solid. The apparent cut-out of a ballet dancer began slowly, gracefully to move. Suddenly a silver suited figure, sprinkled with star dust burst into prominence above and behind the crowd, swooping in on a flying fox to join the dancer on her podium. A burst of throbbing music and pulsating strobe lights announced the opening of the 1993 show with the theme "What Does the Future Hold?"

Set designer Rose Shepard used a series of large gift boxes, each with a sponsor's message attached. As the show unfolded, models burst from different boxes for each section. Morag Brownlie choreographed the routines for all except the Children's Section, which was put together by Christine Hatton, choreographer for the first few shows.

The venue, Nelson's Trafalgar Centre, is a huge sports stadium. For the awards, one long wall becomes the stage set and entry point for the models, who then use two cat walks, one extending straight across to the opposite wall, the other intersecting it at right angles. Together they divide the space into four. About 1500 people sit in the spaces created on the main floor, so they can see catwalks both to left and right. On the long wall opposite the stage, another 1000 view the show from elevated, tiered seating.

178 garments were presented on show night. Artists Sally Burton from Nelson and Greer Taylor from Australia, both previous award winners chose these entries from over 280 submitted. Prior to opening night, the two were joined by More Magazine fashion Editor Claire Miller to choose the category and overall winners.

The show this year was a triumph. Drama, humour, confrontation, pathos, sexual innuendo, were all present at times. The transition between each of the sections

Right; ***The Strange Metamorphosis of Mrs P***, **by Patricia Black, Australia, winner of the $200 commended prize, Wales & MacKinlay Silk Section.**

Facing page: Top; ***Toxic Bevvies***, **winner of the $200 commended award, Mill Cottage Conservation Section.**

Bottom; ***Fraggin***, **finalist, Mill Cottage Conservation Section.**

Photos; Craig Potton.

was seamless as choreographed routines and music shifts took the focus from the garments to the entertainment - from the building of one story to the development of the next.

Above all, the garments. The standard of entries was astonishingly high. There's a mafia of accomplished, full time fibre artists who make this show a priority in the annual calendar. Many of them have been judges, and others will probably take that role in the future. Artists like Susan Holmes, Patricia Black, Greer Taylor, Suzie Crooks, Dana Pratt and Kristin Hollis enter regularly and provide a basis of excellence. Another group of entrants are those for whom creating art from fibre or other materials is an occasional occupation. Often it's the Wearable Art show itself which has become the motivation. Individuals start preparation months out, submit their work, plan a weekend of travel and excitement and come to Nelson. Just going to the show is a major event as the audience vie with each other in creating stunning outfits.

It's the accessibility of the show which is one of its greatest assets. While few novices would think to enter a conventional, static exhibition of clothing, many of the 5000 who attended on one of the two nights this year would not feel too daunted to prepare an entry. Having done so, the next step is often more structured involvement in craft.

The culmination - the awarding of prizes - is by no means the exclusive stamping ground of any group. Time and again, virtual unknowns have swooped in to take the awards. This year was no exception. The triumph of Lilian Mutsaers and and Letty Reid was a popular choice.

TV may not have honoured the show with more than fleeting coverage, an omission which guest presenter Judith Dobson found hard to understand, but a more permanent record was provided by Nelson photographer Craig Potton. Normally best known for New Zealand landscape books and calendars, Potton's publishing company has produced "Angels and Bacon", an illustrated selection from this years show, which also supplies an overview of past successes. The book is a stunning compilation of over 30 photographs - an inspirational document and a valuable historic archive of a unique New Zealand creative event.

In fact TV1 did the show a grave disservice in their news the night of the opening. After saying what a great show it was going to be they added "...of course nothing there would win the Benson & Hedges." Is that how our media value creativity - by putting it into the less-important-than-real-life category? Firstly, the two shows are aiming for quite different results. And secondly, anyone who's been fortunate enough to see both shows in recent years has declared that the Nelson show wins hands-down. Am I parochial? You bet - and with good reason.

Winner, Chez Eelco $2500 Supreme Wearable Art Award: *The Paua and the Glory,* by Letty Reid and Lilian Mutsaers, Hokitika.

Runner-up, Chez Eelco Supreme Wearable Art Award - $1000 prize sponsored by William Higgins Gallery: *Rainbow Warrior,* Susan Holmes, Auckland.

Winner, Freemans Bar, Wakatu Hotel $2000 Overall Design Award: *Eros,* by Patrica Black, Australia.

Runner-up, Overall Design Award, $1000 prize sponsored by Trafalgar Centre: *Dream Goddess,* by Sharon Muir, Australia.

Led Zebra Childrens Section:

$1000 first prize, *Heavenly Abode,* by Emma Moncrieff and Kelly Graham, Nelson.

$300 highly commended prize, *Disney Dream Coat,* by Linda Butler, Christchurch.

$200 commended prize, *Rainbow's End,* by Debra Baker, Richmond.

Wales & MacKinlay Silk Section:

$1000 first prize, *Rainbow Warrior,* by Susan Holmes, Auckland.

$300 highly commended prize, *Her Name is in the Silence,* by Caroline Robinson, New Plymouth.

$200 commended prize, *The Strange Metamorphosis of Mrs P,* by Patricia Black, Australia.

Smythe's Solicitors Knit-Weave Section:

$1000 first prize, *Bob Marley,* by Yanny Split, Auckland.

$300 highly commended prize, *Jester Jacket,* by Suzie Crooks, Napier.

$200 commended prize, *Felt-O-Grande,* by Dagmar Sporleder, Takaka.

Mill Cottage Conservation Section:

$1000 first prize, *Sea Urchin,* by Emma Kennedy, Christchurch.

$300 highly commended prize, *Heavenly Harakeke,* by Willa Rogers, Nelson.

$200 commended prize, *Toxic Bevvies,* by Emma Kennedy, Christchurch.

Nelson School of Visual Arts Section:

$1000 first prize, *Spiritual Protection Battle Robe,* by Rebecca Gill, Auckland.

$300 highly commended prize, *Smelly Legs,* by Shona Calcott-Rumney, Christchurch.

$200 commended prize, *Home of Arachnia,* by M Goldie, Auckland.

Profile Pacific Paradise Section:

$700 first prize, *The Paua and the Glory,* by Letty Reid and Lilian Mutsaers, Hokitika.

$200 highly commended prize, *Barrier Reef Fantasy,* by Helen Lancaster, Australia.

$100 commended prize, *Te Kakahu Moemoe A Te Wahine Toa,* by Di Jennings, Auckland.

Fletcher Vautier Moore Open Section:

$1000 first prize, *Sunyama,* by Gary MacKay and Matt Bylett, Wellington.

$300 highly commended prize, *Soliloquy,* by Wilma Van Hillemon, Christchurch.

$200 commended prize, *The Garments of Earthly Delights,* by Hilary Niederer, Wellington.

Nelson Evening Mail Wedding Section:

$1000 first prize, *Eros,* by Patricia Black, Australia.

$300 highly commended prize, *A Touch of Glass,* by Nikki Johnson, Nelson.

$200 commended prize, *Freya and Odur,* by Liza Eastman, Collingwood.

FESTIVAL OF PACIFIC ARTS

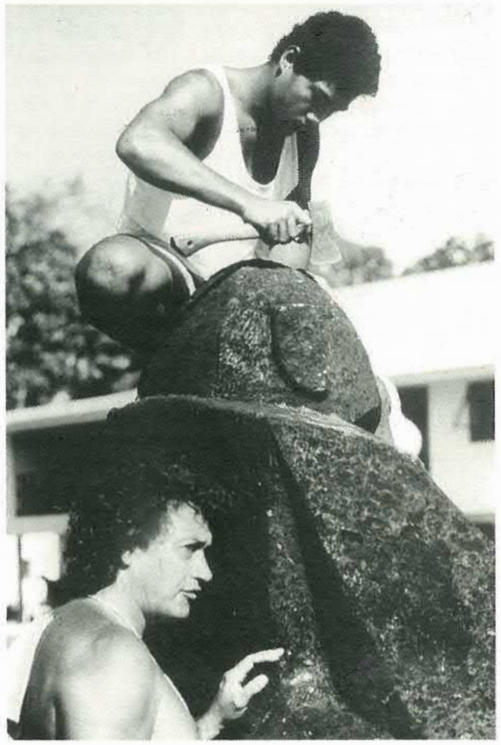
STORY AND PHOTOGRAPHS BY JULIA BROOKE-WHITE

The 6th Festival of Pacific Arts was held in Rarotonga last year, 16 - 27 October 1992, with 23 groups from across the Pacific from Easter Island to the Marianas.

Crafts and performance reflected Polynesian, Melanesian and Micronesian backgrounds, tinged with English, French, Spanish and American influences. With over 2000 performers little accommodation was available for the media or spectators, and those who flew in without accommodation booked were not permitted to disembark.

Great preparation had taken place over the preceding months by the people of Rarotonga, supported by local and offshore sponsorship, building and beautifying special venues. Over the festival, schools were closed for two weeks and many were used as hostels for the visiting delegations. Cook Islanders were stationed there to attend their catering and other needs, and saw little else. Imagine the preparations for an enormous number of once-only visitors to an isolated island, all requiring food, mattresses, transport and so on. For the next festival in 1996 this problem goes to Western Samoa.

Rarotonga was handicapped by the burning down of the government offices and telephone exchange in April 1992, which badly affected communications and threatened to postpone or even cancel the festival. However preparations carried on and the site, so unfortunately made available by the disaster, became a superb central, open air performance venue with a dramatic background of bushclad peaks. Fine weather throughout the festival



For right; Tahitian men carving a huge piece of rock near the new auditorium. This will remain, like many other large carvings, to taunt future visitors about the event they missed.

Right; A group of thatched shelters made a pleasant complex for displays and demonstrations of Pacific Island crafts. This woman is making shell money jewellery to sell. Her grindstone is on the left. On the table behind her are Solomon Island carvings, from the same island group.

Far right; At the Hawaiian hut, Elizabeth Lee displays a round pandanus mat she has woven for the festival. The women there were working on an experimental pandanus sail for the Hokulea, the Hawaiian canoe that led the revival of interest in traditional ocean going canoes.

Above; The festival theme, on the poster, is worked on a Cook Island patchwork quilt, or tivaevae. This enormous quilt was one of four especially sewn by teams of women for the festival and was first displayed publicly at the opening ceremony, where it was carried around the stadium at Tereora College. Throughout the festival it was displayed in the new Cultural Centre in a huge display of brilliantly coloured patchwork.
Below; A detail of the same quilt, showing the squares of which the design is composed.

Below; An old remnant of unknown origin, brought out for display at the festival, showing that the same technique was in use several generations ago. This is thought to be the oldest technique used and is very sewing intensive. After the squares are cut out they are threaded in the correct order on to a needle and can be distributed to members of a group to sew as a cooperative project. The cushion on the left displays embroidered appliqué and the floral design on the right is in thick needlework, two of the other techniques used for tivaevae.

Right; Aotearoa/New Zealand Maori demonstrating tattooing. Barry Soutier of Ruatoria provides the canvas for the ten day demonstration. A revival in tattooing was evident. In general, older performers in the dance groups were not tattooed, having grown up when Christianity frowned upon such pagan practices, but younger performers are beginning to wear tattooes again.

Right; Each canoe carried a rock from its home island to be presented on arrival in Rarotonga. This memorial ring was created by these diverse rocks and was unveiled rockless by Prince Edward at the start of the festival.

meant that the vast new auditorium, where the official performances were videoed and a $10 entry fee charged, was the least popular venue - unfortunately for the festival coffers.

At the opening ceremony at Tereora College stadium a magnificent patchwork quilt of the festival theme was carried onto the field. Later it was on display at the new Cultural Centre where one could see how it was composed of small cotton squares of many colours. Cook Island quilts, known as tivaevae, are thought to have been first taught by the missionaries. Four tivaevae were made by Cook Island women especially for the festival. The one of the festival theme was made by the oldest method, the other three were appliqued, cut out and embroidered, a more recent technique.

People were asked for old tivaevae, and the pieces on display were mostly of unknown origins. Women were demonstrating, sitting on the floor in the centre. One was working on the last festival quilt which was completed in time to be presented at the closing ceremony. It was wrapped around the Prime Minister and his wife as they stood on the stage.

A group of Cook Island women who live in Porirua took their traditional embroideries with them to display alongside those made in the Cooks, to show that these skills are now being practised in New Zealand. They blended in beautifully, in their bright island colours and motifs.

Crafts are always a major focus of the festival. Open-sided huts were specially constructed which sheltered the craftspeople and allowed the onlookers to walk around and through the displays. Little furniture was needed as most workers were used to sitting on the ground to work. Demand far outstripped supply of goods for sale, and queues formed for Tahitian shell carving, Solomon Island shell money, and modern Fijian jewellery made for sale.

This area, Te Pununga Nui, was opened by the Maori queen, Dame Te Atairangi Kaahu. As well as handcrafts, here different countries demonstrated earth oven cooking and on a large open air stage gave continuous performances. Each country performed at each venue over the ten days, so in theory you could stay in one place and they would all appear before you. But it didn't seem to work like that. Special events, traditional games or contemporary theatre would lure you away and any methodical attempt to see everything collapsed. Even groups seen two or three times had large repertoires and different costumes.

The Hawaiians, under the auspices of the Bishop Museum, had well labelled demonstrations of pandanus mats, decorated gourds, tapa cloths, adze making. On seeing a piece of blue tapa cloth, I learnt that the maker had a background of skills in paper making, screen printing and indigo dyeing which led her to reinvent Hawaiian tapa-making incorporating her other skills. The blue colouring on the tapa cloth was indigo. Reviving lost arts was the problem for the Hawaiians, e.g. Tom Pico has spend many dedicated years figuring out how adzes are made.

There were more handcraft displays and demonstrations at St Joseph's school and the Catholic Community Hall, both indoors and under awnings. One could watch, or have, massage, herbal medicine or tattooing. A revival of traditional tattooing was evident, older performers being without, and younger performers with tattoos.

The Solomon Islanders had fine tattoos done in marker pen for their performances. Tattooing had been abandoned in the 1930s, but a Danish professor had recorded much of the traditional lore, so that they can copy the designs, but no one knows their traditional methods of application. Nowadays it would probably be considered inappropriate for an outsider to do the research, and the knowledge could be lost.

There was much curiosity and interaction, people seeing how others worked the same materials.

Large carvings of wood and stone were done over the ten days as demonstrations and will remain permanently round the island.

A special feature of this arts festival was the fleet of canoes which sailed to Rarotonga from their own shores like the Te Aurere from Aotearoa/New Zealand or at least from Aitutake, 220 km away.

These voyages were inspired by the building of the Hokulea which first sailed to Rarotonga in 1976, and returned to sail with these new ocean voyaging canoes. A canoe village was prepared at Avana Harbour, where early one morning the canoes sailed in, each bearing a rock from its home island for a permanent memorial. For a day there was a poignant empty space where the Te Aurere rock should be, until its safe arrival from the high seas. The crowd enthusiastically reassembled for this emotional event.

The Cook Islanders enjoy wearing flowers and garlands, which smell divine and smell even better as they dry. They wear them to work as well as when performing. Garlands made in shells, which are more durable, are equally popular, especially those from Mangaia made from small land snail shells that are found in quantities after rain. These are yellow by nature and are also bleached white. Strings sold in bunches of 10 for $33, Cook Island or New Zealand - the currency is interchangable.

The performers' costumes showed a vast range of crafts using natural materials from plants, animals and birds. Some groups used modern equivalents, which are not so vulnerable to rain; others made up disposable costumes from the ubiquitous coconut, wherever and whenever they were needed. Performance and craft, performers and audience, divisions were not clear.

AN ENCOUNTER WITH NEW ZEALAND CRAFT

EXHIBITION AT NEW CHURCH, AMSTERDAM, NETHERLANDS. 30 OCTOBER - 22 NOVEMBER 1992

STORY AND PHOTOS BY PAULINE JANSEN HENDRIKS

1992 was the 350th anniversary year of Dutch navigator Abel Tasman's discovery of New Zealand. Many celebrations and commemorations took place all over the country, one of these being a state visit made by Queen Beatrix of the Netherlands. During her stay she made many visits to galleries and exhibitions. In the Netherlands it is a well known fact that Queen Beatrix herself is a "hands-on" craft and art person, and that she loves to get involved with the arts. Her admiration of New Zealand craft was quite apparent.

Later in 1992, Expo was taking place in Seville, Spain. In the New Zealand pavilion spectacular works were presented by 14 of New Zealand's leading glass and ceramic craftspeople. This exhibition became part of a truly fabulous show that New Zealand put on for the world to see.

Here, Queen Beatrix came into contact with New Zealand craft again. At this time it was hoped that the ceramic and glass exhibition would make a further tour to the Netherlands. Upon hearing this, the Queen offered to officially open the exhibition if displayed in Amsterdam, Netherlands, as part of the Abel Tasman commemorative year.

Encouraged by the Queen and others, the prospective further showing was made into reality. Generous financial support was sought and found from many sponsors in both countries and a start could be made to organise the setting up.

The venue for this exhibition was found right in the heart of Amsterdam on the Dam Square - the New Church (Nieuwe Kerk), which itself is an important monument. Many of Netherlands' famous naval heroes are buried in the tombs including Admiral Michiel de Ruyter, who lost his life in 1676 in a sea battle against the French. The New Church is a very large building, built in the North Holland Gothic style. Construction was in progress by the year 1400 and later on in the1500s it was enlarged to its present size. Since 1814 the investiture of Dutch monarchs has taken place here. Queen Beatrix was invested there in 1980.

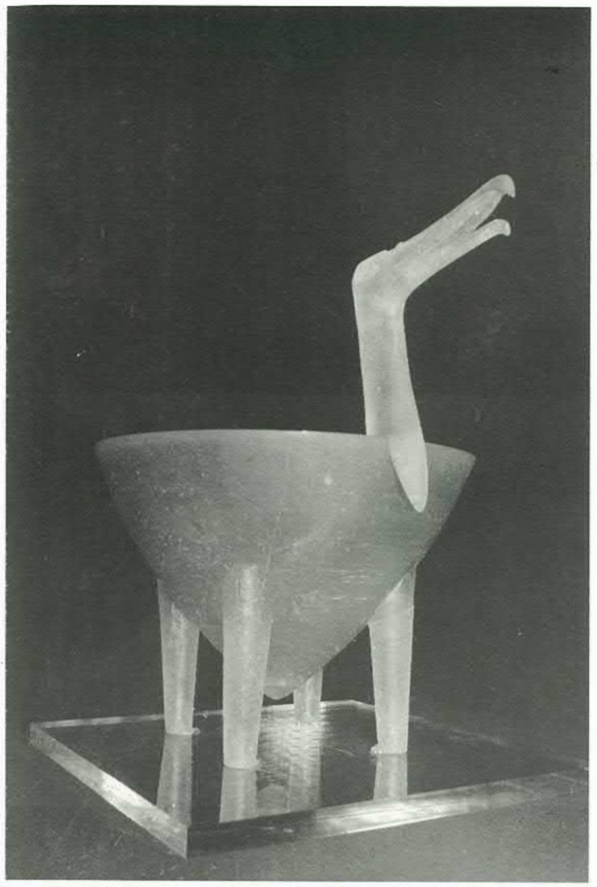
The New Church is now also used as a cultural and social centre and draws hundreds of thousands of visitors each year. The national foundation of the church promotes activities and uses such as concerts, readings, political discussions and exhibitions. It is fast becoming an international site where countries and cultures meet.

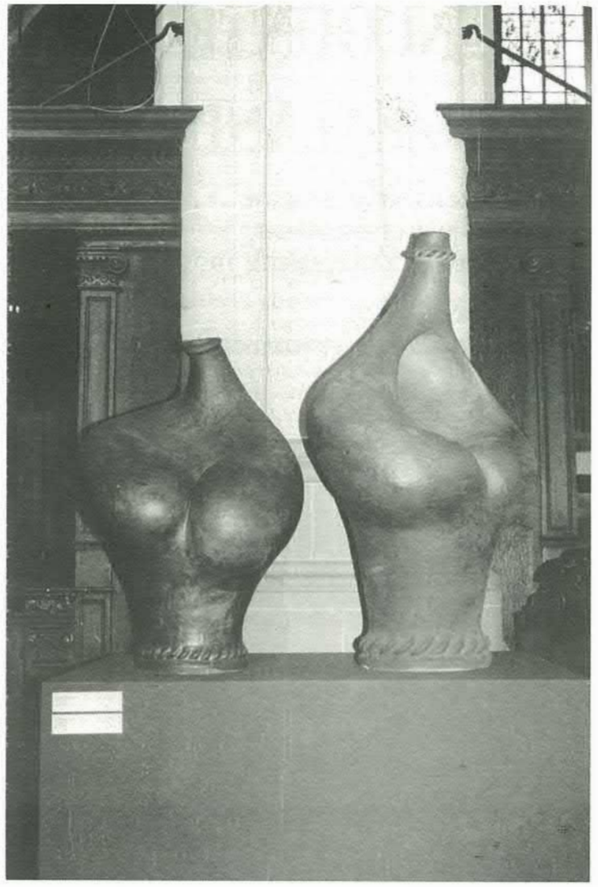
Bringing the show over from the Expo site to Amsterdam was a task in itself and was only made possible by the commitment and hard work of not only the Museum of New Zealand - Te Papa Tongarewa, the New Zealand Embassy, and the New Church Foundation but also many nameless hardworking individuals.

As promised Queen Beatrix attended the official opening of the New Zealand ceramics exhibition on 30 October 1992 . It was quite a large affair with 350 invited guests and a sizeable Maori song and dance group brought over from London by the New Zealand Embassy.

Upon entering the New Church, one is immediately aware of the peacefulness and impressed by the expanse of the building, especially so after coming off the hustle and bustle of the busy, noisy Dam Square. Often older churches are very dark inside, not so in the New Church, its interior is very light and spacious.

Above; Front entrance of the New Church, Dam Square, Amsterdam.





Above;
Pâté de verre bowl,
Ann Robinson.

Above right;
Large hand built terra cotta forms,
Barry Brickell.

The glass and ceramic works were displayed around a central choir stall and in some of the many side chapels. Most of the works were shown on moss green plinths or walls. Two 10 metre banners of the same colour reading "Keramiek uit Nieuwe Zeeland" hung outside above entrance doors.

For many foreigners, New Zealand is an unattainable country. However, this exhibition has introduced some of our best ceramics to many thousands of people, not only the Dutch, but other nationalities as well. A wonderful eye opener for not only the professional but for amateurs alike.

First impressions and reactions were admiration and one could often hear "...all the way from New Zealand!!" Dutch raku potter Corrine van Heyningen had never seen or heard anything of New Zealand craft work. "My curiosity got me to visit this exhibition and I am so pleased I have, because these works show me how much the potters are in contact with their land. That impresses me!"

Potter and gallery owner Veronica van Dam's reactions were mixed. "I can't help but feel that a lot of this work is rather dated, some of the harder colours remind me of ceramics from the 70s." She went on to say that she found some particular works very well executed. "Paerau Corneal's raku boat-like forms are fabulous, straight forward and strong with no extra frills needed."

