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ISSUE 46

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A letter to readers of Craft New Zealand

It's 18 months since *Craft New Zealand* passed from the Crafts Council of New Zealand to a new company. The shareholders are New Zealand craftspeople, who believe that we need such a publication, and who have demonstrated their commitment with a cash contribution.

We've had considerable success, doubling the sales, and increasing the advertising by over 50%. *Craft New Zealand* is now read by three times as many people per head of population as the English magazine *Craft*.

However, we still struggle to pay our way. Our normal quarterly issues still lose money and have been subsidised by the investment of the shareholders, the success of *The First Craft New Zealand Yearbook* and a grant from the QEII Arts Council.

Our sales need to double again. If you're reading this in your library, art class, club or school, copy (or quietly remove) this subscription form and subscribe for yourself or a friend.

This is not just another sales pitch. It could be the last time you see the magazine.

We desperately need your support. We've now built a base from which we're ready to produce another yearbook, better researched and produced quarterly issues, and possibly other publications. None of this will happen without more backing from those who believe in the craft and craftspeople of New Zealand.

Please subscribe now, or buy a subscription for a friend.

Best wishes,
Peter Gibbs
Editor

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Cover illustration; *Nikau Goblets*, by Raewyn Atkinson. Photo; Haru Sameshima.

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CRAFT GALLERIES

of New Zealand

A guide to the leading venues for craft, visual and applied art in New Zealand

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New Zealand

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EDITORIAL

By Peter Gibbs

In the last few years there has been a mushrooming in the number of craft galleries moving into central city locations. In Auckland, Fingers has been suddenly joined by Te Taumata, Clay Feat, The Palms, Compendium, Crimes of Adornment and The Vault, while Keith Blight has taken over what was New Vision. On the periphery of the central area, both Master Works and Pots of Ponsonby have moved into larger premises.

In Wellington, recent arrivals Accolades (at the old Crafts Council venue), Avid, Bloomsbury, Craft Art Company, Potters Shop, The Vault and van Helden's have joined Hanne Andersen and Antipodes.

The pattern doesn't seem to have been repeated in the South Island or in the smaller centres, but the decline in galleries of the late eighties has now given way to a consolidation. In Christchurch, Cave Rock Gallery and the surrounding Arts Centre, and Applied Arts provide a huge volume of craft art.

It is noticeable that the quality of craft in the leading venues is gradually improving. Who is leading this change? Is it the insistence of gallery owners that the quality has to be better, or are customers becoming more demanding? Craftspeople are becoming increasingly capable of delivering work of a consistently high quality. Maybe the increasing number of new craftspeople issuing from the polytechs is providing stimulating competition to established craftspeople.

While gallery owners are unlikely to be making vast profits, most report that business is sustainable - that they're there for the long haul. This is reassuring for the immediate future of craft. Now is the time to capitalise on this infrastructure and make a wider public aware of the opportunities to see and buy craft art which is at least the equal of that to be found anywhere in the world. That's what this issue of Craft New Zealand intends to do - to provide a reference to the best venues for craft - and to put it in the hands of a public who may not always be aware of them.

Yet this publication has had a cost. QEII support for this issue was not available. There are no doubt many reasons why this was so, yet in spite of the success of last year's Yearbook and the enthusiasm with which this issue has been greeted so far, Craft New Zealand continues to struggle on the basis of its normal quarterly issue.

The QEII Arts Council recognised the importance of the marketing of craft when it set up the Arts Marketing Board. Nearly half a million dollars has now been spent in getting this organisation up and running, and the recent further approval of project money to AMBA means that we may soon become aware of their role in stimulating the sale of top craft and art. AMBA has quite unashamedly targetted the top 200 artists in New Zealand, and that includes "fine artists" as well as "craft artists". This seems to reflect QEII's own policy.

The support of recreational craft has also shifted from the Hillary Commission to QEII. Assistance from this source is only available to large, well organised groups.

There is a vacuum in the funding of good quality craft in between the extremes currently catered for. This applies both to individual craftspeople and to the craft infrastructure. Although politicians have made much of the notion of "getting money away from the bureaucrats and into the hands of the artists" (a well used argument for the move to abolish community arts councils), there is no doubt that money well targetted at organisations can often help artists in a more sustainable way than one-off grants to individuals. Where should the money go? As in so many such matters of principle, it's a matter of balance.

As we've moved through a decade of revolution in the way we regard state support in all facets of our lives, it's become almost immoral to expect it; "user pays" has come to be the accepted way. Yet we're still one of the least populated countries in the world. It's just not possible to have some of the services we'd like without support. As an illustration, the English magazine Craft sells one copy to every 5000 of the population of that country. Craft New Zealand sells a copy for every 1500 people in New Zealand. Yet our English counterpart has a staff of 6 (and their enlightened policy towards craft means they're located in an office in London with 40 other Crafts Council employees), whereas Craft New Zealand has a paid staff of one (and operates from a basement in suburbia).