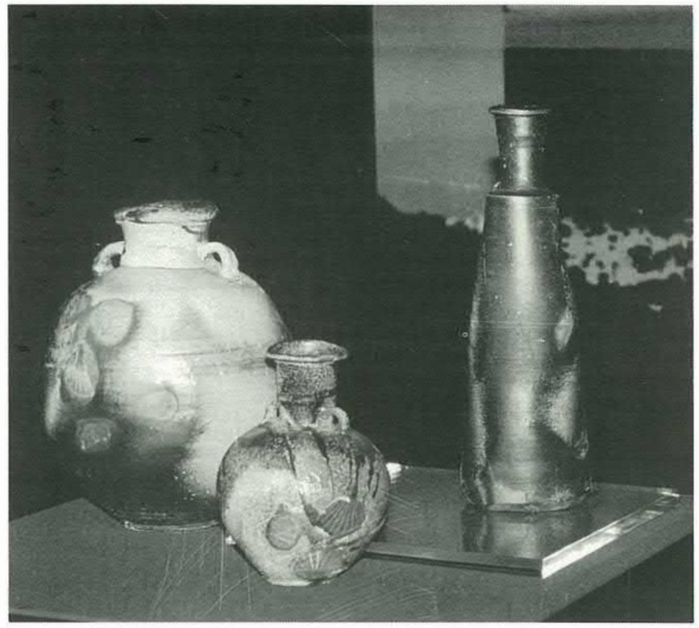
Quite a number of photos and writeups appeared in the Dutch media. Financial Daily: "The lack of documented history on New Zealand's art and craft gives the show an "empty story" feeling." Another review read ;"...these ceramic and glass works demonstrate a diverse range of inspiration and technique, whereby the ceramists refer to the New Zealand landscape, and historical and cultural aspects of their country."

The collection of work includes ceramics from Barry Brickell, Paerau Corneal, Darryl Robertson, Ann Verdcourt, Len Castle, Christine Hellyar, Julia van Helden, Robyn Stewart, Chester Nealie, Steve Fullmer, Christine Boswijk, Brian Gartside, Richard Parker and glass from Ann Robinson.

Towering Nikau palm "shells" from Christine Boswijk, have here an opportunity to reach for the skys. Three large Nikau forms, hand built from coils with applied slab patches, are held high on metal poles in one of the small side chapels. Christine Hellyar's three metre long installation of Nikau seeds and fronds pressed into clay make for a further nimble story of nature walks and forests inside the historical stone monument.

Ann Verdcourt's sculptures are playful, her work from the Expo pavilion gives a story-book tale of Christopher Columbus' epic voyage in clay. For the Amsterdam exhibition she completed a special piece on Abel Tasman - the Tasman connection. Here figurines of Maori warriors and Tasman's sailors come into battle in a three tier sculpture of blue waters and rugged mountains. On either side Ann has placed two larger figures representing the two cultures in announcement of conflict, the warrior calling on a shell horn and Tasman's sailor trumpeting.

Right;
Anagama fired pots, Chester Nealie.

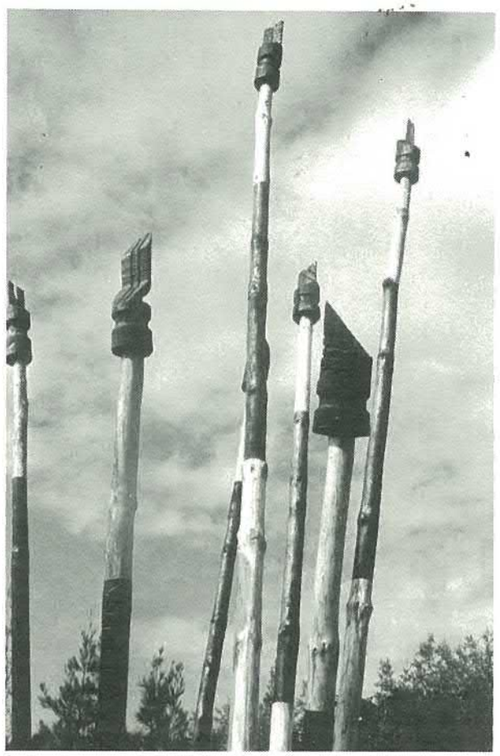


Five large disk plates appear to scan viewers as they walk by. The largest measuring almost one metre across is part of Darryl Robertson's southern hemisphere constellation, the Southern Cross. These five works of varying sizes are held high on double legged chrome pipes and steel suspension cables. On each plate Darryl has painted colourful images involving constellations, volcanic activity and earth movements.

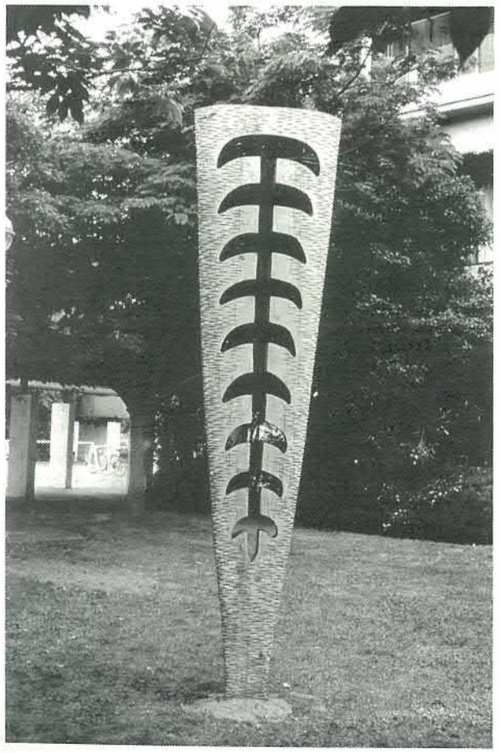
Since 1991 I have been working freelance with the New Church and have enjoyed the many spectacular international exhibitions and events that have passed through. For me personally it has been an immense learning and growing experience to have assisted with the New Zealand ceramic exhibition. Being so far from my home country, New Zealand, is sometimes a little daunting, and for me to have seen and worked with such familar names and styles of craft again was fantastic!

THE POTENTIAL OF PINE

BY MARGO MENSING



Right, work by Bob Jahnke Lower; *Echo* by Virginia King



The Pine Symposium at Hawkes Bay Polytechnic, January 25 - February 1, began with an uncommon premise: a challenge to artists to explore the potential of pinus radiata. In the USA where I live, pine carries no particular onus or status; it is just available wood. While it is not often the first choice for a woodworkers or sculptor - it's a long way from an exotic wood - neither is it deprecated. In some places, for example, Japan, pine even enjoys honoured status.

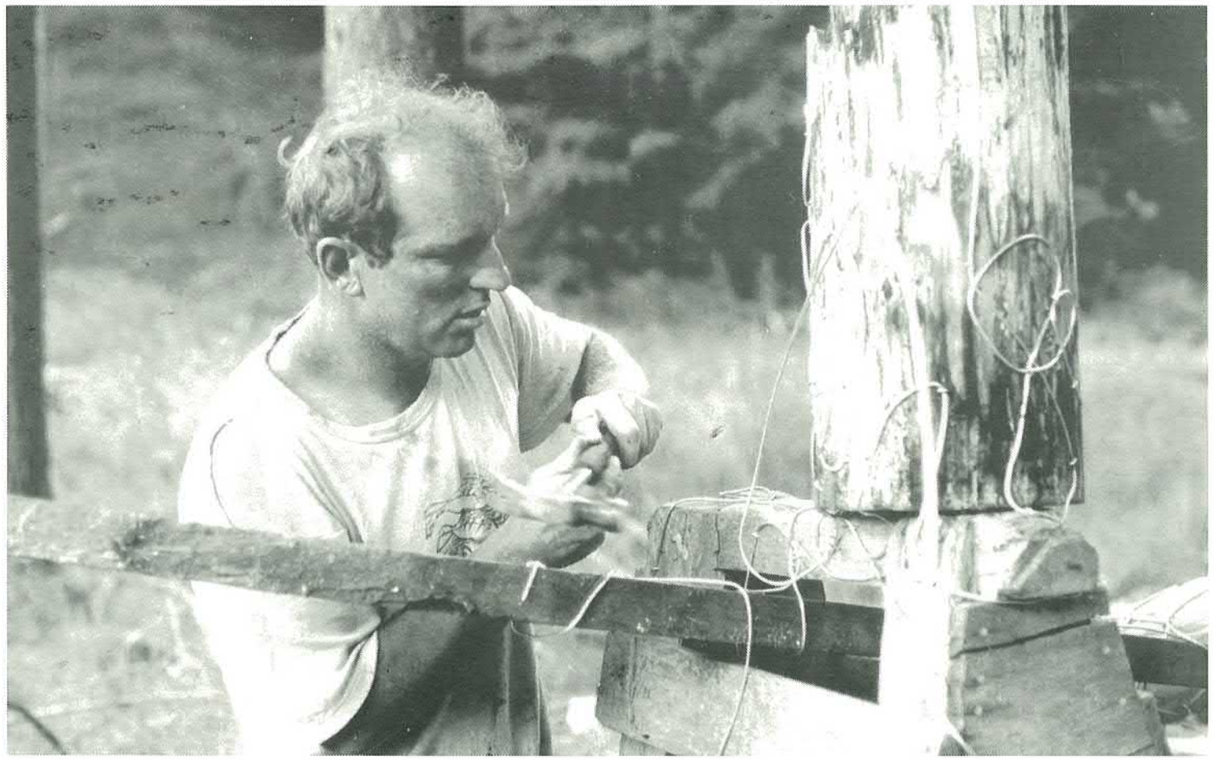
My invitation to participate in the Pine Symposium arrived unexpectedly in Wanganui only ten days before the event began. I had been in New Zealand less than a month and was excited by the prospect of meeting and working with New Zealand artists. The offer allowed great freedom. Artists were invited to work for eight days at this site with pine and for this they were paid, fed and housed. A QEII Arts Council grant and the materials and services donated by 20 sponsors made this possible.

By the time I found Taradale I'd contemplated the idea long enough that my enthusiasm had turned to fear. I have worked with wood in a series of doors with inscriptions, but I'd hardly call myself a wood worker. Alan Neilson, technician for the Arts Section and indispensible co-ordinator for all the artists' working needs, walked me around the campus. Right outside the workshops were lines and lines of logs - pinus radiata, several truckloads left in three orderly piles around the rugby field. This was not what I imagined. I'd heard the word thinnings and envisioned working with something...thin, pliable, hopefully like lath or better, toothpicks. More intimidating were the 15 chain saws all in a row.

As artists drifted in and introductions made, there was an uneasy air. To the constant "what are you going to do?" the response was a shrug of shoulders and an evasive upward glance. From the outset, however, the atmosphere was relaxed.

Accommodation was marae style at Te Wahanga. Dinner was superb and abundant food continued all week. Ani Tylee (Maori Studies Department) and Jenny Neilson organised all the tactical necessities. Jacob Scott, full-time tutor and Arts Section Manager at Hawkes Bay Polytechnic, was the visionary behind the symposium. His administrative skill is marked by openness and willingness to try the untried. Whenever we wanted to do something, he said go for it. The premise was pine, but his idea was always that it was more than material and only a starting point for our visions. His leadership infused the communal spirit.

The week started slowly. My American expectation was Monday morning artists would be madly sawing and selecting sites. Instead the powhiri started late in the morning and stretched well into the hot noonday sun. Although I'd had an introduction to this ceremonial procedure in Wanganui, I was unsure of what would happen or what was expected of me. On top of the hill at Otatara where the Arts and Crafts Centre of the Polytech had its beginnings, the hosts welcomed the visitors. Inadequate knowledge leads to assumptions and the one I made was that the Maori community would be welcoming the artists, who I surmised were pakeha. Instead I found



Above; Jeff Thompson hammers staples in the initial stages of entrapping his log installation in the valley behind Otatara Pa.

it was all mixed up. Within this racial and cultural amalgamation, speeches and waiata were in Maori and English. Songs included a version of "The Times they are a changing" with lyrics about the pine as the changing times. Everything was more spontaneous than I had anticipated.

Two incidents helped me to conceive my piece. On Monday afternoon Jacob invited the artists to visit possible sites. In the pine plantation behind Otatara he and David Trubridge related that this place was the germinator. The initial impulse formulated a symposium where artists would create work on site to respond to the changing landscape and effects of this new cash crop. The plantation is peaceful and separate. It is neither school nor the pa nor a lumber farm. This is what hectares and hectares of New Zealand look like today. Second, in a twilight walk to the site of the ancient pa, Nigel Hadfield, Maori historian and spokesman, recited eloquently the history of that place. This confirmed my desire to respond to the place first and to work with the growing pines by inscribing words in them.

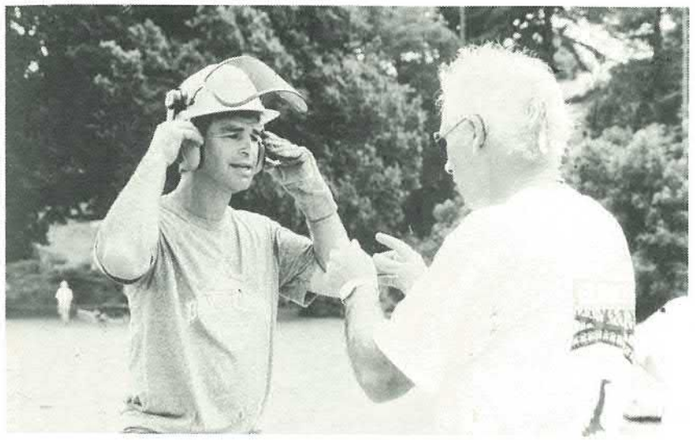
In the beginning I didn't have much company up there. Tuesday morning Bob Jahnke cut up twenty or so thinnings that had been left lying on the hillside, but then he disappeared to the plateau in front of Otatara where he placed these charred and peeled poles in a spiral. Bob also found his inspiration from Nigel's words. Each pole is capped with a carving placed on the landscape and bears a portion of the inscription: KEI HEA RATOU O NEHERA KUA NGARO KUA HAERE RATOU KI RUNGA I O RATOU WAKA KI HAWAIKI NUI KI HAWAIKI ROA KI HAWAIKI PAMAMAO ENGARI KA TAKOTO TONU I TE WHENUA AKE AKE.

On the second day I noticed Jeff Thompson working feverishly stuffing pine needles in wire mesh baskets and covering with wire every resident piece of timber found at the site. This expanded to an assortment of sawhorses, ladders, and planks that he introduced to the site. His complete piece is a netted cache of timber and forest in all stages of growth, industrial transformation, and decay.

Walking to and from the forest I saw several artists were working away from the source of power. A crew helped Bronwynne Cornish on the hillside as she shovelled, dug, and shaped her goddess figure in the dirt and clay. Her need for pine was for burning. The figure became indiscernible as it was covered with a heaping cross of firewood and then was ignited on Sunday morning.

At first I thought Brett Graham was working inside as he honed the tips of small logs at the band saw. His pointed stakes looked like they were headed for a palisade, but he had other intentions. Just past Bronwynne's *Pinus Radiata Eve* he constructed a small canoe, half emerging from the earth and headed gracefully down the hill.

The buzz of chain saws took off Tuesday morning and continued all week. It looked like almost every artist was out there in yellow ear muffs and steel-toed boots tackling those logs. Most of the activity centred around the workshops and at the edges of the playing field. The working pace was feverish. At the end of the week we discussed this obsession of most artists to make something big and vertical. Carin Wilson remarked on the initial intimidation that many artists felt about that vast log pile, how quickly artists processed their reservations and learned to manipulate the material to suit their ideas. With a series of large stone carving and works in metal and wood, size was no threat to Virginia King. Even so, she said she felt a need to experiment with new equipment, a challenge that she deliberately took on.



Top; Jacob Scott (left) and Carin Wilson discuss their work. Lower; Brett Graham begins assembling his log canoe.

Differing ideas about site and permanence became evident as the sculptures were placed on the campus or environs. One approach was to execute pine sculptures tied more to the artist's visual expression of an idea than that dictated by site. Ricks Terstappen constructed a memorial to five friends who died in a car accident on Christmas Eve. His five-pillared totem with its welded counterbalanced hands is a moving reminder of these individuals. Virginia King's stele, *Echo*, blends well with its courtyard setting, but it would look equally fine in another landscaped setting. On the other hand, I cannot imagine Jeff Thompson's pine and timber wire web anywhere but the valley behind Otatara. Nor Brett Graham's canoe moving to another place. These works have staying power, but it is not tantalizers that will make them endure. They say something about where they are, where the pine forest is and where it may be going, and finally where the Hawkes Bay Polytechnic is and what it is in this community.

I especially like two other sculptures for their significance in finding a middle ground. Peter Maclean extended his furniture-derived tetrahedron shapes into an enormous three-legged pyramid with a swinging sandstone ball dangling from the centre juncture. The blue logs with their steps of incised orange triangulations running up one log and big bolts on another log immediately became playground equipment. In this merging of sculptural form with function, both the material and site are considered, as are the ephemeral and the long-lasting. Its installation was a community effort as many artists lent a shoulder to hoist it into position.

Above; *Drafting Gate* by Jody Stent.

My favourite sculpture is Jody Stent's *Drafting Gate*. From a humorous comment at lunch one day, she decided to build a literal reincarnation of this ever-present feature of the sheep farm. She positioned the two pens on either side of a stepping stone walk-way, which runs quite close to the administration building. The pens are shaped in diamonds, centred between them is a functional drafting gate. She constructed the sculpture in two days and it is very rough - three tiers of planks nailed to posts with the bark retained. In this site specific statement she repositions the familiar and comments on the goals and limitations of institutions in a forthright, witty way. I think it is also important that Jody Stent made this piece. Invited artist was not among her many roles in the Pine Symposium. She participated in the fibre workshop occurring simultaneously and assisted informally in the organisation and development of the symposium. Her mark on the campus relays what we each gained from this experience - there are no boundaries.

Participants in the Pine Symposium were:

Bronwynne Cornish	Chris Edmonds
Charlotte Fisher	John Ford
David Goodin	Brett Graham
Fred Graham	Geoff Hole
Humphrey Ikin	Bob Jahnke
Virginia King	Peter Maclean
Liz Maw	Margo Mensing
Enoko Munroe	Lou Purvis
Jacob Scott	Jill Sergeant
Jody Stent	Ricks Terstappen
Jeff Thomson	David Trubridge
Warren Viscoe	Dave Waugh
Carin Wilson	

Margo Mensing is an artist and writer currently living in Stevensville, Michigan. She visited NZ recently for three months with John McQueen, USA basketmaker.

1ST NATIONAL BOOKWORKS SYMPOSIUM

BY HELEN SCHAMROTH

Letterpress ... linotype printing ... bindings ... non-adhesive slip cases ... bone folders ... self-healing mats ... presses ... paste papers ... archival adhesives ... papers ... inks ... solvents ... transferring printed images ... sandragraphs ... paper folding ... scalpels, awls, punches ... photocopiers ... text ... sample book structures ... more sample book structures ... books from California ... books from Canada ... books from Australia ... experimental printing ... cutting, sewing, manipulating paper ... origami ... more prototypes ...

This was the 1st National Bookworks Symposium in January - twenty two people from around the country who gathered at Auckland Institute of Technology at the start of what was to become an intensive ten days of learning about books and making them. It was a time of sharing a vast pool of knowledge, of seeing and handling a large number of handmade books. Participants included artists, bookbinders and printers, each of whom brought to the symposium a passion for books and a desire to learn new skills. Not that we quite knew what was in store for us!

The programme, facilitated by Beth Serjeant, consisted of demonstrations and workshops during the day, several evening lectures, a social evening and a spontaneous birthday celebration for Bill Cumming, one of the participants. The programme revealed many new possibilities and left enough unanswered questions to warrant future gatherings, which, it seems, are already being discussed.

Bonnie Thompson Norman, Director of Los Angeles Women's Building Press Pasadena, California, and Claire Van Vliet, Canadian book designer, printer and illustrator, led the group with an intensive, highly structured programme that introduced us to many aspects of bookmaking, and especially the delights, and difficulties, of creating innovative book structures. They gave demonstrations, workshops and slide lectures, and showed many examples of books. Les Petersen, a New Zealander living in Canberra talked about the 1992 Raft Press Project, showed slides and exhibits of Australian books. Carole Shepheard, multimedia artist, lecturer at Elam School of Fine Arts and protagonist for, and maker of, artists' books, showed slides and talked about artists' books in New Zealand.

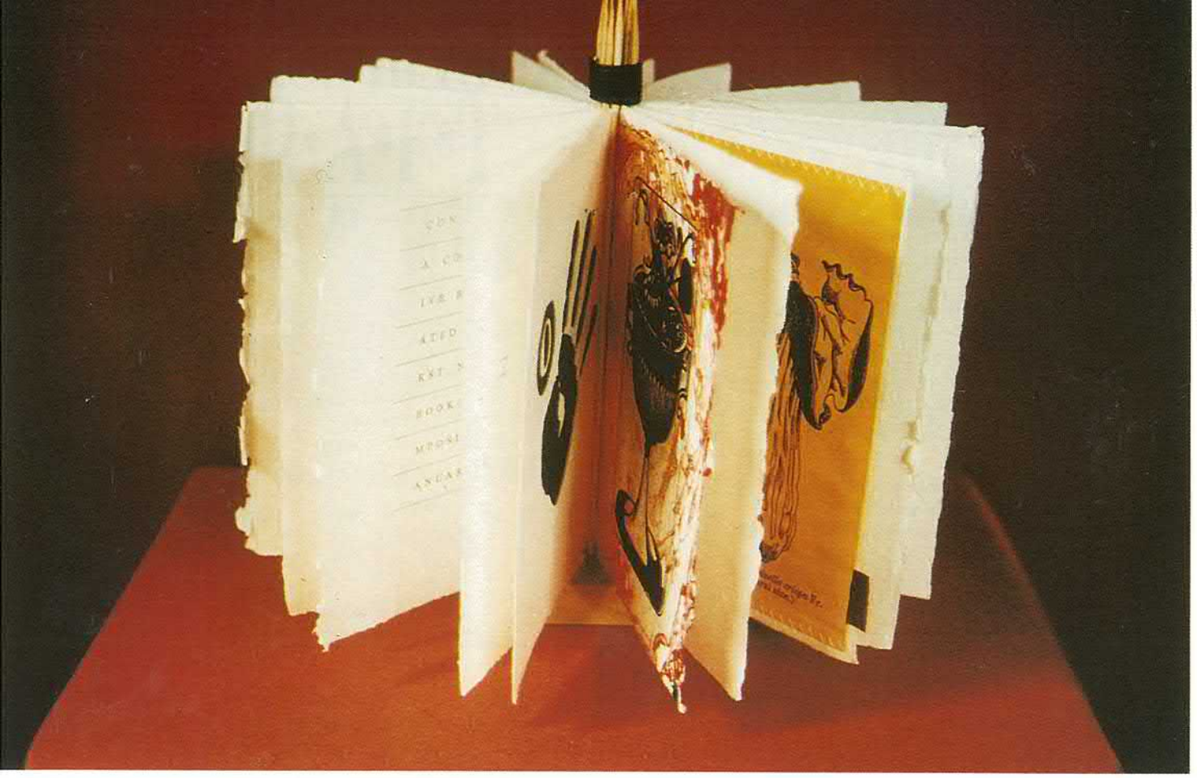
The layperson's question - why handmade books in an age of industrialisation - was unnecessary with this group, although the issue was raised. We were at the symposium because making books by hand was relevant and integral to our creative output. Claire and Bonnie were generous in sharing their philosophies while teaching us new skills, and interesting points were made. The trouble was that we were generally head down mastering yet another book structure, measuring, cutting, quietly cursing our lack of accuracy and ineptitude (despite assurances of how capable we were all were). It meant that we didn't address the issues with full concentration at the time, and the intensity of the programme accommodated informal philosophising but rarely full-on uninterrupted discussion by the whole group. We obviously needed more time.

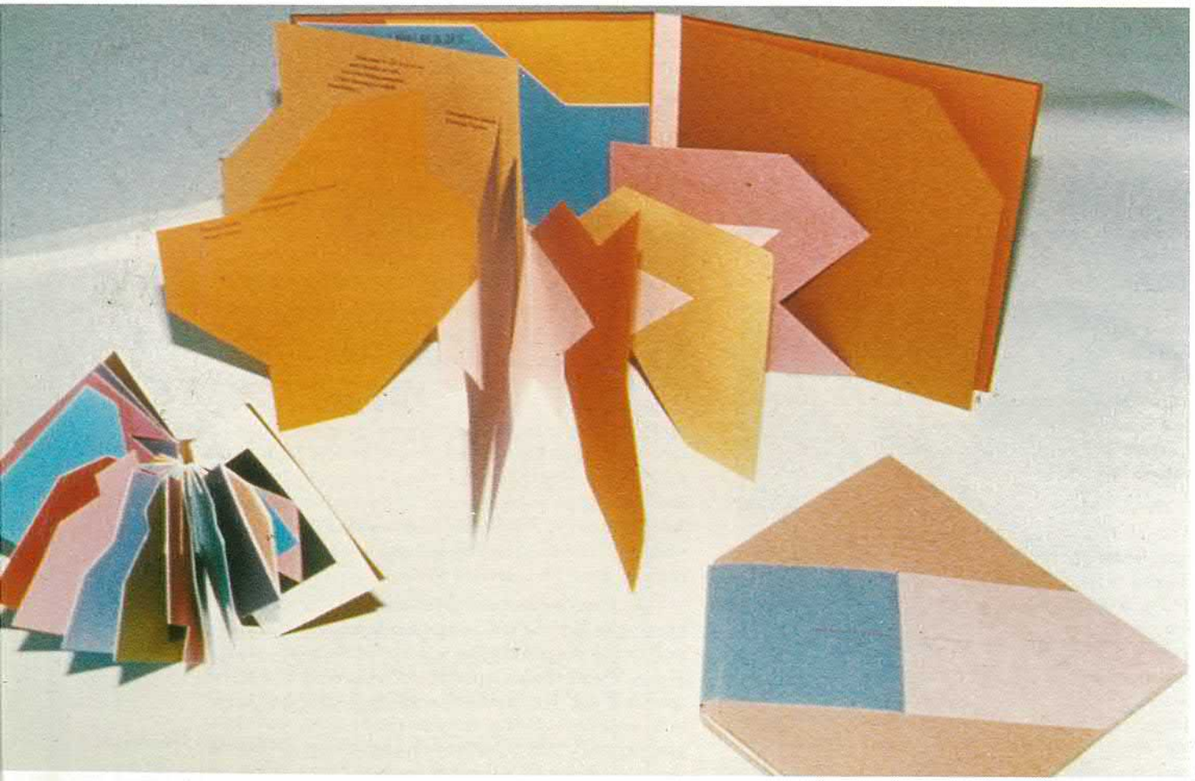
Above;
Discussion time at the symposium.
Centre -
Beth Serjeant,
John Denny,
Michael O'Brien,

Controversy did raise its head during an assignment to produce pieces of paper that evoked emotions - hot, cold, lush, barren. The critique was progressing when Christine Hellyar challenged Claire about the meaning of the word 'barren' and its cultural assumptions and implications. What were we assuming with our interpretations? It would have been helpful if other cultural viewpoints could have been given at this point. Unfortunately neither Maori nor Pacific Island invitees had been able to attend the Symposium, and we were left surmising, and agreeing in principle that we needed to be aware of different cultural interpretations - a politically correct stand, whatever that might mean in this context. We were, after all, giving our own Pakeha interpretations, and being ourselves. With hindsight, this issue could have been developed and explored further, especially had there been other cultural perspectives available first hand, but it was left to subside.

The slides and examples of books our tutors showed focussed primarily on books of limited editions, with some outstanding exceptions of sculptural and performance work, the latter being seen on video. The strengths of these tutors was their experience and skill in creating multiples of handmade books, innovative book structures and balancing text and images. Several participants had previously produced mainly one-off works, some as intimate and personal journals, not quite the stuff for local libraries. For them the new knowledge was a wonderful stimulus, and the information no less useful than for those who planned editions.

The focus for much of the symposium was making prototypes, but the real test came when a collaborative project was suggested as an outcome of the symposium. We each worked with a partner to create facing pages, a 'personal flag' for an edition of thirty (copies were to go to sponsors as well as participants and tutors, who also participated). About halfway through the symposium as the pace quickened with other projects it seemed that we had one project too many, yet the pressure gave an edge to our performance. As with so many projects with an impending deadline, the adrenalin started to flow as technical difficulties were shared, confronted and





Top; *Connections*, a collaborative bookwork, devised and overseen by Bonnie Thompson-Norman.
Lower; Top - *Designating Duet*. Left - *Aunt Sallies Lament*, trade version. Right - *Aunt Sallies Lament*, original version.By Claire Van Vliet.

overcome. For some this was an opportunity to explore new printing techniques, for others a chance to do variations on those they already knew. For all of us there was a chance to learn a lot about editioning, and best of all, to create a remarkable book with a most unconventional structure that is a joy to own.

During the latter part of the symposium drying pages covered worktops and racks, smells of printing inks, turps, melting wax and paint thinners (horrors!) greeted us as we entered the 'wet' room. Meanwhile the demonstrations and workshops continued in the 'clean' classroom. Lunchtimes became more and more abbreviated, from a leisurely wander to the art gallery cafe on the first day to hastily grabbed cut lunches, consumed between designing, printing and homework exercises.

The showing of slides and examples of participants' books fairly late in the symposium was an enriching experience, although it would have been of greater value as a way of getting to know each other had it happened earlier. This timing illustrated one of the few weaknesses of the symposium, namely the facilitation of the group dynamic - it was left very much to us to get to know each other as those in charge dealt with some hiccups in the planning. Understandable and forgiveable, but it meant a sluggish start to the interaction between participants.

The value of such a symposium revealed some of its multiple layers, not the least of which is new criteria for evaluating exhibitions of books. This was epitomised by revisiting *Reading Room*, an exhibition of New Zealand artists' books at Lopdell House that had opened the night before the symposium began. We viewed the exhibits with much more developed critical faculties at the completion of the symposium. While a good deal of work on show seemed experimental and personal, and was fascinating to explore in depth, only a few pieces stood up to rigorous technical scrutiny. But what potential!

The *1992 Raft Press Project* from Canberra was also seen at the beginning of the symposium, and was exhibited at Lopdell House in February. It proved to be of special interest to those who had seen *Reading Room*, the essential difference being that it represented editioned works, whereas the local exhibition included mainly one-off works. There was a contrast, too, in the quality of finish, the Australian work having a very professional air, if somewhat limited book structures. The emphasis seemed to be on loose unbound pages assembled in rigid boxes or parcels. There was some fine illustration, as well as the fairly trite, with generally sound balancing of image to text. There were also several captivating sculptural works exhibiting text in wonderful innovative ways on unorthodox materials like stones, string and inside plastic tubing.

The 1st Bookworks Symposium came at an appropriate time in the development of book arts in New Zealand. We live in a literate country, and there is considerable innovation in this area. Exhibitions of books are becoming more frequent, and public interest is growing. Adding new skills and affirming the place of these works was timely, and participants will share the knowledge they have gained through their teaching. The symposium also gave impetus to new facilities being established at tertiary institutions around the country.

The symposium was made possible with the generous assistance of the Auckland Savings Bank through the AIT Foundation and the Visual Arts Programmes of QEII Arts Council.

1993 FLETCHER CHALLENGE CERAMICS AWARD

BY MOYRA ELLIOTT

Above; this year's Fletcher Challenge judge, Kari Christensen.

The selection of the 1993 Fletcher Challenge Ceramics Award is now completed and the judge Kari Christensen of Norway has chosen 151 pieces from 800 entries.

The USA had the highest number of individual entries and has 23 accepted pieces, as has New Zealand. England with 22 and Australia with 18 are next in the numbers table. At the other end of the scale are Argentina, Hungary, Indonesia and Korea with one each. Lying between these two poles, but nevertheless with interesting entries are countries like Canada and the Czech Republic, Japan, France and Taiwan. Twenty five countries have work accepted from forty four entered.

The judge has chosen a show different to those selected by other recent judges. The 1992 exhibition of Akio Takamori showed his own keen enjoyment of the figurative and interestingly, contained very few pieces that displayed another element very apparent in his own work - strong graphic surface treatment. Ron Nagle's 1991 choices revealed both his interest in the broader world of art outside of clay and his respect for ceramic traditions to which he personally could not subscribe. Christensen's selections amply reflect many of the European clay concerns as opposed to American or English.

There is little that could be described as abstract expressionist or funk. These are largely American concerns. There are few overtly Japanese or Chinese references as we would have found in selections from an English or American judge and while there are some works that are pure fun and/or colourful, they are not great in number.

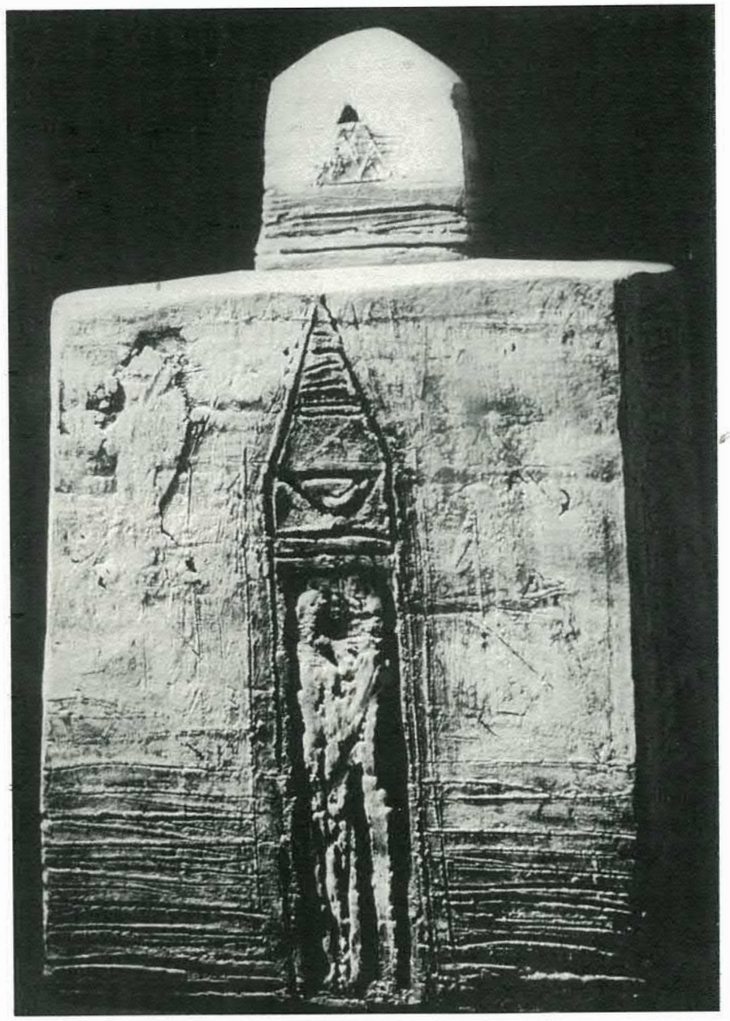
What is evident is an accent on the sculptural and the figurative, particularly what could be described as the consecration piece; the icon, altar or shrine. Perhaps the oldest thread in the long history of clay, the reliquary or votive object - the ceremonial piece - is a recurrent theme. It is a frequent subject in European clay manifested in many guises and is a noticeable component in this year's show. As is the traditional functional work - the well made useful pot. This is also a strong European focus, demonstrating respect both for their vigorous folk traditions and what has developed from them.

Other interesting work covers much of the vast range of clay expression from teapots of every persuasion to pieces expressing political or environmental issues, from vessels that simply celebrate the artist's version of beauty through to a large installation whose maker is coming over from Australia to assemble for judging and display. Christensen has chosen a broad show with ample to look at and think about..

Her own work has covered the spectrum of clay. She has made functional vessels early in her career; plates and vases, jars and teapots, usually in porcelain covered in grey ash glazes and decorated with flowers and leaves in a way that sometimes formed small landscapes. Later, she used the vessel in the form of extremely thin porcelain bowls - ethereal forms that could hold nothing but light. These bowls from the late 70s were accompanied by porcelain pictures which revealed her talent for image-making. Both were decorated into the soft clay with stamps and textile imprints by scratching the surface with sticks and marking it with pressed twine. She achieved a compositional framework that was both original and delicate, alluding to nature in the form of snow-capped mountains and ice-floes, although abstracted and minimalist. Between '79 and '82 she worked on a major commission for the new Oslo police headquarters - a large scale porcelain installation covering 30 square metres. She was the first craft artist to win such a commission in Norway.

Since that time, her work has become increasingly metaphorical and serial. Initially, she used a sequence of birds trapped in, then gradually freed from bottle forms. The birds later appeared in a series of works showing them released and independent but still not managing to stand completely alone. They flock around a great bird in an apparently consecrated space, or else creep into holy temples to meditate silently around a golden egg. The egg divides into four in some pieces that place it within a pyramidal house. It is necessary to look inside through an opening in the roof, or a peephole, in order to glimpse all the birds in devout positions around an altar. What began as a single bird that had released itself from the material it was imprisoned in has now become a whole population that allow themselves to be captured in a new sense - one larger and more powerful with distinctly religious tones.

That this is not only dramatic story but symbols becomes clearer with her latest series which take the form of ritual houses or temples, sometimes mountain inspired with mysterious happenings taking place in the caves. These directly relate to a journey made by her in 1987 to the Tibetan sacred mountain, Mt Kailas, around which she travelled for five days accompanied by a



Above and below; recent work by Kari Christensen.

Tibetan monk. The ritual houses are an expression of some of her dreams; in which she seems to dream of recognising something she was once a part of, but which got lost during the development of an increasingly materialistic world.

Her material is no longer the white refined porcelain. She now works with contrasts: a dark firing stoneware that takes on an almost black colour when reduction fired close to its melting point. The surfaces take on a degree of patina that makes neither bird nor house seem new. They have a history.

She turns her story into a sculptural epic with several separated scenes. An epic open to many interpretations.

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The New Ceramics, Trends and Traditions, by Peter Dormer.

FUGLE FOLKET by Kari Christensen

Ceramics Art & Perception No 4 , 1991.

MINIATURES

BY JEANETTE DUNGAN

A sociologist might make something of the fact that as children have gradually lost interest in dolls' houses, that of adults is increasing. In recreating scenes in miniature, are we trying to recapture the enthusiasm and delights of childhood?

Miniature-making has become a popular pastime in New Zealand over the past 10-15 years. In the beginning enthusiasts learned to improvise and adapt out of necessity because of our isolation, but now miniature hardware, furniture and accessories are readily available here, opening up the hobby to a wider range of people and allowing miniaturists more time to specialise instead of attempting to be jacks-and-jills-of-all-trades.

Above right; Edmonds "Sure to Rise" Factory, Christchurch. Scale, 1:48. Actual height 500mm. Made by Jewel Lewis.

Above left ; Detail of interior, Edmonds factory. Photo by Julie Riley.

New Zealand miniaturists' work is now sought after by overseas collectors and has achieved international acclaim. In February 1989 "Nutshell News", America's best-known publication for miniaturists, ran an illustrated article on New Zealand miniaturists. And in 1992 a number of our miniaturists were invited to submit items to exhibit at the New Zealand Festival in Memphis, Tennessee.

Within New Zealand, too, miniatures are appreciated on a widening scale: Carole Perry's *Crabapple Cottage* (inspired by the "Brambly Hedge" books) is now owned by and on permanent display at David's Book Shop, Milford, Auckland. It was such a success that the Takapuna Library commissioned her to make them a tree-house too. The local Lions Club sponsored the project and now all those storybook bears - Rupert, Pooh, Paddington - can be seen in the Bear Tree. Carole has also built replicas of well-known Auckland buildings: The First Herald Building and the Queens Head Hotel.

Nelson's Broadgreen House was recreated by Phyl and Frank Greenman and is now on display at MOTAT in Auckland. And if you can remember seeing a charming miniature church featured in an in-flight magazine, that was St Stephens church in Judges Bay, Auckland, also made by the Greenmans.

Jewel Lewis of Christchurch has preserved a popular piece of her city's history - the Edmonds Sure-to-Rise factory. Though the original no longer stands, its replica can be seen at Ferrymead. Jewel also immortalised the Mapua Leisure Park, near Nelson, in a 137 sq.cm. model featuring families having fun, and couples having...well, go and have a look for yourself.

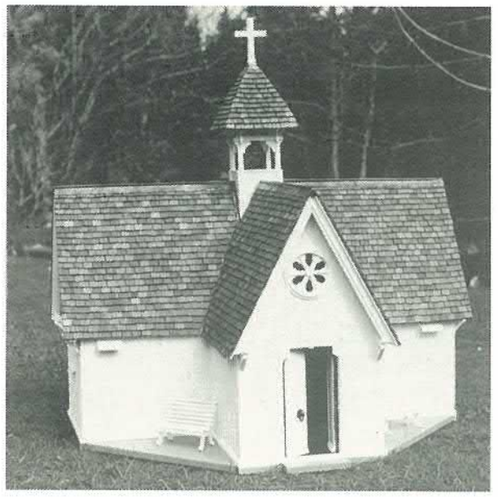
Helen Pratt's model town, Flaxville, has 91 buildings and is still growing. In time it will become a valuable historical record. I wonder how many children of Shannon have viewed Flaxville as part of a social studies topic at school.

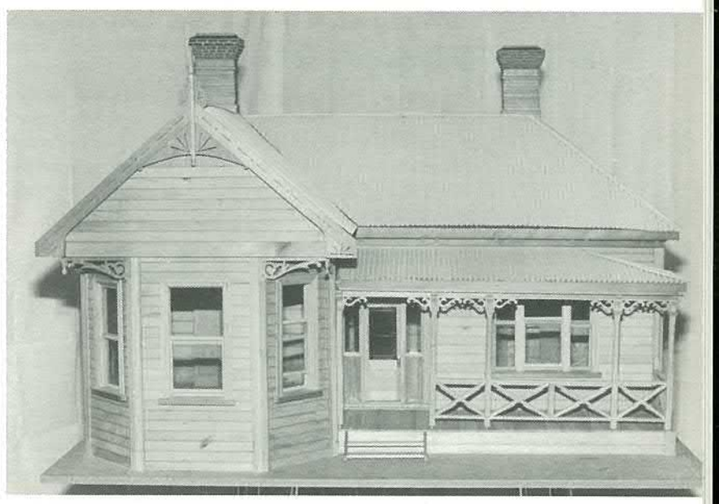
Research and planning are important aspects of any miniature project if authenticity is a priority. Long before the first piece of wood is measured, decisions have to be made regarding the style of architecture, decor, furniture, utensils, clothing and accessories. The sequence of construction is carefully planned; much of the lighting and wallpapering in particular, has to be installed during construction as hallways and small recesses are often inaccessible on completion of the shell.

Not only are some parts of a building virtually inaccessible but they are also difficult to view. Mirrors, properly placed, reflect views from another room or an awkward corner. Most constructions have removable, or hinged roofs or sides, or perspex walls for viewing.

Lighting also helps highlight interior features. This may be in the form of household lamps but may also be concealed. One of the most exciting parts of the Miniaturists' Convention is the romantic Moonlight Tour of the exhibition when all the hall lights are turned out and the dolls' houses themselves are lit. Many tiny accessories, overlooked in daylight, catch one's attention at night. The atmosphere is magic - one can almost hear the conversation in the kitchen, feel the warmth of the fire, hear the gurgle of water in the bath.

The Victorian era is a firm favourite, perhaps because there are so many items of hardware and furniture of that era available commercially. Contemporary decor seems to have less appeal to the miniaturist, despite the convenience of being able to observe first-hand, rather than having to research the decor.





Not all miniaturists have, or want to have a dolls' house; many prefer boxrooms or vignettes instead for their ease of transport and space-saving qualities. They can be completed, often on a shoestring, and in a very short time. Each scene may be part of a larger whole, but may also be quite separate.

Clubs have undertaken projects on a theme while at the same time giving plenty of scope for individual touches. The Auckland Club built *Mini Lane* for which each member created a shop. Another group has made market stalls and recently the Wanganui Club recreated their favourite fairy tales. Such a group project makes an ideal focus for an exhibition.

The variety of themes - fantasy, sci-fi, childhood memories, scenes from history or literature, everyday life in another time or place - seems to be as diverse as the containers housing the scenes. A doctor's bag with one side removed reveals a tiny surgery; a hatbox houses a millinery shop; a keg creates just the right setting for a drinking scene; a roll-top breadbox is perfect for a kitchen; an old clock or radio cabinet enhances a period setting.

The most popular scale used is 1:12 or, 1 inch to 1 foot. (Scales are described in imperial terms but both imperial and metric measures are used in construction.) it is possible to incorporate enough detail in a 1:12 scale item of furniture for the piece to stand alone. Details are more difficult to discern (and create) in 1:24 or, 1/2 inch to 1 foot scale, although this scale is growing in popularity. Items in 1:48 or, 1/4 inch to 1 foot scale, are best seen in context, as part of a setting.

Any craft one can think of has its counterpart in miniature: cabinet-making, doll-making, bookbinding, leatherwork, weaving, knitting, embroidery, basketry, painting, glass-blowing, pottery, woodturning, metalwork, sculpture...even photography.

Materials are acquired often from the oddest places and hoarded for future projects. Miniaturists have to be prepared because sometimes a source dries up: toothpaste manufacturers have already stopped using miniature flowerpots as lids; doctors might stop using wooden tongue depressors thereby cutting off a valuable supply of timber. But then, who knows what useful materials might become salvageable from the gadgets of today's micro-electronics industry!

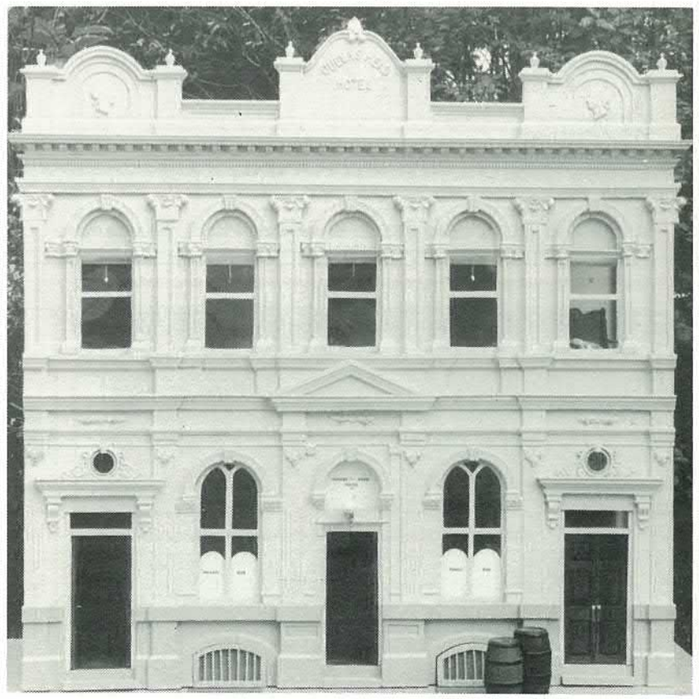
Many miniaturists are best known for a particular skill. Whether by accident or design, each fills a niche in the market: there seems to be no rivalry. Most willingly share their talents, tutoring and encouraging beginners.

Can a doll's house be a doll's house if it has no dolls? There are many porcelain kits available, ready to be assembled and dressed, but the most successful dolls are those custom-made for a particular setting. Rio Cox, of Wellington, who sculpts her dolls from Fimo, achieves individuality and a sense of movement with her tiny characters, in contrast to Jenny Taylor's jointed wooden dolls which are no less charming but stiff and traditional. Ann Collins, of Waihi Beach, works in porcelain, specialising in baby and child dolls and Mavis Priestley, of Auckland, creates the most exquisite little dolls for the dolls' house dolls, as well as figurines, the most notable being Pania of the Reef.

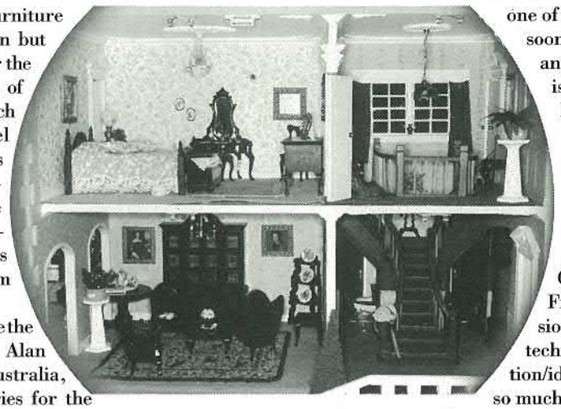
Above
St Stephens Church, Judges Bay, Auckland. Scale , 1:12. Actual height, 750mm. Built by Phyl and Frank Greenman.

Kauri Villa, 1890. Scale, 1:12. Actual height 1m. Built by Tony Banks.

Below;
The Queens Head Hotel, Auckland. Made by Carole Perry. Photo; Graham Perry.



Dolls have to be clothed and Sheila Carter's fine knitwear has a ready market. Most New Zealand women know how to knit but few have the patience to master working with needles sharper and finer than a darning needle. Merlin Sampson, of Palmerston North, painstakingly pieces together the tiniest patchwork quilts, the objects of much comment and fascination at the Quilting Symposium held in Nelson last year. Needlework, being a take-anywhere craft, is popular amongst miniaturists whose eyes can take the strain.



Right; Keyhole view of house interior made by Sheila Carter. Photo; Graham Perry.

Realistic miniature furniture is imported from Taiwan but there are those who opt for the challenge and satisfaction of doing it themselves. One such craftsperson is Mabel Hawke, of Nelson, who was making miniatures long before the rest of us. Despite all the shortcuts now available to her, Mabel still prefers to work from scratch from full-scale specifications.

Accessories help create the atmosphere of a scene. Alan Waters, now living in Australia, makes intricate accessories for the discerning buyer: hand-mirrors, mantel clocks, gentlemen's canes, music stands, to name a few. Alf Pengelly turns out tiny brassware and Ken Wyman copperware. Esme Agnew specialises in porcelainware. Her tiny gold-edged plates often require as many as ten firings.

Desiree Perry, of Otaki, used to be a regular potter but when she found how expensive imported ceramic minatures were decided to make her own. Her husband, Gordon, turns out models in brass on his lathe from which Desiree makes plastermoulds. She makes a fullrange of kitchen/dining ware, toilet/bathroom ware, decorative pieces, gardenware - even chimneypots. Her terracotta crocks and "Wedgewood" pieces are a must for collectors.

What's an elegant table without food? Val McLune and Jewel Lewis use the same medium, Fimo, a polymer clay, to create realistic fruits and vegetables and the most delectable dishes. Val began using bread dough but after attending one of Jewel's Fimo workshops, soon changed both her medium and her technique. Millefiore is not a new technique in the history of art, having been used for centuries in glass bead-making and for the intricate designs seen in some glass paperweights. Jewel's use of the technique so impressed the German manufacturers of Fimo that they commissioned an article on her techniques for their instruction/ideas booklet. Jewel spends so much time working with Fimo that she now has tendonitis from conditioning the clay.

There are many talented and enthusiastic miniaturists throughout New Zealand, people who enjoy what they do and who thrive on challenge. No-one has become rich yet as a result but some do earn a meagre living from their talents. How many more latent, or closet miniaturists are out there amongst us, building their dreamhouses, recapturing precious moments, creating today what will be tomorrow's nostalgia?

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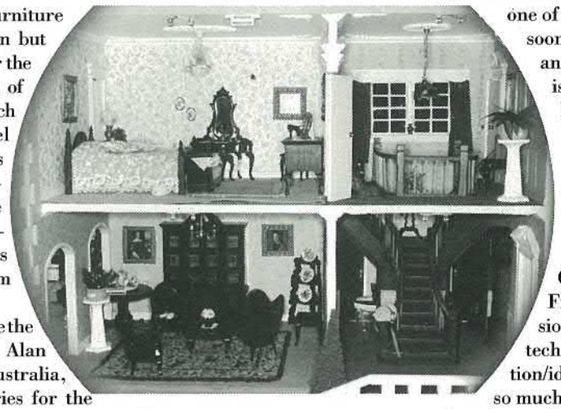

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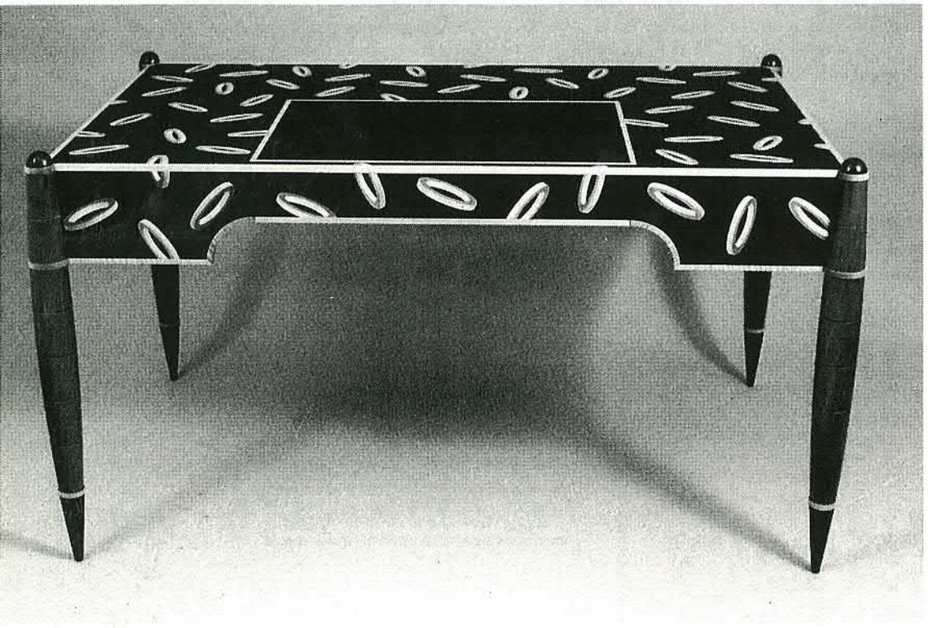
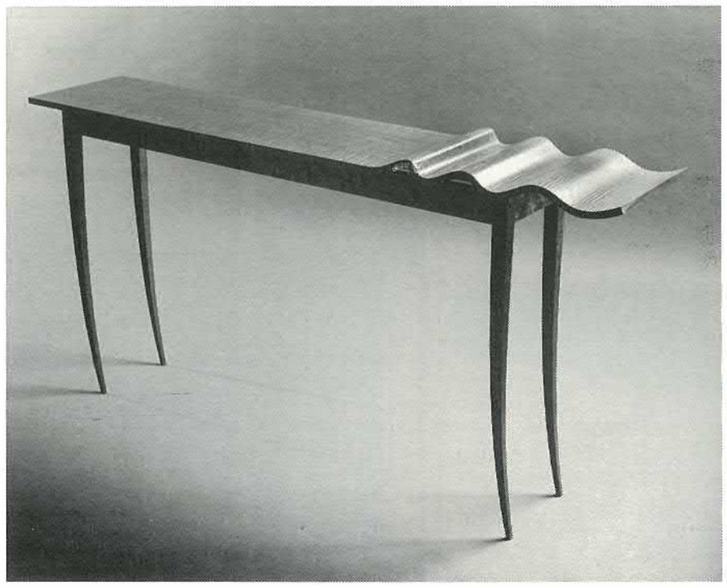
In September 1992 David Trubridge travelled to the Chicago International New Art Forms Exposition (CINAFE) where he had won a prize in one of the events with his canoe chair.

The bulk of this show was made up of trade exhibits of dealer galleries from North America, Europe and Australia. Each gallery showed the latest works of their main artists.

This article is not a review of the show because it was too large and diverse. But it was considered to be a valuable starting point from which to discuss relevant issues in the art/craft field and how they affect us in New Zealand.





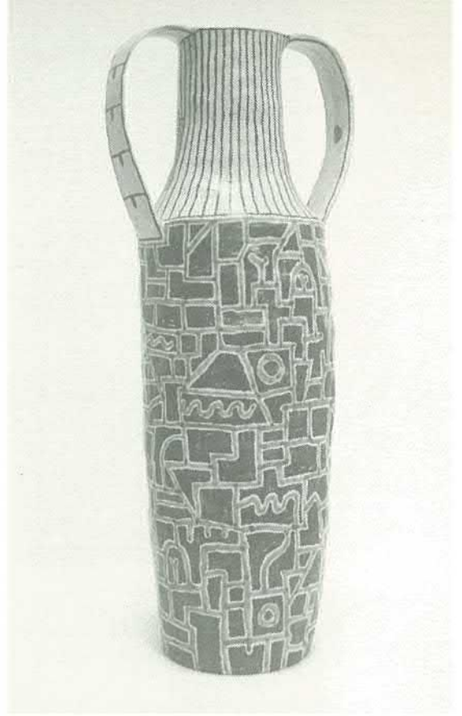
Above; *Halo Desk*, 1992, by Steve Daniell. Pear, maple, dyed black pear, manzanita and leather. Photo; S Daniell.

Right; *Wave Goodbye*, 1987 by Thomas Stender. Photo; K C Wratt

There were essentially three bodies of work in Chicago coming from the three different continents and I was struck by their marked differences. The American work tended to place more emphasis on technical mastery, especially in the prolific glass work. The Australian work was cleaner, for focussed and, to my mind, more artistically accomplished. Similarly, the Europeans gave more emphasis to artistic exploration than to technical virtuosity. These remarks have to be treated with caution though, because this was a selling exhibition and thus not wholly representative of the entire scope of art and craft.

However, the chance of seeing such a vast range of work together, and having the opportunity to talk to many artists and dealers, inevitably gave rise to some thoughts on the nature of arts and craft. As a result I have come to believe that there are everywhere very clear and evident delineations between art and craft. The differences that I see lie, not in the product itself (most notably, in the presence or lack of function) as most writers would have it, but in the *creative process*.

Despite the loud moan from uncommitted craftspeople on hearing mention of the "art/craft debate", I believe that it is desperately important that we sort it out if we are to move forward rather than muddle on in every direction as we are now. It has not been resolved and recently there have been calls in the NZ, British and American craft magazines for critical writing to tackle the issue. One American writer even blamed the muddled situation on the paucity of critical and scholarly writing.



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Both shown by the Ferrin Gallery of Northampton, Massachussets.

For me, both pieces illustrate the emptiness left by the passing of Modernism's tight dogma. It seems that these makers have delighted in their sense of liberation without knowing what to do with it. Modernism damned decoration because it distracted from the essential form. Stephen Daniell displays prodigious technical virtuosity by covering his desk with inlays and veneers. But what is the point, other than to be different and to say "I can do this!" - and to elevate the price to US$9250! It is a fine piece of craftsmanship but nothing more; it says nothing new about furniture.

I feel the same about *Wave Goodbye*. There is a popular perception that the encroachment of craft into the territory of the artist liberates the maker from the need to be ruled by practical function: make it impractical and give it a pretentious name and it can be art! In this spirit Thomas Stender has broken the top of the table into a wave. But to what end? It does nothing but display his very accomplished wood working skills and say "I can do this!" It is not art because it remains purely an object and it does not challenge our preconceptions of furniture. And it is not very practical because part of the table cannot be used.

Both works have in common an obsessive preciousness about the object. I see the makers as dilettantes who indulge in play amid the current philosophical vacuum of art/craft. They are typical of much more, particularly in the US but also here in New Zealand. As an observer, they leave me cold.

Two ceramic works from Australia by:
Mark Stoner
Stephen Benwell

Both of Powell Street Gallery, South Yarra

In contrast, neither of these works shouts at you to acknowledge its originality or technical virtuosity. They are quiet statements of their maker's integrity. What one senses also, is their degree of control.

As Modernist design froze into rigid dogma during its latter stages, the works became more and more hermetic. They were seen as self referential; they did not refer to anything outside themselves. What I enjoy about these Australian works are their quiet references to earlier civilisations: Mark Stoner to Inca stonework and Stephen Benwell to classical antiquity and to aboriginal art, with something of Paul Klee too. Writing in the American Craft Magazine, Vincent Carducci says that, "artists use such pointers to the past as a way of redressing the emptiness of modern living; of giving it a history within the greater family of modern mankind."[1]

It is interesting that neither maker makes a feature of the glaze either with strong colours or with eye catching effect. Stephen Benwell's brushwork is neither obsessively perfect nor deliberately sloppy. It quietly works both with the form and against it. One doesn't get the impression that either maker feels the need to prove himself.

All four of these makers fall into the in between area of art/craft. Yet with their control and integrity the Australians succeed where the Americans fail. The ceramic works give me a "warm" feeling. They remain, however, objects in their own right.

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Glass River - Part of installation in Rouen, France and Chicago

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Here we see the complete transformation from craftsman to artist. In *Cocoons*, Steve Tobin has used his considerable technical skill as a glass blower to make the cocoons themselves. But instead of presenting them as individual precious objects he extends them into being part of a powerful installation. "They are human scale and larger to involve the viewer," he says. "One can get lost among the *Cocoons*, and feel caged by them as well. But ultimately it is the idea of metamorphosis that I am trying to introduce in relation to the human condition."[2]

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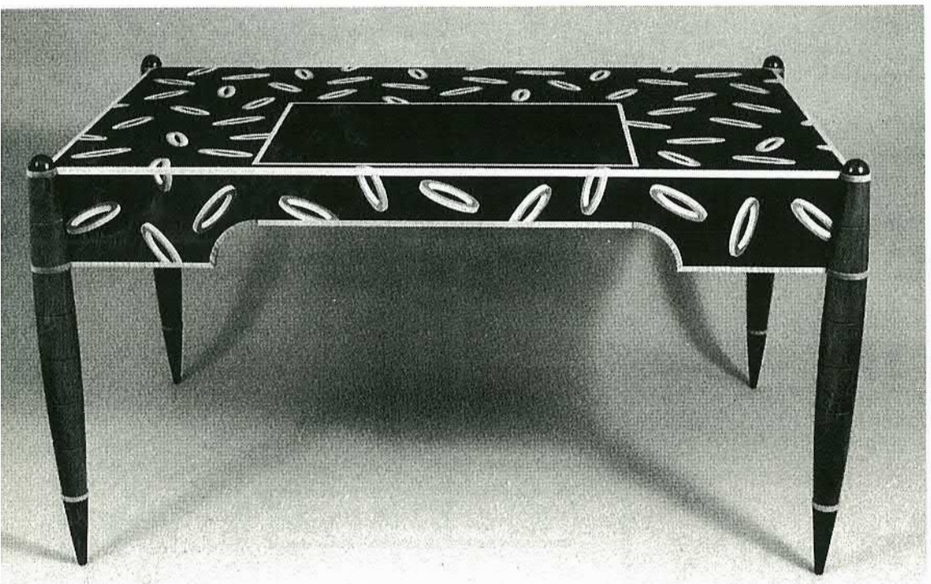

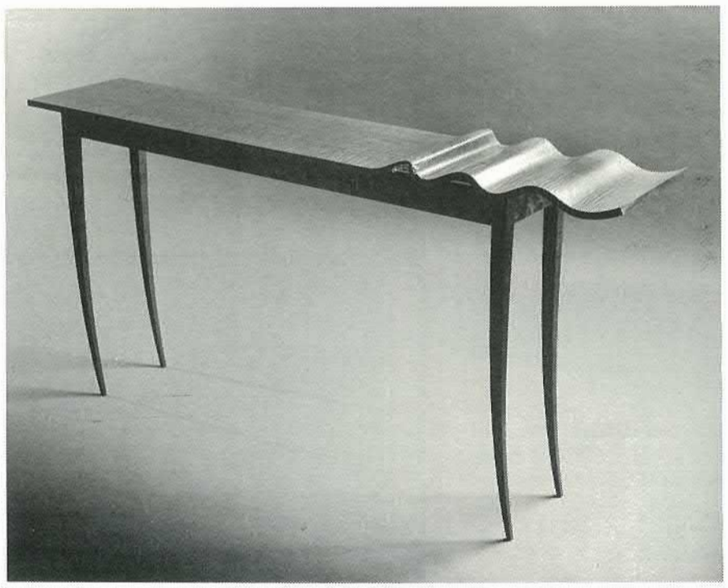

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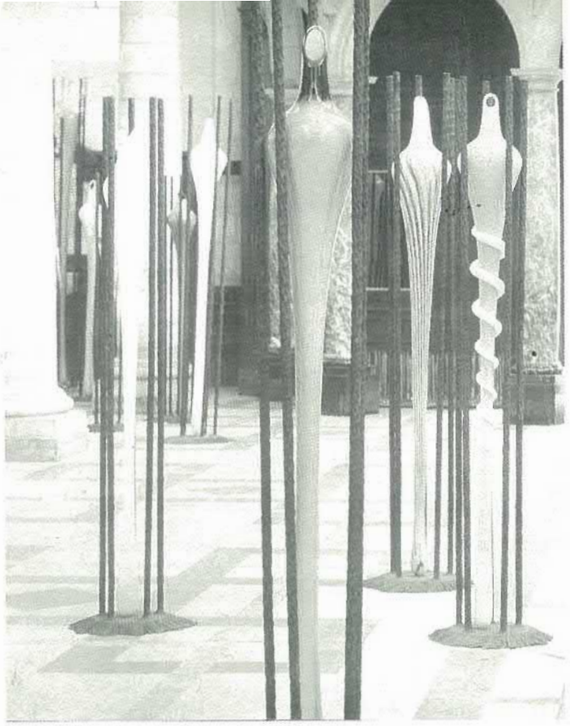


Above;
Cocoon Series Installation, Antwerp, Belgium, 1990, 2-5m high. By Steve Tobin.

The dividing line has been drawn. There is the world of difference between the Stephen Daniells and the Steve Tobins. The dividing line is drawn not by external critics, not by the nature of the objects made, but by the approach and process of the makers themselves. Maybe we are all part of the broad visual arts spectrum but some of us are artists and some are craftspeople. And I believe that it is very important that we understand which side we are on so that we know where we are going. The artists can then push forward and extend the boundaries of their discipline. They are the pioneers who map new frontiers of aesthetics. Behind them come the craftspeople who are the settlers of the new grounds. They are the applied artists making fine functional objects, developing the gains made by the artists.

What we don't want are the dilettantes who play at being artists, making obsessive and precious but useless objects, that have no function either practically or as challenging pieces of art.

Define clearly the difference between arts and craft process.

Steve Tobin provides a clear idea of the art process. "Art is not just about making objects. The object is created as a souvenir of the art process. Art happens in the formation of an idea and the maturation of this idea. For me art is the personal, emotional and mental growth that occurs as a result of realising an idea. The object that is created only documents this growth."[3]

When a critic discusses or assesses an artist, less emphasis is placed on individual works than on the whole oeuvre (body or work). Top dealer galleries will say to young artists "come back in 20 years when we know what you can do."

The craftsperson, however, is more concerned with perfecting each individual object. And the works are judged independently of the maker: does the teapot pour well - is the form resolved and appropriate - what is the quality of the finish or glaze?

Artists are not compelled to make objects themselves, but to follow their own paths of discovery. Steve Tobin again: "Usually if I can completely 'see' a piece in my mind then I don't feel compelled to make it. I feel most driven to make the pieces that intrigue me but are beyond my ability to fully understand. Hopefully, I will learn something about myself and the piece that will solve the mystery in the work that eluded me."

Picasso put it more bluntly: "if you know what you are going to make, what is the point in making it? Since you already know, the exercise is pointless!"

The implications of this definition are broad ranging.

If we accept that art is more than the aesthetic composition of an object then some activities traditionally thought of as art should become craft. Watercolour landscape is one example; formalist sculpture is another. Anthony Caro pioneered this particular territory back in the sixties. He was one of the first to produce sculpture of pure abstract form, stripped of all reference, metaphor or anecdote. I would argue that those who are still working in this territory, without saying anything fresh, should be seen as craftspeople, even if the work is in bronze or is abstract.

On the other side, there are a few people from craft backgrounds who, by nature of their creative process, are genuine artists, like Steve Tobin.

What about the "in-between" areas?

This is where the problems start. There are many makers working in the grey area between the object making of craft and the evolving process of art. A different criteria of judgement is required. It is the area where the good and the bad are all mixed up in a rather aimless melee and it is hard to see a direction out. Probably, future writers will look back on it as the starting point from which new strengths erupted.

But also mixed in amongst this melee are those dilettantes who make useless precious objects and believe that they are artists. These people are the reason why those in the Fine Arts refuse to take seriously the aspirations of craft to become part of the club - and justifiably so! Once again I believe that in order to separate the committed artists from the dilletantes, we have to look at the creative process and assess the use of *artifice*.

To return to technique, and Vincent Carducci; "the dividing line has been drawn...Within the practice of glass art there continues to be a widespread interest in technical considerations at a time when the formalist aesthetic has been discredited by most of the art world... Many years ago, Littleton admonished the practitioners of studio glass that "technique is cheap", by which he meant that at a certain point mastery is taken for granted and what matters is the purpose towards which that proficiency is directed." Artists "must recognise that the medium is an extrinsic factor, the means by which an artist communicates; not the message itself."[4]

But there is more to it than just the emptiness of works that rely on technical skill. Such skill can become artifice if it doesn't have an honest integrity behind it. And the reason why I see artifice as being undesirable is that is has no moral underpinning; it can be used naively or unscrupulously to perpetrate a lie.

The technical skill of a maker is like the skill with words of a debator. A good debator can create a convincing argument for any point of view, whether he believes in it or not. Similarly a maker can make an empty work or a lie become acceptable by adroit use of technique.

This sounds very similar to the "Mannerist" period of Art that followed the Italian Rennaissance. Here, the demonstration of genius was considered sufficient to become a work of art's true subject. Artifice, novelty, licence, variety and the esoteric were much appreciated in this part of the 16th century.

Such qualities are resoundingly familiar today. The situation in the Mannerist period was largely caused by intense competition between the artists, both for patronage and for pre-eminence. Could it be that one of the causes of our current maliase is a similar pressure to compete both privately and in public competitions? This is an area which requires more thought and debate but I personally believe that less pressure to compete would produce a healthier art/craft scene.

All of this is not to say that technical skill is a bad thing in itself. Far from it - it is a very important tool for the communication of the artist. But it is only the medium, not the message.

Therefore, confronted with technical skill, we have to momentarily suspend judgement and look deeper. And what we have to look for is integrity. This comes back again to the creative process, for art cannot lie.

At present there are two very distinct schools of makers in New Zealand. There are the old style, self taught people who started by learning the basic techniques of their craft. Some continued making excellently crafted goods. Others developed their own sense of design and expression to become "artists/craftspeople."

Now we have a new group emerging with a very different training: graduates from the Polytechnics' craft design courses. This younger generation has been taught to start by making their own observations of the world around them. Then they develop these insights in a series of stages, through their own personal expression, into finished works.

What is important is that if this path is followed rigorously, then the result will not be an appropriation or a lie or an artifice. The process started with direct observation of the real world and developed through the personal vision of the maker.

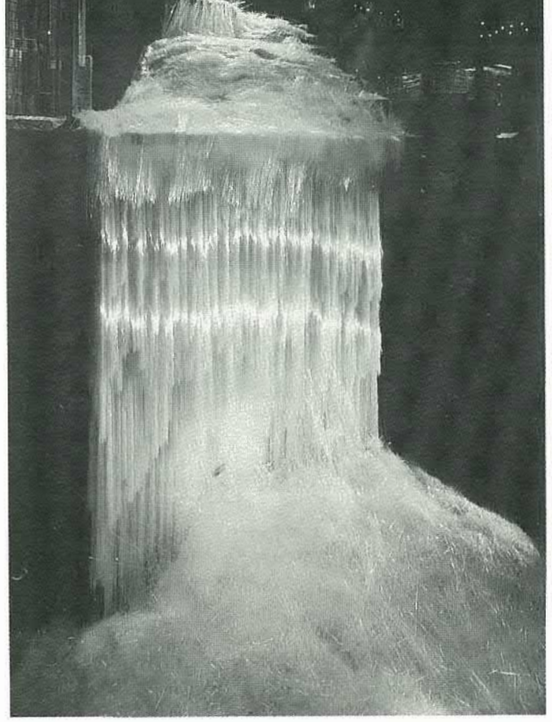
I use these two groups as illustrations of different makers' approaches but of course there are exceptions to both sides. The important thing is that the way forward lies with developing a personal vision that is founded on direct personal observation.

Such work will have an innate honesty and integrity and it will not aspire to novelty or virtuosity. Whether the work is good or bad, whether we *like* it or not, it cannot lie - it can have no artifice. Technique is important but only for expressing that vision.

In this way we can separate the "in-betweens", into what I see as "warm" works and "cold" works. Turn to pages 56 and 57 of the Craft Yearbook and compare Wi Taepa's pot to Alan Brown's *Leaping Temple Cat Dreams of Flight*. What do you think?

Not only does this provide us with a way of understanding the current melee between art and craft but it also points to the way forward. Therefore, finally I would like to end on a positive note and look at one aspect of the creative process in an attempt to see more clearly what is happening there.

Much of the Polytechnic's Craft Design Course (now more generally, Visual Arts) is based on the English Art school model. One important part of this model is life drawing or nude figure drawing. In an article reprinted in the British Craft magazine on the relevance of skill,



Above;
Glass River, La Verre exhibition, Rouen, France, 1992 by Steve Tobin. 10m high

Deanna Petherbridge points out that British Art Schools dropped life drawing from their curriculum for 20 years because it "had no relevance to mainstream minimalist abstraction or process art."[5] Its return in the last 10 years recognizes the importance of observational drawing.

Deanna Petherbridge questions whether these old models are appropriate for teaching drawing in contemporary Art Schools. But what she does insist on is the importance of teaching drawing skill as "the generator of ideas, as the means to a closer, richer analysis of personal process - drawing that serves as a serial process of finding, refining, reformulating, questioning and constructing." This same role is vitally important in our Polytechnics and for all makers who wish to progress in the art/craft arena.

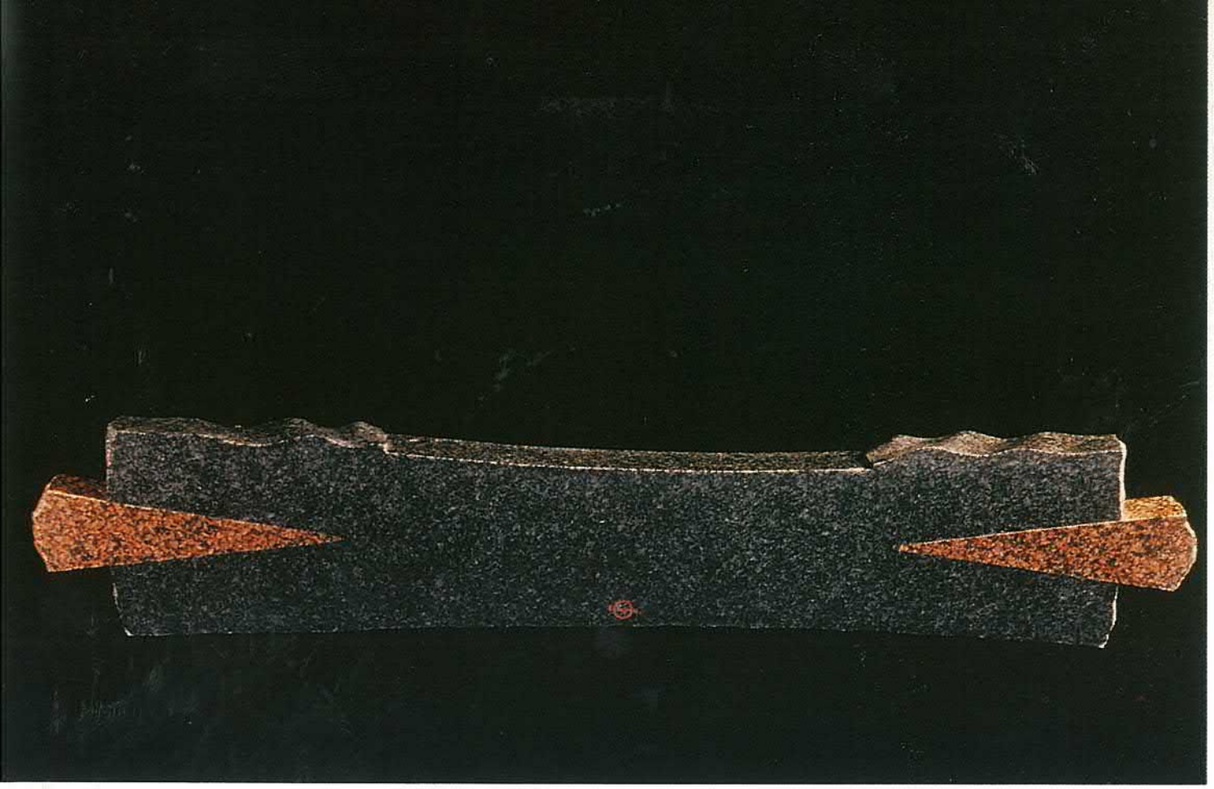
The specific relevance of life drawing, I would argue, is that it uniquely allows the artist to relate bodily to the subject. The artist can instinctively (or even physically) put himself/herself into that pose and feel the stresses and the tensions of the figure. Thus the artist can draw deeply from within himself/herself rather than make an academic reconstruction of what he/she merely sees. Personal empathy and feeling become important.

This is the starting point for a personal creativity free from artifice and undue outside influence. From here the artist can develop his or her own vision through a gradual reworking of the drawings.

One of the hardest aspects of this exercise for students is their coming to terms with the fact that the *process* is more important than the end product. When they are too self conscious about how the finished sketch will look, they fail. When they immerse themselves in the process of feeling, observing and making marks on the paper, then they succeed.

This is the acute point of the crucial transition from being a craftsperson (seeing the object) to being an artist (being the process). That is where the commitment and the integrity start in the current vacuum between art and craft.

[1] *Seasons of Glass* by Vincent Carducci in American Craft Aug/Sept 1992
[2] *Transformations* by Steve Tobin catalogue publication
[3] Ibid
[4] Ibid No.1
[5] Drawing Conclusions by Deanna Petherbridge (a paper given at a joint Crafts Council/Tate Gallery Conference in London.)



Above; *Too Much Sea Between Us*, 800x180x60mm.*Grey/red granite*. Photo; Julia Brooke-White.
Below; *Primitive Palliatives and the Modern Pharmacopoeia*. Glass, stone, copper, wood. Photo; Stuart Page.

Facing page, top right; John Edgar. Photo; Sue Gee.
Lower; *Earthquake Slip Joint*, 1880x600x250mm. Black/red granite, steel wire. Photo; Julia Brooke-White.

JOHN EDGAR - MAKING AMENDS

BY HELEN SCHAMROTH

Sometimes I look at work that is so complete, the elements so crisply and cleanly integrated, that I am almost unaware of the complexity of its creation. When the crafting is so good that I can take it for granted, I am able to ponder the intention of the artist undistracted.

John Edgar leads me into his work this way. He gets me thinking about how long it takes humans to get beyond the anger, rhetoric and spluttering protest about issues that confront society. At what point does protest translate into positive action? What is the process that heals the land, the body and the soul? What can be done to make amends to fellow humans and to the land, and how can this be expressed?

John, who works from his recently completed studio above the rugged West Coast beach of Karekare, uses stones as a metaphor for these issues, and expresses not just concern for the wrongs of society but the healing process as well.

Making Amends, at the Dowse Art Museum early this year, followed hard on the heels of *Making Ends Meet*, an exhibition at Fingers Gallery late last year, each exhibition separate yet strongly linked. *Making Amends* was accompanied by an eloquent statement that reads as a poem or prayer:

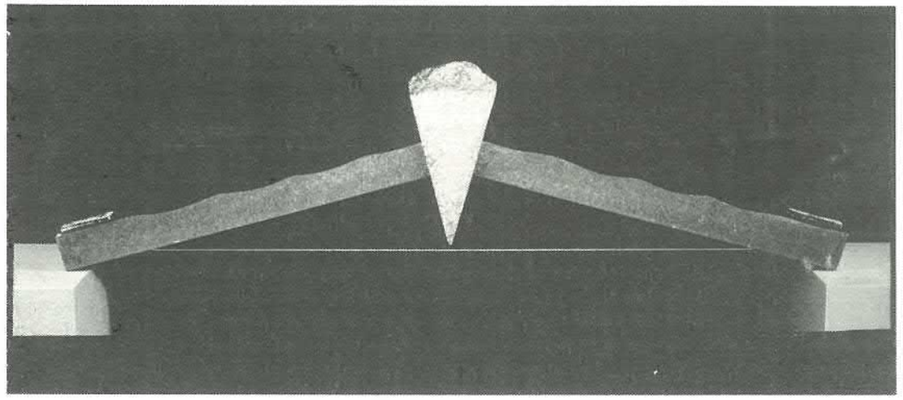
MAKING AMENDS

for the tool that becomes the weapon
for the pill that becomes the poison
for the cure that becomes the sickness
for the panacea that becomes the placebo

for the road cut through the valley
for the tree felled in the forest
for the rock crushed on the roadway
for the mine that becomes the slagpile
for the gold extracted in greed
for the rapacious spoils of the earth
for the quarry dug in the hillside
for the river diverted for power
for the lake that is lowered and poisoned
for the island made uninhabitable
for the swamp that is drained
for the ocean that is polluted
for the water that flows down the drain

for the people that live in the future
for the ones that live in the past
for the millions that live without hope
for the children that starve in the desert
for the warlords who usurp the aid
for the strangers over the border
for the refugee in fear of the soldiers
for the rifles trained on the peasants
for the bombs dropped on the city
for the books burned in the purges
for the teachers killed for their knowledge

for the person who is not honest
for the politician who will not account
for the priest who fools little children
for the husband who bashes his wife
for the mother who abandons her children
for the father who never comes home



for the freeman jailed without justice
for the official taking a bribe
for the secrecy surrounding the funding
for the confession extracted by torture
for the hate in the eyes of the jailor
for the pain which has no relief
for the hours alone in the dark

for the teenagers killed in the car crash
for the driver drunk at the wheel
for the police beating a black man
for the pardons given in guilt
for the knife that cuts through the flesh
for the sacrifice made on the altar
for the sins never committed
for the religions that offer no solace
for the gods invented by man
for the heaven promised by preachers
for the hell created on earth

for the dreams that become the nightmare
for the wish that never comes true
for the magic spell that is broken
for the secret that is stolen
for the lies that are told
for the rumours that are spread
for the familiarity that breeds contempt
for the little we learn from our mistakes

for the smallest part of anything
we are each and all responsible.

The poetry is echoed in the works, each a quietly resolved, beautifully crafted expression of healing. Greywacke and carved granite are the media of expression. The aim is to retain or return integrity to the materials. Working the stone is a means of making it whole, to make amends for damage inflicted.

These are not the precious stones we have come to associate with traditional carving, but John imbues them with a preciousness that comes from sensitive handling, technical expertise and a respect for the materials he uses. In the past he used greenstone, and still does for commissions, but in the past few years he has abandoned the intricate work where so much of the precious material was washed away during carving. Rather the forms are kept simple, the materials dignified by being allowed to speak for themselves, and human interference kept to a minimum.

John adds glass to many works, no doubt influenced by his partner Ann Robinson's work, but the use of the material is never gratuitous nor inappropriate. Rather it offers a lively dimension to the work, reflecting and diffracting light, creating illusions, and contrasting with the stone to express layers of meaning analogous to the layers of material.

Distilling the essential meaning of the work becomes paramount, as does conserving resources, while communicating with the viewer in a modest, restrained manner. Minimalism gains a new dimension. Like the early minimalists, John wants process and materials to speak for themselves - colour and form matter, and are a means of expressing his concerns, and for him there is also an important statement about conservation and using materials respectfully and sensitively.

One of the most dynamic works in the *Making Amends* exhibition is *Earthquake Slip Joint*, which refers to the Clyde Dam and the unique earthquake slip-joint included in its re-design when it was discovered that the Dunstan Fault ran to within three kilometres of the dam. John compares this to Damocles, feasting with King Dionysius while sitting under a naked sword that was suspended by a single hair. The tension and danger is created by taut steel wire linking the two grey arms which are separated by a wedge of red granite. The structure appears precarious, and one intuitively seeks reassurance that the connections in the 'keyholes' are sound.

The wedge is a recurring symbol, a device that symbolises sacrifice and division of people. Similarly granite is an intrusive rock that forces its way through bedrock, splitting open other land masses. The wedge violates the solid mass, running the full length of the work in *The Knife, the Altar, the Sacrifice*, which was first exhibited in *A Sense of Presence* at Masterworks last year. The contrasts of jagged and smooth surfaces define where the hand of the maker has been, rough broken surfaces awaiting the smoothing healing hand.

In *Intrusion* the red wedge fits neatly, only its colour interrupting the smooth monolith. By contrast the wedges in *Too Much Sea Between Us* are entities in themselves, partially penetrating either end of a shaped grey granite beam that sits poised on its extremities. An analogy can be drawn to granite forming under a land mass, the red 'headlands' at either end of this mass, and the geological impact of this formation. The smooth wavy surface suggests liquid movement, a visual device that recurs in John's work and a direct reference to the title. The ruggedness of some of the surfaces contrasts sharply with the smooth finish, and there are wonderful tensions set up in the structural balance, composition and surfaces of this work.

The wedges are of glass in *Time is Running Out at the Speed of Light*, which is in the form of an hourglass, with the wedges meeting at their tips. The urgency of the message comes from the title, with the image being more remarkable for its precision.

Dividing the mass is sometimes achieved with inserted slices of glass. With geometric precision John cuts the materials and reassembles them, an act of making amends - the main motif in his exhibition *Making Ends Meet*. The use of African granite that have been battered and bruised from earlier use as headstones is a conscious move to bring the material back to life. The objective is to give the stone some of its original integrity, to repair the damage.

There is an elegant formality and sophistication to the smoothly finished pieces with titles expressing measurement as in *Spirit Level, Measure, Ruler, Compressor* and *Grindstone*. While lacking the energy and tension of some of the other works, these pieces have a sense of quiet resolution and control. It is the same control that is evident in *Light Stones*, three groups of altered greywacke stones, each slightly elongated by inserting parallel slivers of glass that alternate with the stone.

Primitive Palliatives and *The Modern Pharmacopoeia* is a series of hammers and large smooth 'pills'. The hammers are stones seemingly violated by the handles, which are driven in much like the wedges, and one is struck by the thought that neither hammer nor pill will cure the ills of society. The pieces are of glass, stone, copper and wood, each complete in itself, but it is the power of the installation, with each component interacting with the one beside it, that reminds us, too, of the patterns of human interaction.

Of all the works this is probably the most thought-provoking. It reinforces the perception of John Edgar as not just a master craftsperson, but as a thoughtful, intelligent human being who cares very much about what we are doing to ourselves and our environment.

REVIEWS

JAMMING IN WOOD

Furniture by Francois Aries and Peter Maclean. Exhibition Centre, Hastings.

Reviewed by David Trubridge

Opportunities for the public to see well crafted furniture have been so few recently that it is heartening to see a major showing in a public gallery. "Jamming in Wood" showed the furniture of two Hawkes Bay craftsmen, Francois Aries and Peter Maclean at the Hastings Exhibition centre in November.

The exhibition was housed in a wonderfully spacious modern gallery - what a luxury to look at furniture in a totally uncluttered space! It offered an interesting comparison between two very different approaches to furniture design.

Peter Maclean is the consummate craftsman who knows exactly where his limits lie, and who carefully develops his ideas within them . Francois Aries is the experimenter who is prepared to take risks; inevitably there will be failures along with the successes.

Peter Maclean showed several blanket chests which catalogued his development of stylistic detail over recent years. His dining set of table and six chairs was a fairly standard design he has often repeated, and had least claim to exhibition space.

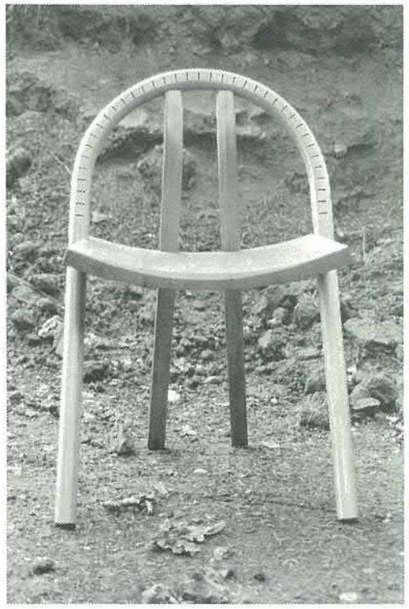
His most recent chair design was part of a continuing evolution of minimal simplicity, and the result of much head scratching. It represents for Peter a big step forward, and in making it he has left behind a few of his practical constraints. The sharp edge of the seat acts as an effective visual foil to the single clean curve of the back, but might it be a little uncomfortable? Is the structure strong enough for the repeated use of a dining chair? These are only doubts, not condemnations and the chair is a valuable step forward.

In general, what Peter's work lacks in adventurous spirit is made up for by the total integrity of the craftsmanship. If I had any reservations about his work it was his reluctance to tackle the basic forms of furniture: he preferred to take them as read and to concentrate on the detailing. It would be interesting to see what would happen if he applied his considerable technical skill to some challenging new structures.

Francois used this exhibition opportunity to experiment with new materials. As with Peter's work, there was no dominant design philosophy that immediately identified the maker. Rather, the pieces were a disparate collection of recent works. There were some very exciting ideas being presented, although much of it was not yet fully resolved.

The elliptical dining table with its use of ceramic pedestals was the most successful. There is still a lot of work to do on this design, but the marrying of high fired stoneware and wood has great potential. The base, with its swirling grain flowing into the clay forms was very beguiling, but it was too thin to match the substance of the clay and the mahogany clashed with the matai top. Under the top was a clumsy, over-designed structure for stiffening and attachment that needed cleaning up.

A pair of arm chairs used heavy stitched leather for seat and back. The jarrah knock-down frame was fixed with brass wedges and tied with copper wire. This was a familiar design which relied for its effect on these detailings and the lushness of the materials. A glass display cabinet leant against the wall with only two front legs ("to avoid the skirting board problem"). It even had a specially curved sheet of glass for the top.



Right;
Chair by Peter Maclean.

Peter Maclean received financial assistance from the QEII Arts Council to put on this exhibition, so he was able to enlist the help of Vernon Smith. Vernon recently graduated from Nelson School of Visual Arts. This type of partnership has enormous potential for craft and design. "Jamming in Wood" shows that the old school of self-taught craftspeople have considerable technical skills, but don't always have design skills to match. Recent students, such as Vernon, have full training in design procedures but haven't yet built up an accumulation of practical experience. If the two can be brought together more we will all benefit. Let's hope that furniture will return more to the public arena.

AUCKLAND STUDIO POTTERS

28th Annual Exhibition, Auckland Museum, October 1992

Reviewed by Howard S. Williams

"FRAGILE". The exhibition title was repeatedly printed in red and white on plastic parcel tape bordering red and black display stands. John Parker's simple layout design presented the pots well, giving a touch of drama and colour without being overpowering. His graphic edging tape also gave viewers visual "no-go" lines, more acceptably protecting the displayed work than "Please Don't Touch" signs. A clever design concept.

Perhaps it is exposure to the excitement and newness of international avant-garde as seen at Fletcher Challenge Awards that dulls the senses to breed a yawn of familiarity at local potters' work - some peoples' first impression was that they had seen this exhibition before. The same potters with their same pots. Last year and others before, re-visited.

A more leisurely and considered evaluation though, saw through the familiar and showed this to be a collection of proficient work from mature potters and ceramic artists. Innovation was there, but so was expert craft skill and aesthetic awareness; a depth of knowledge and experienced handling of clay, glazes and firing.

Selectors were glass artist Ann Robinson and ceramist Merilyn Wiseman, both recognised as excellent in their fields. They brought their expertise and experience together to produce a soundly judged show, giving well-considered reasons, but no apologies for their inclusions or rejections. They also covered the full range of submitted work from funky to functional, refining to represent the best studio ceramics currently being made by ASP members.

They looked for unity in each piece; a fine tuning of idea and process, with an underlying awareness of the history of aesthetics; a clear statement of form; an uncontrived ease with the material and a loving attention to detail.

Paramount was functional success - "does it work?" - a vital ingredient also in non-vessel work, where they found too often that serious consideration of function was abandoned, as if "non-functional" pottery automatically becomes art.

Serious consideration of form and function and the crafting ability to manifest these showed in the many traditional pottery pieces. Excellent teapots were from Peter Stichbury in stoneware, salt-glaze by Renton Murray, brightly decorated earthenware by Ezra Campbell. Sculptural teapots came in raku by Rick Rudd, porcelain by Ian Firth. Gaeleen Morley's were texture-glazed, Margaret Sumich gave hers victory wings.

Thrown or slip-cast tableware was well represented, confidently made and decorated by Wendy Lifton, Catherine Anselmi and Helen Adams, some in cottage style with free-brushed decoration on majolica, some sophisticated in strong banded colour.

Excellent glaze decoration was seen in slab-moulded platters by Ennis Oliver, Ian Axtell, David Shearer, Bonnie Oswald and Catharine Dawson; dry stoneware glazes on classic vases by Graeme Storm and David Huffman; traditional shino by Barry Hockenhull; brilliant gold lustres on trinket boxes by Carrol Swan.

Ceramic sculpture included new works by Moyra Elliott, Christine Thacker, Penny Ericson and Louise Rive, while two of the most popular pieces, a cat and dog were hand modelled by Karen Kennedy.

The range was wide, the standard high. A professional exhibition in every sense.

THE NEW ZEALAND BLUE CROSS WOOD TURNING AWARDS

Aotea Centre, Auckland, February, 1993

Reviewed by Howard Williams

"The Art of Turned Wood" was the first ever juried exhibition from members of the New Zealand Association of Wood Turners.

Held in Auckland's Aotea Centre, it was formally opened by the Governor General Dame Catherine Tizard and Auckland mayor Les Mills.

The work was pre-selected from submitted photographs some three months previously by a panel of judges; Trevor Cole, a professional wood turner, demonstrator and tutor at Carrington Polytechnic; Justine Olsen, curator of applied arts at the Auckland War Memorial Museum; and myself, designated in the catalogue as potter, photographer and journalist.

After this initial judging, some 40 turners were invited to submit three pieces each of actual work - these to be not far removed from those seen in their photographs. The standard of turning finally received was so high that though a few examples could perhaps have been culled, it was deemed that further selection would be very fine tuning indeed.

The judges' task remained that of awarding three major prizes totalling NZ$4000 offered by the main sponsor, New Zealand Blue Cross. A further two merits each per judge could be given, according to their own personal preference, these being sponsored by six companies involved with the craft. The exhibition was also assisted by Queen Elizabeth II Arts Council.

One extra award of NZ$1000 was added by NZ Blue Cross, to be given in a separate category to the best woman turner, in celebration of the Centennial Year of Women's Suffrage.

To the delight of the opening night audience, which included many of the exhibiting turners, the winner of this special award was also the winner of the overall first prize, Gael Montgomerie from Motueka.

Her two large shallow platters were faultlessly turned from light coloured sycamore, the interiors naturally showing the timber's subtle grain pattern, their wide rims decorated with softly stained yellows and greens graphically bound with poker-burnt lines. They had a translucent water-colour painting effect. Edges were milled diagonally - a strong visual detail.

On top of technical excellence in the actual turning of these pieces, the decorating was innovative, personal and aesthetically pleasing.

Her third piece was a deeper bowl turned in towards the top, the sycamore darkened throughout, its grain just visible through more richly washed colours. A lacing of dried bamboo, including leaves, was threaded around the rim through small lugs carved above the surface.

Montgomerie's winning piece for Best Woman Turner was a little more sombre of colour in dark fumed oak, another deep bowl with a similar dried bamboo garland making an appropriate "laurel wreath" for a champion.

Peter Penhall (Wellington) took the second award, showing three deep rimu bowls lifted on small foot columns, their thick rims decorated with immaculate geometric inlays; contrasting triangles of ebony and bone, puriri burr and bone, red beech and puriri and maire.

These bowls, slightly more than half spheres, turned in towards the top, giving a satisfying feeling of containment within.

Immaculate turning, perfect balance of proportion and a fine finish gave Warren Hutchinson (Birkenhead, Auckland) the third prize. A trinket box in white sycamore had a scallop shell carved in relief over its domed lid, a little formal perhaps, but in keeping with the accuracy of turning of all parts of its box and its lid. The delicate grain and the timber contoured over the shell's fans as naturally as if it had grown there.

Hutchinson's small-footed, highly polished bowl was faultless, its cocobola wood striated in veins of black combing through deep red. It was one of the "jewels" of the exhibition.

His third piece was not as exciting, though a good example of its genre and well turned; a shallow dish turned from a complete round of timber, showing colour and pattern change - its growth rings - from heartwood centre out to its natural bark-inclusive edge. Many turners become seduced by the fortuitous effects afforded by such simply turned "free-form" artifacts and one becomes a little blasé about them, seeing many poor examples in craft shops stocked with kitsch, tourist-trap trivia and other things. These three pieces were accompanied by Japanese-style presentation boxes cunningly made from laced corrugated cardboard with canes slotted through each corrugation's tube. A nice touch.

Innovation was seen in merit-winning work by Alan Neilson (Hastings). His largest piece was a small deep matai bowl surrounded by a wide flat flange. This carried a veritable sunburst circle of pine needles dyed in brilliant colours and laced in place with silver wire.

His other two bowls of kauri were pierced through their walls, drilled and plugged by coloured pencils which were then turned flush with the bowl surface, giving ranked lines of splendid colour rings. The bright dots of the pencil leads looked transparent, almost as if they were miniature stained-glass portholes transmitting light.

Pure form and fair curves were seen in Ian Fish's kauri bowls (merit winner, Birkenhead, Auckland). His largest was unfooted, resting in a cupped stand so the bowl could be tilted to any desired angle. Another bowl reversed down to a fine nipple point at it base, so he showed this form by lifting the whole on three elegantly turned legs.

Sculptural forms taking turning away from the standard "container" concept, were turned and assembled from blue gum, ebonised black butt and Huon pine by Alby Hall (merit winner, Titoki, Northland). One was a narrow, tall goblet bowl in dark wood, lashed between outcurving wing/legs of contrasting white wood, the lashing of multi-coloured wire providing a tinsel sparkle. Another emulated the bowl formed by rain-water collected in a tarpaulin stretched between four splayed poles. It had a marvellous sense of counter-balanced tension.

Soren Berger (merit winner, Christchurch) had turned some of the show's largest pieces, full pregnant forms in maple burr, polished to accentuate the almost Victorian-fussy grain patterns. Form was excellently controlled here; a challenge encountered by many turners (and potters) whose larger pieces are merely large. Closed eyes and sensitive fingers will read deviations from fair curve, if eyes alone are misled by stunning size or clever colour/grain/decoration.

Merit winner John Ecuyer (Whangarei) reworked the goblet theme in his series of altar vessels, each a small polished cup scooped out of an unpolished diablo shape, multistepped in profile and decorated with circlets of black and white beads. Proportion and scale was just right in each one, a difficult exercise when inverting cones upon upright cones.

Roly Munro (merit winner, Whitiroa) showed both classical style and contemporary sculpture. A large high-shouldered vase of deeply polished red beech burr had some of its breaks left open, while others were filled with clear resin. An interesting detail in treatment of this otherwise traditional form. His sculpture "Plutonic Gift" was an intricate composite of turned and carved timbers, dyed in various colours and assembled along a spinal column into the curled form of a fossil fish skeleton.

As a whole, the exhibition showed consummate skill in techniques of wood turning and a knowledge of the material and its behaviour. It felt - and smelled - good. But many pieces went beyond this high level of craftsmanship into the realms of fine art. Aesthetic concerns were deeply considered, often resulting in unique pieces standing as idiosyncratic statements by individual artists.

The craft of turning lace bobbins, chair legs, candlesticks, balusters and native-wood fruitbowls has come of age. This collection of turning is the equal of anything being made internationally and is an excellent beginning to what will become an important annual event on New Zealand's craft exhibition calendar.

Facing page: Left, from top, from Blue Cross Wood Turning Awards; Fumed Oak and Bamboo Bowl, 335x110mm, Gael Montgomerie.

Cocobola bowl with presentation box, 146x60mm, Warren Hutchinson.

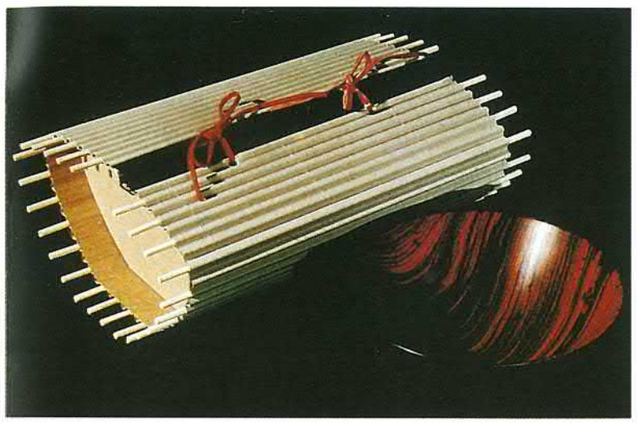
Rimu bowls, inlaid with Puriri Burr, Ebony and Bone, 180x110mm Peter Penhall.

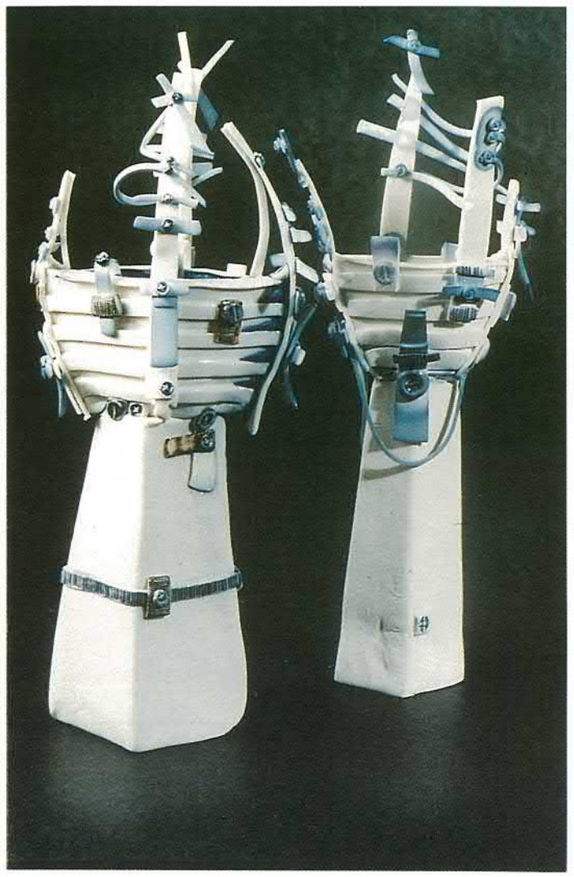
Bottom left, from Auckland Studio Potters exhibition; Platter by Ennis Oliver.

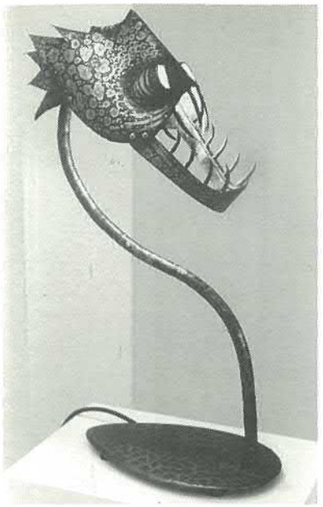
Right, from top; Dog by Karen Kennedy.

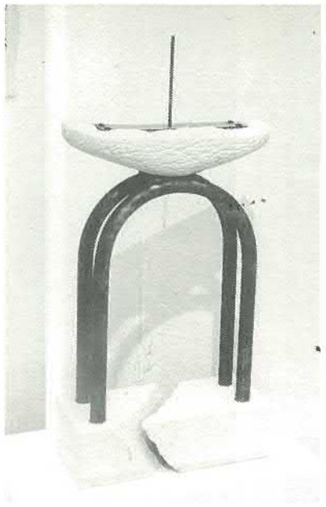
Ceramic Sculpture by Penny Ericson.

Photos by Howard Williams.









Above left;
Etched Metal Lamp by Campbell Maud.

Right;
Time Piece - copper and Oamaru stone - by Callum Pankhurst.

Below;
Plant Form Dress - painted fabric - by Loretta Young.

Photos by Tim Williams.

EYEBALL

Design Exhibition from Students of Christchurch Polytechnic at the C.S.A Gallery, 3-8 November 1992.

Reviewed by Diana Gadd (Graduate with Diploma Craft Design)

This is the second year the exhibition of graduate work has been held in a gallery environment. Prior to this, the annual student art and design exhibition has been mounted in a variety of classrooms at the polytechnic. These displays, as well as being less accessible to the public, also made the student work look like student work. Classroom walls are not the most sympathetic to presenting good design. The work, once removed from its place of creation and viewed in a more appropriate space, gained a suitably professional and unique aspect.

This exhibition brought to the public eye, the work of the 27 graduate students of the Visual Communication and Craft Design diploma courses at Christchurch Polytechnic.

Each student was responsible for their own exhibition and a staggered layout, with the Craft Design and Visual Communication students intermingling, was devised to have the greatest impact on the viewer.

Nineteen ninety-two was a milestone year for the Craft Design course as it was the first opportunity for open entry to the third diploma year from successful second year students. This review centres solely on the students of Craft Design presentation.

Craft Design is still a relatively young course, having been in existence for 6 years. This youthfulness lends itself to a positivity and progressiveness that is evident in the show.

Every member of the group has in their own mind a world of ideas, schemes and concepts. The trick has been to successfully tease them to the surface.

The head of the Craft Design course, artist and sculptor, Bing Dawe was especially constructive with his help in translating students' often unusual ideas into reality.

Furniture was used by Brent Orange as a medium to express his interest in iconography and idolatry. This was not in a grand religious sense but more in the way we, as New Zealanders, revere unintentionally symbols of our nationality. To the uninitiated viewer, this theme may appear somewhat submerged beneath the decorative paint finishes.

In one corner of the gallery lurked some visually surprising but very contemporary metal pieces. Etched and beaten into shape, these lamps, of a variety of stances and wattages, displayed Campbell Maud's fascination with the denizens of the abyss. Creatures from the dark depths of the ocean or possibly from the depths of Campbell's mind.

Etched metal was also used by other exhibitors. Printmaking tutor Denise Copland used her years of experience in etching to help the students create the effects they required. Intaglio prints were the end result for some but for many the resulting metal was incorporated into or became the finished item.

Rachel Malloch's exhibit of mixed media furniture used etched metal in a bold manner, although her display is another in which the connection between the imagery and theme (of "Colonial Rule") is complex and elusive.

Time is a large factor in Callum Pankhurst's work. Not just finishing on schedule or finding the time to get stitched up in A and E after a misplaced chisel stroke. But, time and the wonderful array of non mechanical forms that humans have invented to keep track of it. There is weight and solidity to Callum's work, not only in the materials used - stone, wood, glass and metal, but also in the attempt to give physical presence to a concept. His energetic drawings owe something to the teaching of tutor Graham Bennett who encouraged bold and gestural drawing and its translation to and from three dimensional sculpture.

Bookbinder and part-time tutor Don Hampshire lent his knowledge and expertise to an increasing number of students attracted to the ancient, intriguing and exacting art of bookcraft.

Two exhibitors utilised this craft. Peter Smith displayed his environmental concerns with naturalist illustrations and etchings, as well as harnessing the universal communicating ability of t-shirts.

Tania Doyle, on the other hand looked at the historical aspects and symbolism involved in book binding. She used these to convey her interest in the mythology of her Celtic Ancestry. Although this is a subject somewhat removed from the experience of living within New Zealand society, each student chose a theme they could identify with and expand within their chosen mediums.

The predominance of printmaking among the Craft Design exhibition was partly due to the strength of this subject amongst the artists who make up the Art and Design department's tutors. It could also be said that the term "Printmaking" covers any controlled application of colour, marks, or texture to a surface so it is not surprising that the students, as emerging crafts people, utilised this to its fullest.

The printmaking tutor, Michael Reed has encouraged experimentation within the concept of printing. He also stressed the importance of technical mastery of the method used and the understanding of colour interaction.

The result was that the group showed little hesitancy in harnessing bright and brilliant colours. The problem of neighbouring exhibits clashing caused some hassle in the presentation of the show but this was generally successfully resolved with most exhibits complementing each other.

Fabric gave several students the opportunity to explore colour texture and movement. Although a majority of the exhibitors utilised fabric as a printmaking surface, for three of the group it became, when combined with costume making, the dominant aspect of their display. The possibilities of mark making on fabric were explored and developed, from the carefully placed repeating screen print to the smudged fingermark (intentional or not). The potential for a textile item to convey written ideas whether political or inane (usually the latter) was touched upon.

All three costume designers took very different approaches to similar materials and developed their own distinct and innovative style. Loretta Young's fabric and wire pieces draw on her Samoan cultural background and took as their basis Polynesian designs through colour and plant forms, while Sophie Sherriff's bizarre obsession with dinosaurs and insanity led to some unusual straitjacket forms. My own display of costumes and fabric was centred on several goddess images. These evolved into a variety of stylised but lively screen printed figures of women.

Luckily, to prove that any of these garments could be worn painlessly over an extended period of time was not a necessity, although invited tutor Sharon Ng has given advice and assistance in the practicalities of costume and fashion design.

Two students also took radically different approaches to the use of clay. Alan Joice's fascination with the Canterbury landscape led to the series of organic vase forms. Sally Pascoe's bright ceramics proved to be an eye-catcher. With the interest in the freshness of her modern designs, her wall plates indicates real commercial viability.

Marketability is not a dirty work to any Craft Design student, especially in this era of user pays and large student loans. The Eyeball exhibition however, may well be for some the last opportunity to display exploration of a craft without any inhibitions of consumers and market forces.

Overall the works in this exhibition revealed the satisfying culmination of three years of experimentation and hard work for all involved. Although it can be unnerving for students to display their craft to public scrutiny for the first time, the positive reaction to the skill, imagination and individuality expressed at the Eyeball exhibition made it all worth while.

JUST FURNITURE?

Greg Bloomfield at the Dowse

Reviewed by Ann Packer

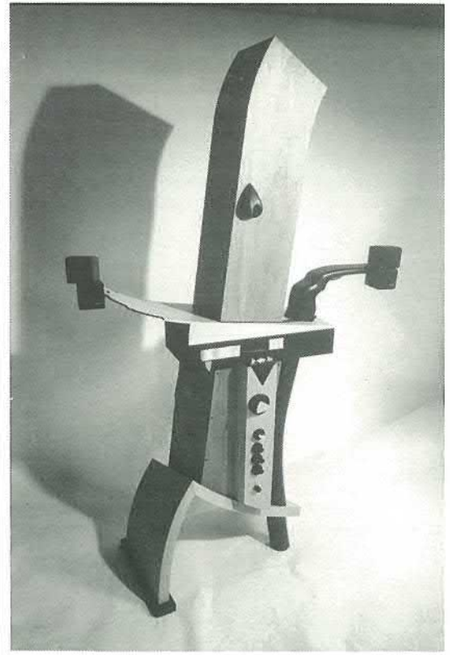
The exhibition is entitled "Just Furniture?" and of course the answer has to be NO! This is much more: fantastic furniture, wacky, weird, whimsical, wonderful furniture. it's a reflection of the artist's statement that he builds furniture "as a means to express what I see around me" using "humour and satire to tell stories of which we are all aware."

Greg Bloomfield started his working life in the Hutt, with an engineering firm, then travelled via California to New York's Wendell Castle School, which specializes in furniture. He has exhibited in Chicago, New York, London and Paris, as well as here, and now lives and works making furniture in Masterton.

The exhibition includes straightforward pieces, conventional in their elegance yet just off-beat enough to be truly unique. His use of incongruous media - matai, aluminium, glass and paua in a dining table, aluminium hardware on rimu cabinets - adds to the effect.

Greg Bloomfield says he hates technical limitations to get in the way of building a piece of furniture. He's certainly demonstrated a mastery of engineering techniques to create these. For the new graduate setting up a dental practice, what better than a one-off workstation complete with all essential devices?

He's strong on stereo equipment: prospective winebar developers should check out his range of eye-catching assemblages. There's stereo masquerading as Bart Simpson, a stubby Viking, a pokerplaying couple and child. And the piece de resistance has to be - the dunnies. Two speakers masquerading as outhouses, resplendent in corrugated polished aluminium, complete with grass in the gutters, provided the background music for the show. An absolutely stunning centrepiece for the best Kiwi establishments.



Above;
"Make My Day" stereo with miniature speakers by Greg Bloomfield. Photo; Ralph Cook, courtesy Dowse Art Museum.

Below;
"Small Security Blanket" by Barbara Todd. Photo; courtesy Exhibitour.

CANADIAN QUILTS AT THE DOWSE

Reviewed by Ann Packer

Cold Comfort is the singularly apt title for a collection of quilts from the Ontario Crafts Council currently touring New Zealand. Twenty two large works, mostly over a metre square, have been seen in eight centres over the last fifteen months. These are a long way from the bed quilts of his prairie childhood remembered by Canadian High Commissioner Esmond Jarvis, who opened the exhibition at the Dowse. They represent the diversity of style in modern quiltmaking, including works in a range of media from velvets through silk, wool, and the more traditional cottons to plastic, by artists from differing backgrounds - photography and theatre arts as well as embroidery and quilting. Most have had some formal art training, though some have come to it late. There are works by two men.

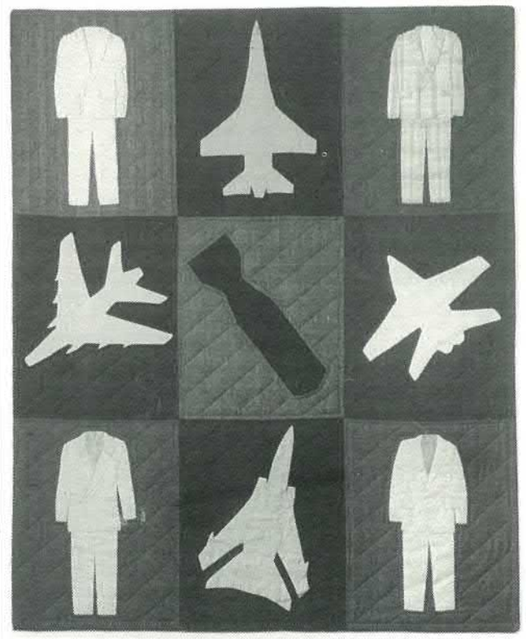
Having seen this collection in the Wairarapa earlier, it's interesting to note how the resources of the larger institution have resulted in an exhibition with much greater visual impact. The use of a deep blue-green background gives all the quilts a resonance not evident in the smaller space in Masterton.

Pride of place at the Dowse is given to Joanne Lynes' *My Art*, a work from the Canada Council's Art Bank. It's an enormous piece and difficult to display well, but here its multiplicity of textile swatches are available for close inspection.

There's a great deal of visual contrast in the display. Ellen Adams' richly decorative Art Deco quilts, based on skyscraper elevator doors are well contrasted with the sombre anti-war pieces of Barbara Todd, grey flannel and tweed images of missiles, bomber planes and corporate suits, one of which is ironically entitled *Security Blanket*. Ann de la Mauviniere Silva's elegant metallic-quilted pieces, splashed with lamé, are a foil for John Willard's brash jungle prints. From the recycled *Quilt by Number* of Richard and Patricia Green with its chrome house numbers and gold safety pins to the sophisticated, superbly crafted silk and mesh works of Judith Dingle, there is much for New Zealand quiltmakers and fabric artists to enjoy and ponder. But there's surprisingly little that truly breaks out of the conventions.

Indeed, the most challenging, complex work is hanging in the Dowse foyer. Recently gifted to the Art Museum on its return from the Biennale in Poland is Malcolm Harrison's double hemisphered *Eclipse*. And without a doubt it lives up to its name, surpassing in sheer size and conception all these touring works.

Cold Comfort may be seen in Hamilton (March 31 to May 9) and Auckland (July 2 to August 22) before it returns to Canada.



A PROCESSION OF DAYS

Exhibition by Bronwynne Cornish

Reviewed by Helen Schamroth

One of the more thought provoking exhibitions in recent times was Bronwynne Cornish's "A Procession of Days" at Masterworks in Auckland. Thought provoking, because on one level she used Greek mythology as a starting point for her images and content, yet at the same time she was making a very personal, contemporary statement. What gave this exhibition its potency were the considered relationships, between past and present, between historical research and personal expression, and between providing a written statement to access the work while still allowing viewers the freedom to explore and discover their own relationship to the work. Bronwynne uses ancient mythology to access spirituality not as a gratuitous superficial area of research that reveals interesting ideas and images, but rather as a means of creating symbols relevant to her life. This exhibition went further than previous work by being a personal tribute to the lives of six recently deceased friends. The works invited contemplation of her personal tribute, of past ritual and present, yet with no sense of morbidity. The pieces were set as in a classical tableau while at the same time were a memorial, the full installation suggesting as much meaning as the individual pieces. The wood fired earthenware forms were covered with a thin layer of creamy slip that sat like a calcified layer of age, with no sense of the pieces having just emerged from Barry Brickell's kiln at Driving Creek. Large "Kourai" inspired figures (votive offerings made for Greek temples) took centre stage, flanked by two groups of small Sphinxes which appeared as guards. The former group, the Mangrove Dryads, near lifesize wood nymphs, appeared to grow out of tree trunks, and curiously had excessively large feet. These pieces illustrated Bronwynne's easy facility with clay, her ability to express human form and draped cloth, and ability to capture a sense of Greek tragedy. The Sphinxes literally mean, in Greek mythology, winged monsters with the head and breasts of a woman and the body of a lion who killed those who could not solve her riddles. Some of Bronwynne's Sphinxes exhibited feline features, others human, but all had tightly curled tails implying energy and potential force. Completing the exhibition were a series of Reliquary Moon Boxes and one of tiny temples perched on bricks.

Reliquary boxes historically contained relics, usually of a Saint, but here they held remnants of the firing process, and were denoted by a small found ceramic shard.

These forms were slightly awkward, their lids like hunched shoulders, and although small, had a solid presence that contrasted with the more fluid lines of the Sphinxes. The temples had an air of familiarity, and had been stylised to the point of being gestural three dimensional graphic symbols. Despite being very small they had a sense of presence by being placed on a brick. As in previous work, Bronwynne played tricks with our perceptions by the juxtaposition and relative scale of the elements, and in the context of the whole exhibition these tiny temples appeared no less important than any other piece, and were delightfully uncontrived. Bronwynne in her statement, referred to the "Procession" in terms of time, yet the visual statement gave the viewer room to interpret the series of statues and monuments as landmarks or as symbols of the procession, with the viewers as onlookers or participants. The duality was consistent with linking of ancient with contemporary, of stillness coupled with latent or lost energy, and of shifting scale in her work. The latter seemed less about expressing relative importance of the pieces, but more to create an exhibition as a harmonious balanced whole. That was certainly the effect she achieved.

Above;
Bronwynne Cornish prepares for her Masterworks exhibition.
Photo;
Deborah Smith.

WIREMAKERS' AWARD

Reviewed by John Daly-Peoples

There has not been a substantial award for sculptors in New Zealand since the demise of the Hansells Award a few years ago. Last year Wiremakers Ltd initiated a new award in which eight artists submitted work for the $7000 award. The exhibition at the ASA Gallery in Auckland was the outcome of a suggestion of Owen Drake of Wiremakers, a rural historian, who is interested in the Kiwiana aspects of the wire products which have been used on NZ farms for more than a century.

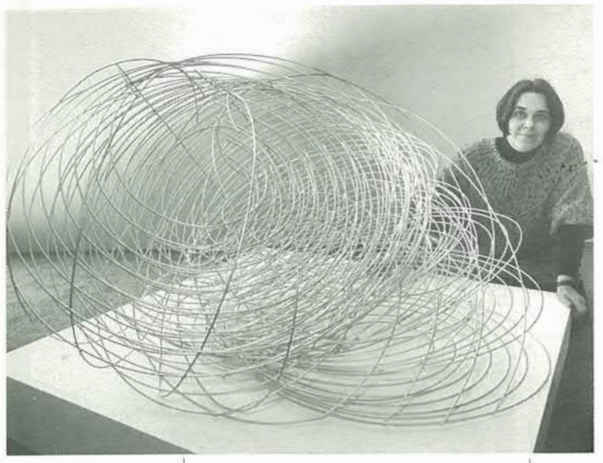
Barbed wire was invented at the time of the great surge of pastoralism in New Zealand and has become synonymous with the idea of order and control of the land. The wire fence allows the rural areas to be as domesticated as urban areas. It is as a symbol of civilization that it has been perceived ih New Zealand but in the trenches of the Western Front or in South Africa and many other totalitarian societies barbed wire was seen as a symbol of oppression.

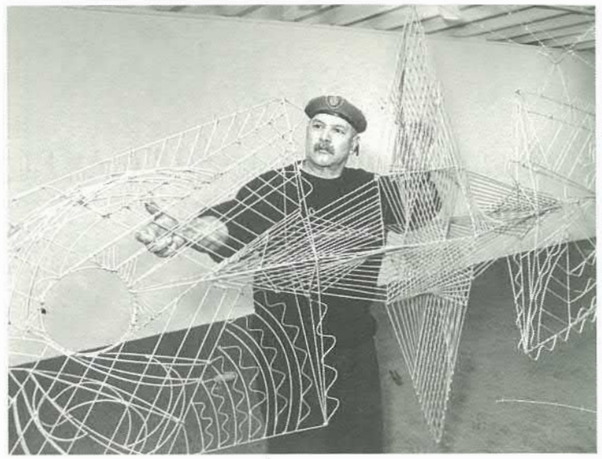
The six strand fence is one of the most efficient and elegant technological designs of the 19th century. As Richard King noted in New Zealand, New Zealand, with a piece of No. 8 wire and a kerosene can there wasn't much you couldn't make. Despite the ever present No. 8 wire, barbed or not, it has remained elusive as a material to be used by artists. This ambivalence to a piece of popular culture has probably been broken over the last few years by artists like Jeff Thomson in his use of corrugated iron.

It was expected that Wiremakers products would be the major medium used in the work but the results were not necessarily as expected. While some of the artists used only wire products, most of them incorporated other materials while the winning piece by Lucy Macdonald had none of Wiremakers current product.

Pauline Rhodes work *S/HE* featured a large plinth imbedded with wire nails. This is surrounded by wrapped coils of barbed wire. The implication of the plinth as some phallic element with the covered coils as female raises interest in the barded aspect of the curving wire and the hundreds of clipped male nails. Rhodes had gone to some pains to get the wire she was using to rust which was of some concern to Wiremakers who pride themselves on a product which does not rust. She also used the rust from the treated metal to create a fabric hanging with large glowing russett S shapes, linking to the patined HE on the nail plinth. There is also a relationship, an opposition almost between the rigid geometry of the plinth and the randomness of the coils. The wire also takes on qualities of the human; the malleable, the tough, the rigid, the soft, the exposed and the hidden.

Ralph Hotere reworked the "No. 8" exhibition he had last year at RKS Art. About 3km of coiled wire was strung, looped and curled within a small gallery. This created a shimmering series of No. 8 shaped spirals recalling the orbits of planets and the DNA molecule. The work exists as a microcosm composed of light, line and shadows, a galaxy with no





Above;
Left;
"Habitat/Trap" ,
No 8 (4mm) soft fencing wire,
by Marté Szirmay.
Right;
"Tattoed Star Fish Drifting",
16g HT barb, No 8 wire, paint,
by Para Matchitt.
Photos courtesy ASA.

centre and no boundaries, just a series of random and changing points and trajectories. It is also a high tech rendering of childhood memories of enchanted forests, of spirits and taniwha, of stepping, peering into the unknown.

Marte Szirmay in her *Habitat/Trap* extended the forms she has used in much of her recent work. The circular forms in metal are based on natural forms such as shells and dwell on the idea of growth. She has linked this with the image of nets and cray pots to make a controlled space. In Hotere's work the tensile strength of the wire has been released but in the Szirmay's work that energy is controlled and organised. Szirmay said of the work that "the whole concept of the wire fences enclosing habitats started me off. Habitats that protect, enclose, engulf, entrap. The work moves along these menacing lines with a helix-type spiral that sucks you down...it's all very fragile and sensual but the entrapment is there."

Jeff Thomson produced 15 wire works for the exhibition including a teddy bear, tyre, ladder, chair and driftwood. To produce his works Thomson had employed a variation on the lost wax technique. He had wrapped the objects in wire and barbed wire and then burned them so that he was left with the wire enclosure. The finished works are like drawings done with wire carefully articulated in the shapes of the lost objects. They are witty and playful works but do they also mock the preciousness of sculptural forms?

Peter Roche has incorporated some No. 8 wire in one of his *Mechanical/Robotic* sculptures which often establish a relationship of sorts with the viewer normally through sound or movement. As Roche says, "My machine-like sculpture presents a series of distinct personalities with different idiosyncracies, the idiosyncratic differences representing varying formations of personalities". In the case of *Hotwire 1992* it is done physically with electricity. A large black disc has a spiral of wire from the centre to the edge fixed to it. In addition there is a hand plate at the centre of the disc and foot plate at the edge. These are connected to an electric fence power unit. When contact is made with the two plates the viewer (participant) gets an electric shock. The work relates the farm fence enclosure to contemporary use of similar materials in prisons and for torture.

Andrew Drummond's *Article for Distribution* was a large beeswax object (article) enclosed by a wire mesh cage. Other stands of wire pierced the object as well. The work addresses issues related to the interaction of the natural with the constructed. The protection offered by the cage acts more to prohibit and inhibit.

Lucy Macdonald, probably to the dismay of Wiremakers didn't use the product at all instead displaying examples of barbed wire from the late 19th century and some WWI trench wire. In her work *The Wire that Fenced the West* she also had a collage of a poster featuring a punctured photograph of a male torso. The judges in awarding the prize said that they were excited because the work addressed the sponsors products conceptually rather than physically. They felt that "The work succeeds as a complex, yet visually coherent response to the physical and symbolic uses (and abuses) of barbed wire. By combining real artefacts with photographic images, Lucy sets up a play between written and unwritten histories, drawing analogies between the real and the imagined, the body and the land." (The remarks made by the judges could refer to all the works in the exhibition).

MacDonald's work contains religious references from the cross shaped barbed to St Sebastian with the pierced body as well as to Christ with the barbed wire crown of thorns. There is a linking of the ideas of death with those of transcendence. The conjunction of flesh and metal, the soft and sharp, the real and the invented.

The barbed wire which fenced the west has its own mythology and history as well. The wire fence brought about the demise of the West and its rugged individuality. The wire fence and the telegraph wire brought law and order and become emblems of the triumph of capitalism.

Macdonald like some of the other artists used the Wiremakers brief to extend their own ways of working or ideas. "Wiremakers might have like the works to approach the chemical and physical properties of the materials but these aspects were not important to me. I used it in the way I frequently bring together found objects. I was taking on the idea of wire as something colonial, the Western concept of negotiating space, land and the body in a more conceptual or metaphorical way. There are also concepts of control and policing, democratic constructs - themes which were present in *The Boundary Rider* (the recent Sydney Biennale)."

While many people have reservations about the elitism of art awards, the randomness of selection and the demeaning aspects of the lottery style choice there are obvious benefits. Patronage at this level only comes through commercial sponsorship and sponsorship and patronage have always required some form of compromise. Exhibitions like the Wiremakers Award also attract a wide audience, (the farming papers have reported at length on the event). There is also the chance that new initiatives and directions will emerge as has been apparent with this award.

The judges for the award were Christina Barton, Curator Collections, Auckland City Gallery; Greer Twiss, head of Sculpture, Elam School of Fine Arts, Auckland; James Charlton, head of Sculpture, ASA School of Art, Auckland.

BETWEEN CLAY AND DIAMOND

Ann Robinson at Masterworks, Parnell, December 1992

Reviewed by Howard S. Williams

One of the most interesting exhibitions in Auckland in 1992 was Ann Robinson's first-ever solo show of cast glass.

She is well know for her massive "pâté de verre" bowls and tall vases, made first in wax, then invested and gravity cast in an electric kiln. With walls up to 45mm thick this glass takes nearly three weeks to anneal, cooling slowly to avoid stress fractures. Aborted castings take a percentage of the work, but as Robinson says "even the failures are lovely".

Such is the fascination of the material; its frostiness, its translucence, the way light makes its colour glow, the fine surface ripples showing progressive "tide-marks" as the melting glass flows from crucible to mould.

Left;
From "Between Clay and Diamond", work by Ann Robinson.
Photo; Howard Williams.

The commission to produce pieces for the New Zealand pavilion at Seville's Expo '92 took Robinson a great step further. Tall forest-green vases with moulded surface patterns derived from the lattice of nikau fronds became entrance-way pillars symbolising our native bush. Unable to cast the height she required in one piece, these vases became two pieces joined after separate castings, the vase lifted high on a stepped pedestal. They have a commanding aspect, a stately bearing; sentinals fit to guard the cathedral of a kauri grove.

Further development saw bowls lifted and supported on four legs like Fijian kava bowls, aptly titled *Pacific* or *Antipodean* bowls. Then, with access to magnificent coloured glass batch developed by Auckland's Giovanni Glass Studio, came pieces cast in rich golden-amber like kauri gum, deep cobalt blue, turquoise and sugarfrost white.

An earlier form which had always entranced Robinson re-emerged, smaller and more delicate, open vessels like empty avocado-shell halves. To lift these and give them a more ceremonial quality Robinson cut curves out of plastic wine cup rims, creating clear cradles to hold her shells. So successful was this simple solution, she replaced the plastic with a column of wrapped sheet wax. This cast into a solid plinth full of colour swirls and entrapped bubbles; reflecting, refracting, lifting the translucent shells up and giving them a ceremonial presence.

Ann Robinson has adapted an ancient labour-intensive technique to produce these unique pieces. They follow no trend in the theatre of glass, no specific inspiration from other artists. Unselfconsciously she creates from her own vision, adapts according to the technical parameters of medium and process to produce artifacts at once archaic and contemporary. She is an artist of international stature following an ancient craft, but making her own statements relevant to Aotearoa in the 1990s.

NGA KAUPAPA HERE AHO: FIBRE INTERFACE

By Amy Brown

Traditional Maori, Contemporary Maori, Contemporary Pakeha Fibre Art curated by Toi Te Rito Maihi and Helen Schamroth

In late October 1992 I displayed my ignorance in a review for the NZ Herald by assuming that all the exhibitors in the major gallery at Te Taumata Gallery in Auckland were women, and Maori. Ka nui the pouri o taku ngakau mo taku kuwaretanga. I apologise!

Which in no way lessens the intent of what I said except that I now substitute "weavers" for women. I want to repeat a few paragraphs from the review before adding further thoughts about the exhibition.

"Stepping into the major exhibition gallery at Te Taumata is akin to stepping back in time to an uncompromising period when the craft of weaving by the wahine tangata whenua o Aotearoa reached a high point.

But this exhibition of traditional weaving is special in that its creators are all "weavers" of today, executing with perfection and traditional techniques a day-to-day craft from the past.

A feeling of tranquility pervades the space as if the "weavers" who weave know themselves and their craft so well that they are as one with their creativity.

The "weavers" do themselves and their forebears great honour, even though the items they make - with the exception of the fine korowai and feathered muka kete - are utilitarian: whariki or mats, containers for food and food gathering, rainwear, piupiu and kete.

...In the small gallery next door is the contemporary Pakeha fibre. The contrast is apparent. It would be interesting to know what brief was given to the artists, if any."

In her foreword, Toi Te Rito Maihi wrote that:

"The fact that some of those working in Maori fibre techniques are not racially Maori, in my mind accentuates the essentially sharing philosophy of Maori - the practised (rather than merely spoken) philosophy, that recognises fulfillment of the group through the presentation of opportunities and challenges to the individual within it - differing thus from the perceived need of many Pakeha to be "successful" as individuals."

She went on to talk about the Maori title - *Nga Kaupapa Here Aho* - and its reference to cords that tie, that form connections. She said: "I find it a comforting contrast to the English title *Fibre Interface* which, despite the dictionary meaning of a common boundary remains nevertheless a boundary, indicating yet a sense of separation - albeit totally appropriate to this exhibition, which is providing a platform for cultural differences in the manner of perception of needs and issues, and the multiple possible solutions reflected in the actual works - utilitarian or otherwise.

...This coming together of Maori and non-Maori works and their makers could be seen as a symbolic hongi, an exchange of the breath of life, for the works reveal much - not only of individual artists but of their cultural whenu (warp). There are many aho connecting essentially Pakeha divisions of contemporary and traditional. Such divisions, through Maori eyes, seem superfluous when one realises that every maker of contemporary Maori works, also makes traditional pieces..."

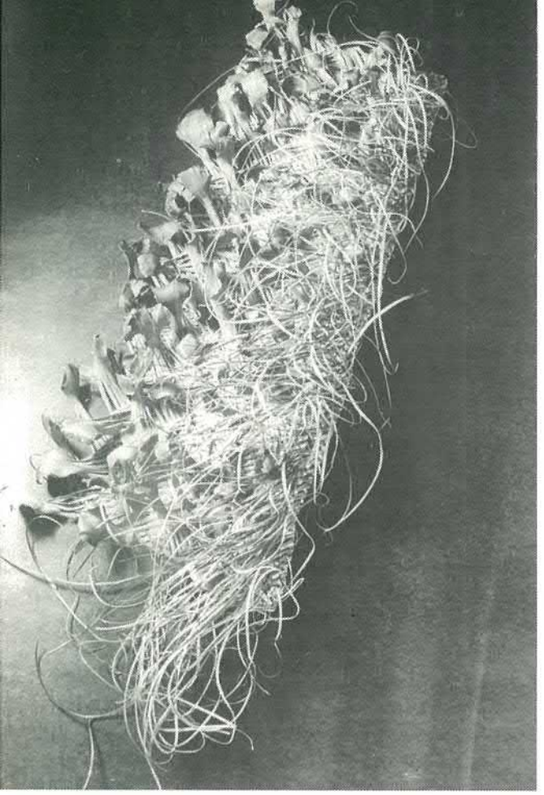
Co-curator Helen Schamroth expressed her way of seeing the exhibition in her foreword. "Interface is the point where interaction takes place, the point of meeting, of acknowledgement, and occasionally exploring the other side... The work on view is the result of two cultures living side by side, the intermarriage of their art and craft forms, not a melting pot, but a cross-cultural conversation. It is people drawing on their own, often multiple, strands of their heritage, fibre artists acknowledging who they are, where they live and who their neighbours are.

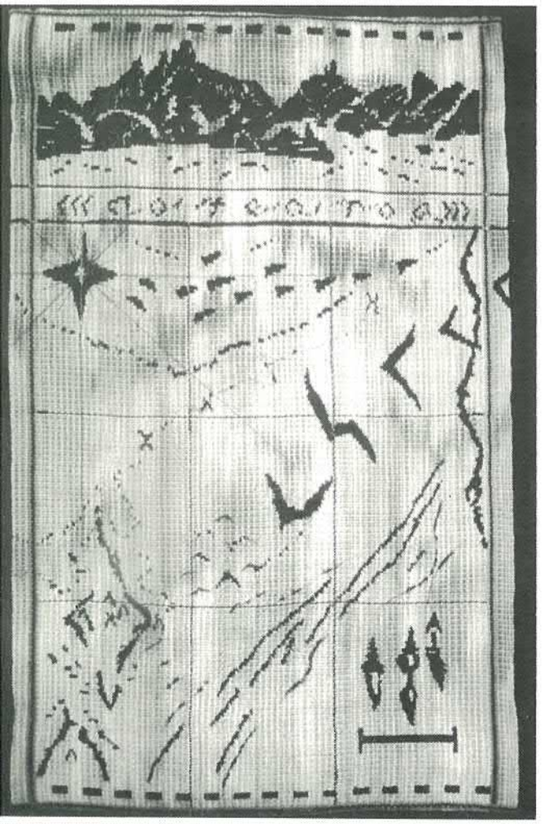
...while no means fully comprehensive, it does give a broad overview and several insights. A significant issue for viewers to consider is whether the artist who "borrows" is paying homage to a culture, commenting on it, interacting with it or appropriating it.

The loose groupings can only be that - contemporary Maori fibre art is part of the continuum of tradition, and it is influenced by its Pakeha neighbour, if only by bringing it into the gallery and museum, out of the context and immediacy of everyday life. The challenge is to bring art back into our everyday lives, to add an emotional and spiritual component to our lives, a component that sometimes gets lost in the pace of survival."

Harakeke is very seductive. As craftspeople working with other natural materials have found, harakeke gets under your skin. Mary Donald, an exhibitor of four contemporary pieces, casting light and shade, ebb and flow, says, "I know that fibre is my thing, the feel of fibre between my fingers is like food to my soul." No one could have expressed it better.

Mary Donald began weaving in England as a child and came to New Zealand when she was 12, and would have to be considered a "borrower" to use Helen Schamroth's term. Helen's query about whether, in this case, Mary Donald is paying homage, commenting, interacting or appropriating a culture is an interesting one. Mary Donald is of course doing all four things, beautifully, and in displaying her contemporary fibrework, she





Top; Neinei panel by Tina Wirihana. Photo Howard Williams. Lower; "Chart I", cotton, linen, double weave, by Kelly Thompson. Photo; Kelly Thompson.

is also challenging, showing, keeping, and encouraging a traditional craft to be flexible and open to new interpretation.

Surely that is what all inquisitive craftspeople do? Firstly, have a rapport with the medium, secondly, learn the techniques, thirdly, manipulate the medium to your own desires, fourthly, share your knowledge with other learners, finally, be confident to display your work and your soul to others.

On subsequent viewings of Nga Kaupapa Here Aho I saw new works which I hadn't observed before, (it was a big exhibition) and I gained a few new insights. I learnt a little about the brief given to the Pakeha exhibitors, which, in short was to; show the contrasts as well as the links; and be who you are.

I would have liked the Pakeha contemporary fibre artists to have been given a more specific brief, because it might have pulled the exhibition together. I am still of the opinion which I held on the first viewing. That is that, while the contemporary work was exciting, and innovative, there was no apparent crossover or linking point to either the traditional Maori or contemporary Maori fibre art. I did except Jenny Barraud's superb wall panels from this criticism in my original review and I still do.

Perhaps the artists took the brief too literally and showed the contrasts without the links. Perhaps they were too much themselves. Without Maureen Lander's photographs, implying some sort of connection with the main gallery, the appearance was of a completely separate exhibition which happened to be showing next door.

I am not suggesting that the Pakeha exhibitors should have consulted with each other about what they would individually show. That is not the Pakeha way. What was so apparent was the differences between Maori and Pakeha fibre art and each person's interpretation of it. Would it have been better if the Pakeha weavers showing either traditional or contemporary Maori fibre had been shown in the smaller gallery? The answer has to be no. The problem was one of cohesion. My initial (and presumptuous) error in assuming all artists to be women and Maori must now be seen as a reflection of the cohesiveness evident in the main gallery.

Without wishing to stir up a hornet's nest, it is just possible that these differences are one of the reasons why Maori artists and craftspeople seem to prefer working in their own groups and are not hastening to join the bicultural bandwagon.

I am not trying to be provocative towards non-Maori weavers who work with Maori at what might loosely be termed Maori crafts or art, where a camaraderie and love of the craft exists. Perhaps this is true bi-culturalism? I am suggesting however that it is the non-Maori who steps across the divide into the Maori arena rather than the reverse. Perhaps a step across the divide by Maori should be happening as well, which is one of the reasons that I subscribe to Craft NZ.

In the main Maori artists make no visible barriers to being joined in a learning experience; they ask only a genuine desire to learn, that an acknowledgement be made that the raranga, taaniko, or other whakairo has a connection to Maori identity, a taha wairua, which in its turn leads to a love and understanding of, and a connection to the craft being learnt.

In Maori terms an uneasiness would exist within the group if the prime purpose of joining was for personal achievement and aggrandisement of the self. And I don't mean to suggest by that that there are no "stars" on the Maori horizon. One need only look at the work of Christina Hurihia Wirihana, or Maureen Lander's work. Not only does Maureen Lander make exemplary traditional work, her contemporary work is breathtaking in its ability to have a foot in both the Maori and Pakeha worlds. Go back to Toi's comment about the "fulfillment of the group through the presentation of opportunities and challenges to the individuals within it".

I would welcome any comment or correspondence on this exhibition.

THE CRAFTS MOVEMENT IN AUSTRALIA - A HISTORY

By Grace Cochrane

Reviewed by Judy Wilson

It is now 8 years since the Crafts Board of the Australia Council decided to commission a comprehensive record of the development of the contemporary crafts movement in Australia from 1945 to 1988.

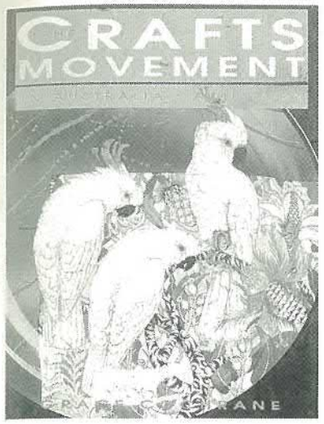
Even while the book was being written there were huge changes in philosophy, practice and cultural influences and these have been incorporated in the book. It was an amazing task, as at the start of the project there were few published studies of Australian craft practice.

The book encompasses the skills, attitudes and achievements of the craft movement over an even wider period than the original brief and includes the state of crafts prior to 1914 and the development of modernism between the wars. It establishes the identity of Australians and their craft, the relationships between craft and industry, social practice and education. At the same time, Grace Cochrane puts events in context with developments overseas and their influences on Australian craft.

Presented as a chronological record, the book details the emergence of craft organisations, shops and galleries; individual enterprises such as Ernabella Weaving and Batik, Bathhurst Island Tiwi designs in pottery, screenprinting, batik and clothing, and later to the now familiar centres of the Jam Factory, Argyle Arts Centre, Victorian Tapestry Workshop and the Meat Market Centre.

Interspersed are wonderful overviews of the personal development of practitioners in clay, fibre, metal, glass, wood and paper - at state and national levels.

The book has an awesome bulk of simply



and clearly written information which is easy to dip into for accurate, accessible reference material. It made me feel proud to be part of the craft movement - that it was worth being vocal about. The book illustrates what we know about craft - how important it is in the development of a country's soul, and notes that it often goes largely unacknowledged.

A fascinating chapter "Excellence and Opportunity, 1973-1992", gives an overview of the modern craft world, presenting the role of the Crafts Council of Australia and its successful lobbying to get the Crafts Board as part of the Australia Council. This section reveals the enormous effect that a dedicated politician can make. In 1972, while McMahon was Prime Minister, a crafts enquiry was set up at the instigation of the Crafts Council of Australia (only having been funded one year). Ironically, no craftsperson was represented on this enquiry and a request by CCA to rectify this was refused. The crafts world was active in demanding a voice, Gough Whitlam asked questions in parliament and then under the new Labour Government in 1973 the balance was rectified with three craftspeople appointed. Questionnaires in those days had 70% responses, there was dedication from the top and active voices in the craft world and therein lies the reason for the strong commitment of Australia to the arts.

Even though funding has been reduced - a symptom of the 90s - the population has had 20 years to develop a belief in craft and its value. This book is a monument to that belief. Funded, assisted and promoted by the Crafts Council and the Australia Council, the country now has one of the first histories of a contemporary crafts movement anywhere in the world. Because it has been done so well, it should become an important reference work, not only for Australia, but also for contemporary crafts internationally. Together with the book "The Gentle Arts", funded by the Australian Bicentenary Programme, the Australian crafts movement has an in-depth documentation of the craft movement from the 1880s. In this book, Jenny Isaacs has documented with sensitivity and passion the celebration of women's crafts, predominantly before the 1940s.

What is ironic is that Grace Cochrane, who wrote her history with such dedication, is a New Zealander, and while she slips in parallels between our developments, the brief was to not include New Zealand in the history. A shame from our point of view, as I see little hope of such a superb production being funded to document the New Zealand craft movement. How I would love to see our parliament debate the importance of craft, and the need to retain our own identity and voice within the visual arts sector. Equally gratifying would be if 70% of craftspeople responded to the need to speak out on issues such as the need to prevent institutions from assimilating craft into a minor corner of the "visual arts" sector.

The importance of Grace Cochrane's book is that she leaves no one out - the national guilds, summer schools, co-operatives, individuals, design courses, crafts councils - state and federal - all have a role and are part of "The Crafts Movement in Australia - A History". A truly important and wonderful book.

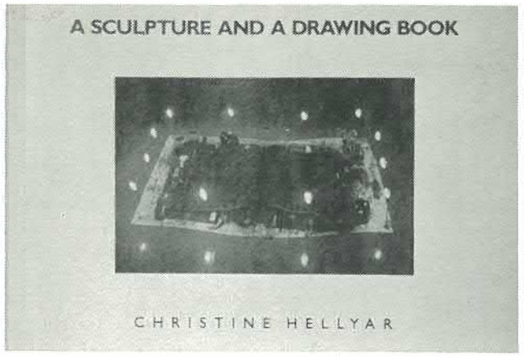
Available on order from: Parson's Bookshop, National Insurance Arcade, Victoria St West, Auckland, 09 303 1557, approx retail - $NZ125.

A SCULPTURE AND A DRAWING BOOK

By Christine Hellyar

Reviewed by Peter Gibbs

Lists about eveything to do with sculpture are contained in this compact book; written, designed, published and marketed by Christine Hellyar. This is not a "how to do it" book. At first glance it's hard to tell what its intention



is. The introduction doesn't lead with any clues about who the book is for, what its intention is, how we may benefit from reading it. What the introduction does do is to set the tone. Why make sculpture? What's it's purpose? How do sculptors overcome storage problems? Each question is answered by a series of lists of possible answers.

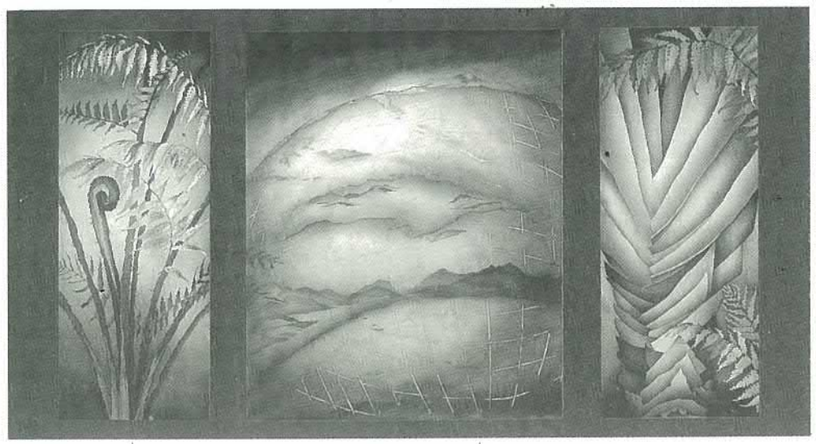
And so the book goes. Questions are posed or statements made, then a list of possible answers or responses is given. For example, in the chapter on techniques and materials Hellyar starts with a list of factors about materials to be considered when choosing: capabilities, cost, function, scale, content, compatibility, time, setting. A comprehensive list of materials follows, grouped under wood, metal, fibre and so on. Then a list of possible techniques and following each a list of appropriate materials. Then a useful list of dos and don'ts for various materials.

The chapter on role models takes us through objects, compositions, content, shape and so on and lists international and New Zealand sculptors whose work might be associated with those themes. For example, under content we go to *food* and find listed Oldenburg, Segal, Chicago, Beuys, Verdcourt, Hellyar, Pearce, Darragh. Under shape, go to circles and find; Szirmay, Nicholls, Ball.

A useful motivational and inspirational book for students and a valuable source book for teachers, it contains 80 pages with two sections of illustrations.

Priced at $35, available from Christine Hellyar, Elam School of Fine Arts, University of Auckland, Private Bag 92019, Auckland.

IN BRIEF



Above, The Gaia Suite, by Betsy Sterling Benjamin.

Right; Restored stonework on First Church, Dunedin. Photo; Sarah Hunter.

INFORMED SOURCES

By Betsy Sterling Benjamin
From *Surface Design Journal* - Spring 1993

I often speak of wanting to lift out of an earthly situation and fly above to see it all in perspective, and I did that with *Gaia Suite*. While the side pieces are close-up views of life's dynamic force, a favourite theme, the centre piece *Three Island Countries* has me floating over Chatham Island, south of New Zealand, viewing a distorted Australia (centre) and Japan with Mount Fuji and Mt Hiei just coming up on the horizon. Dyeing this piece was a special joy as I relived many hours spent with my nose on airplane windows revelling in the display spread below.

My new work is a celebration of a time in my life when colour and light took on new meaning, when I flew out of a snowy, cold Kyoto to visit the read deserts and rainforest of Australia and New Zealand.

Invited in 1991 and 1992 to lecture on Japanese costume and Roketsu-zome (wax-resist process), I decided to carry oil pastels and watercolours with me for sketching purposes. Japan, where I make my home, is a land of misty mountains and hazy cities. My bright colour sense honed in the southwestern United States, was muted more than 11 years ago when I first encountered the Japanese colour aesthetic. So although I had been warned, I was unprepared for the extraordinarily clear air and brilliant colour I found in Oceania - and for its impact on my future work.

The two narrow paintings of the *Gaia Suite* are done on rinzu, a reflective satin-faced silk usually used for kimono. *Palm* is a detail of a stately Queensland palm I sketched on site. It gave me the opportunity to "play with the edge", shading the multiple dye layers with a process called Bokashi. The third part of the suite is in honour of the fiddlehead ferns that grow as big as my fist on five foot stalks in the rainforests. A favourite theme for Maori artists, they are called koru and are sometimes found in ivory and greenstone pendants. In this painting I added kirigane and noge (Japanese traditional gold-leaf threads and chips) to the base of the fern stalks to complete a strong symbol of life force. A Maori pendant I saw in Auckland prompted me to add this fern design to the work. Its title *Manawa Rere Kitea* translated into a love song to that force: "My heart soared heavenward when first I saw you."

FIRST CHURCH

By Sarah Hunter

After a century of weathering, the stone exterior of the First Church in Dunedin is undergoing restoration.

Estimated at a cost of one and a half million dollars, the restoration project is dependent on the expertise of a family operated masonry business based in Oamaru, Dooleys Masonry.

The firm has passed through several generations and have been capitalising on a popular revival of stone work in recent years. Dooley's are responsible for most stonework in the southern region and have undertaken work in Dunedin on the Town Hall and Otago Boys and Girls High Schools, as well as Christs College in Christchurch.

The First Church was designed by R A Lawson and reaches a height of 60 metres in the heart of Dunedin. Its construction lasted from 1868 to 1873, and while some repairs were made in 1933 and during the 60s, this is the most major job to date. Rotting and deteriorated stone such as the spire and pinnacle have been replaced with new Oamaru stone matching the original designs.

THE MAMAS MAKE PAPER

By Ann Packer

"Look at the confidence!" exclaims veteran papermaker Kate Coolahan as she supervises Mama Ana Tumua at the paper trough. It's the Tokelauan woman's first try at the dipping and wriggling motion and she's thoroughly enjoying it. The workroom at the Dowse Art Museum in Lower Hutt is a sea of colour, vibrant with the energy of these Pacific Island women.

The Mamas are a group of Pacific women elders who meet regularly at the Community Services house opposite the Dowse in Lower Hutt. Pacific is a very inclusive term in this case, for there are six palagi women too, who rather stand out by their whiteness in this group which also includes women from the Cooks (where the term Mamas comes from) Tokelau, Samoa, Tonga, and Maori New Zealanders.

Kate Coolahan is an artist and teacher whose youthful zest for life seems to make her ageless, though she is actually a contemporary of these women. She first worked with women from the Pacific when at Birgit Skiold's Print Workshop in London in the early 1970's.

The Mamas want to document their history. The facilitator, community arts' worker Pauline Harper has worked with papermakers before, when children from Petone schools created special material on which to record the stories of local elders as part of a joint 1990 project with the Petone Settlers Museum. So one of the goals of today's workshop is to teach some skills for a later project, when the Mamas will start to put down their own stories.

The women have boiled up large quantities of computer paper from the local Unilever factory, pulped it in their blenders at home, and the workroom is lined with plastic buckets of the stuff. Kate's method of creating the trough for the slurry is to use blocks of wood and cut up plastic rubbish bags, a cheaper way than buying containers and one which offers a little more room to manoeuvre. She's also had them hammering, making deckles, the frames which sieve the pulp and leave the layer of fibre, which becomes thinner and more even as the day goes on and the papermaker more deft.

The results are impressive, when I return later. Sheets of paper are draped round the workroom, delicately coloured, many flecked with fibre and decorated with hibiscus, cut from Pauline Harper's pareu.

The Mamas are well on their way to making their own book. And they've had some fun, as well as learning something to pass on to their kids.

JEWELLERY AT MANUKAU

By Judy Wilson

When Craft Design courses were introduced to the polytech system in the 1980s, a general principal was that students should first cover a broad media area, specialising later in clay, metals, textiles and so on. What has evolved over the years is course bias from one polytech to another, with specialisation in different areas.

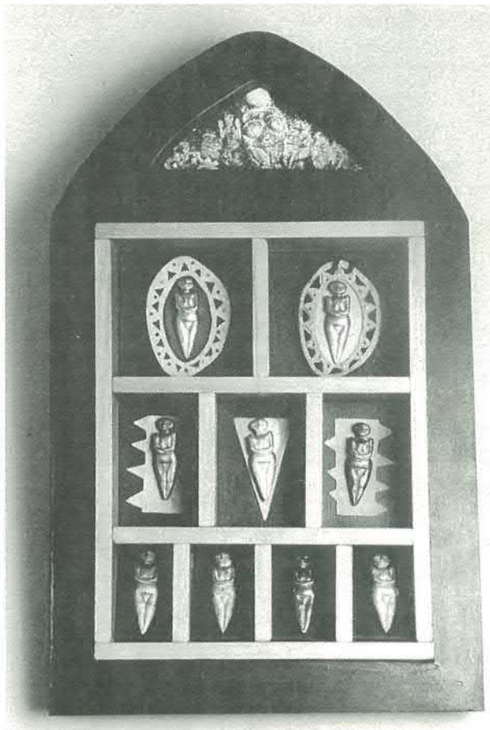
At Manukau Polytechnic, the initial course of craft design commenced in 1991 and was limited just to jewellery. However, in 1993 a foundation year in design has been introduced which encompasses graphics, fashion and jewellery, showing the success and confidence developed during the preceding two years.

Different approaches to the jewellery courses are offered. As well as a full time two year course in contemporary jewellery design, 12 week block courses in contemporary jewellery are available, with seven work spaces allocated. A further six work stations are kept for manufacturing jewellery apprentices to study contemporary design and construction. The remaining 16 spaces are allocated to first and second year full time students.

It has become obvious that students from all over New Zealand are now seeking this course in particular for various reasons: the specialised techniques taught; the bias towards contemporary design with tutors skilled in traditional and technical skills; and the access to sophisticated equipment.

Students within the course benefit greatly from a high proportion of one-to-one tutor time. In a recent outside review of students' work, the degree of teacher influence in the work was questioned. While the emphasis is on an individual approach to design and resolution, it's admirable that tutor support is so readily at hand - one of the goals of the New Zealand education system for so long has been to lower class sizes.

Tutors seem defensive about the volume of technique included in their teaching. It's not fashionable to take such a hands-on approach. Personally, I believe that it's a bonus to have such a strong foundation of skills from which to work. The ability of students to be able to both set and cut stones, and use lapidary techniques, adds to their confidence in handling bone and shell.



Top left; Mama Ana Tumua - Tokelauan.

Above right; Multiple unit casting and presentation box by Toni Luxton, Manukau Polytechnic.

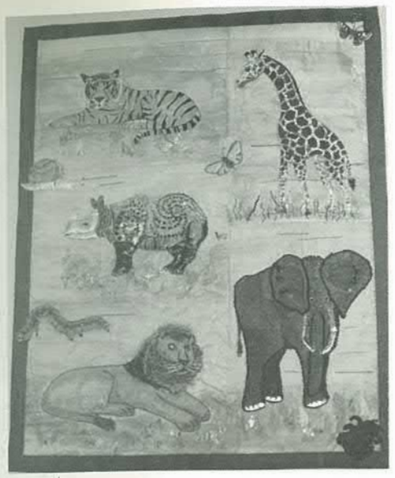
The students are initially taught to make their own fittings, but are later supplied with lists of suppliers. Generally, skills are developed so that through design and concept resolution, innovative new work is possible.

The main research projects for the year are now under way and the themes chosen show a great deal of maturity and self motivation.

Toni Luxton's project evolved from reading and studying books on Victorian mourning jewellery. While this was the starting point, the focus has been broadened to death jewellery, from neolithic times through to the influences of goddess imagery and on to present trends. Now in her second year, Toni will have her jewellery qualification to add to her MA in Social Work.

Life experience is always of value, even with huge changes in goals. The ability to research and define processes has helped her to achieve some outstanding work. Of the Manukau course, she says the most important aspects were the balance within the course between technique and design, and the support and encouragement of the tutors. To be able to focus entirely on jewellery was an added bonus.

At the conclusion of the 1992 year, the Manukau jewellery students had their first group exhibition at the Fisher Gallery. The standard of the show was high, consolidating the reputation of the Manukau course.



Above left;
One of three panels recently presented to Nelson Public Library.
Photo; Jeanette Dungan.

Centre;
Recent visitor John McQueen working with Jeannette Green.

Right;
Fish Mug by Clive Taylor, Winning artist in the Waitakere section of The Mug Show.
Photo; Cathy Kenkel.

NELSON LIBRARY EMBROIDERY

By Jeanette Dungan

A large tri-panel wall mural entitled *All Creatures Great and Small* was recently presented to the Children's Department of the Nelson Public Library by the Nelson Embroiderers' Guild. Two Guild members, Anne Willcox and Catherine Ashton, were responsible for the design.

They opted for a composite arrangement which would enable individual embroiderers to take away their piece to work on, thereby avoiding the necessity of group workshops.

The creatures fall into three main categories - land, air and water - with a few prehistoric and mythical beasts included for variety. Anne and Catherine drew basic animal shapes onto heavy taffeta and lightly painted the background before the 26 embroiderers let their imaginations loose and breathed life into the creatures.

A variety of materials were applied - leather, suede, tulle - onto which were added beads and sequins with metallic and traditional threads for the surface stitchery. Some embroiderers chose to interpret their creatures in stitchery alone, a fine example being the crab, whose crusty exterior is represented in French knots.

Though many of those who worked on the panels were long-time embroiderers others were beginners, at first reluctant to participate because of their lack of experience. However, diffidence soon developed into pride and a sense of satisfaction as older members encouraged and gave helpful advice to beginners.

When the worked pieces were fitted together jigsaw-fashion, some additional stitching was necessary to give a cohesiveness to the whole picture.

The panels are popular with the library's young visitors. For the sake of preservation, they have been hung out of children's reach but are within inspection-distance for those adults who are interested in the stitchery details.

JOHN MCQUEEN

By Julie Warren

John McQueen is one of America's most significant textile artists. Recognised primarily as a basketmaker, he has spent many years exploring the nature of containment on all levels. His achievements have gained him recognition in the form of four prestigious National Endowment for the Arts Visual Artist Fellowships.

Wanganui Polytechnic brought John McQueen to New Zealand in January as a tutor for their Summer School of the Arts. He followed this with two weeks teaching at Hawkes Bay Polytechnic - one week at an Arts Council funded training workshop for tutors from Polytechnic Visual Arts departments around the country, and a further week with students and the community.

Jeannette Green, tutor at Carrington Polytechnic, was one who attended the craft tutor training workshop. An exercise set to help break self-imposed limitations was for the tutors to make a piece bigger themselves, using willow bark. A feltmaker, Jeannette began to relate the bark to this material, sewing small patches like a quilt and draping them over a frame to produce the work pictured.

John and partner, Margo Mensing, craft writer and textile artist, travelled round New Zealand, teaching also in Christchurch, Dunedin and Auckland. They were inspired by their visit and hope to return for a longer period next year.

THE MUG SHOW: ONE LUMP OR TWO?

By Cathy Kenkel

Waitakere Roadside Inorganic Recycled Baked Beans; Read my Lips; About Face; Square Dot Wobbly Pot; Grandad's Shaving Set; Serious Fraud Mug; Fairly 'armless Mugs and *3 Extremely Hazardous Mugs* were some of the titles of the mugs in the first Annual Titirangi Mug Show, in Auckland, December 92.

Held in the Upstairs Gallery (Lopdell House), organised by the Titirangi Community Arts Council, with four awards sponsored by the Portage Licensing Trust, this show was an opportunity for craftspeople and artists to explore the lighter side of that very serious object - "The Mug". Some entries took the idea of a mug and kept it in that plane, as in *Monetarist Mug* by Stuart Sontier, with the image of a mug suspended in perspex: some took up the challenge of mugs in a non-ceramic medium - children entered lego mugs, there were mugs made from coffee beans, copper, patchwork, flax, fabric, rubber, cement and icing sugar.

There was also a strong complement of ceramic mugs, which ranged from domestic ware, as in Rachel Silver's sets of latte mugs, to delightfully outrageous explorations of the possibilities of "mug" and "ceramic", as in the *Fish, Dragon, Blueman, 1/2 Cup* set by Clive Taylor. Jacqueline Fahey (guest selector) chose Peter Lange's *Set of 4* mugs in slipcast terracotta, for the overall prize. Detailed to imitate used Lion Red beer cans complete with dents, with imitation reinforcing rod handles with wingnuts, these were a delight in idea and execution. Jacqueline gave the Waitakere City artist award to Cathy Kenkel for *Pair for Revelling*, a pair of papier mâché mugs with copper leaf detailing and words associated with the usual effects of revelling on the outside. The Popular Choice award, given at the end after visitors had voted for their favourite mug (observed to be a tortuous and time-consuming exercise!) was received by Tania Patterson with *Box Set of 4 Mugs*, finely worked miniature mugs in silver, wood, silk and titanium. The final award went to Margaret Sumich for *Trophy*, a raku fired, calm, classic winged chalice. Ami Newby and Susan Jowsey were both awarded merits, Ami for her imaginative use of leather (cowhide, barramundi, kangaroo) to construct three very different mugs, and Susan for her translucent, seemingly fragile but usable mugs in paper and mixed media.

The Titirangi Community Arts Council was delighted with both the number (124) and imaginative quality of the entries, and is looking forward to this becoming an established event on the arts calendar.

Successful entries from the 1993 NZ Wearable Art Awards:

Top row:
Left; *Spiritual Protection Battle Robe* by Rebecca Gill, Auckland, winner of the $1000 award, Nelson School of Visual Arts Section.
Centre; *Sunyama* by Gary MacKay and Matt Bylett, Wellington, winner of the $1000 award, Fletcher Vautier Moore Open Section.
Right; *Her Name is in the Silence* by Caroline Robinson, New Plymouth, $300 highly commended award, Wales & MacKinlay Silk Section.

2nd row:
Left; *A Touch of Glass* by Nikki Johnson, Nelson, $300 highly commended award, Nelson Evening Mail Wedding Section.
Centre; *Soliloquy* by Wilma Van Hellemond, Christchurch, $300 highly commended award, Fletcher Vautier Moore Open Section.
Right; *Disney Dream Coat* by Linda Butler, Christchurch, $300 highly commended award, Led Zebra Childrens Section.

3rd row:
Left; *Jester Jacket* by Suzie Crooks, Napier, $300 highly commended award, Smythe's Solicitors Section.
Centre; *Barrier Reef Fantasy* by Helen Lancaster, Australia, $200 highly commended award, Profile Pacific Paradise Section.
Right; *Heavenly Harakeke* by Willa Rogers, Nelson, $300 highly commended award Conservation Section.

Lower right; *Rainbows End* by Debra Baker, Richmond, $200 commended award, Led Zebra Childrens Section.

Photos; Craig Potton.
(See story page 4)