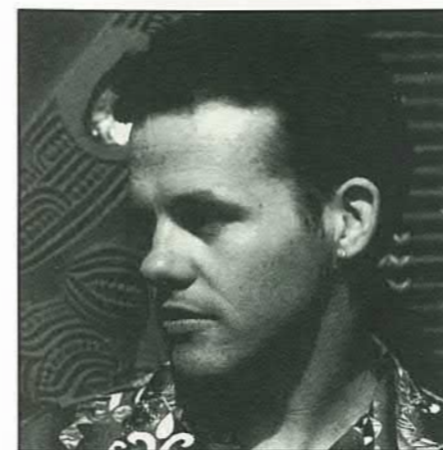
It's not just this magazine. The galleries included in this book and many other craft organisations make it possible for craftspeople to survive by facilitating the sale of their work, yet find it almost impossible to get funding assistance. There are two main problems.

Government funding for the arts is too low. We are a new country, struggling to develop an identity against an avalanche of imported culture, much of which is sourced in countries which have the population and resources to support it. A cultural tradition cannot now grow slowly and in isolation. The development of our culture has far-reaching benefits which the government pays lip service to, but has not supported financially.

What money does get to the arts is targetted in a very biased way towards performing arts. Of that which remains for the visual arts, only something in the region of \$600,000 is available for craft. It's not enough.

WE'RE YOUNGER THAN YOU, PLEASE LISTEN

By Douglas Lloyd-Jenkins



New Zealand craft is in ascendancy again, after more than a decade in disarray. New practitioners and commentators are entering the field, interest has increased, sales are up, and all the indicators read positive. Yet not so long ago, craft appeared locked on auto-pilot for an inauspicious entry into the twenty-first century. A reminder perhaps that fin de siècle flowerings in the applied arts, however common, are by no means guaranteed.

Throughout the 1980s, the word most closely associated with craft was, unfortunately, crisis. Both practitioners and reviewers wrote about funding crises, marketing crises and crises of direction. Craft, it was widely admitted, was in crisis. While one generation became embroiled in this and other post-modern obsessions with language, its best practitioners fled into related fields or took shelter overseas.

In 1993, we find the ground has shifted, and while the craft establishment still prefers to see the spotlight fixed firmly on 'names', the real focus has shifted to a younger generation of artists. It is not, as suggested by some critics, 'a revolution waiting to happen', but one that has very much happened, under the noses of those critics who don't speak the language of the new craftspeople.

With the establishment of the tertiary craft schools in the late 1980s, young artists quickly began to respond to the problems facing craft, and in doing so recognised almost immediately that the best cures for the ailments of craft were relevance, innovation and quality, rather than the immunity, introspection, and the despair that had dominated recent discourse.

Using the examples set by the selected predecessors they admire - in itself a fascinating exploration of the peripheralised and neglected - the best of the new craftspeople have reclaimed, redefined and reinvented craft. In short craft is fashionable again.

It has been some time since craft in New Zealand last had to contend with a sizable

influx of young practitioners: for many years the demographic structure of the craft scene was an aging one. This new generation of craftspeople are particularly fortunate in that they are able to draw at will from the wide range of craft experience that has preceded them, greatly reducing the value of a lengthy apprenticeship period. They were after all largely born into the 1960s, that golden age when craft was discussed, collected, and above all respected. Some chose as childhood heroes the great practitioners of New Zealand craft, and the generation has never been wholly dismissive of those who passed before them.

This is a generation that knows its Gardeners from its Rancich's, and its Castle's from its Blumhardt's, and quite legitimately they question why only one publicly funded gallery in this country plays more than lip service to either historical or contemporary crafts.

With the 'advantages of age and experience' some sceptics will suggest that the new craftspeople are currently immature, idealistic and overly optimistic. But it must be said that a sizable percentage of them are both committed and highly professional - descriptions that echo those once used to describe the modernist generation, who emerged out of the 1940s. Some aspects of this similarity tempt me to use the term 'new modernists', but in time these craftspeople will determine their own label.

Now at the most pivotal of periods, New Zealand craft is faced with the real possibility of a split between the orthodox and the youth-driven expressions of craft. For unless both critics and galleries learn to communicate with the new craftspeople, solutions will continue to be found inside their own community, and a divided craft movement will be poorer for it.

This will occur partially because, to many of the new craftspeople, too much orthodox craft is seen as less than first rate. Before accepting the opinion of those practitioners turned reviewers who currently dominate craft criticism, the new craftspeople ask, was their work as an artist worthy of respect? This is a generation at best dismissive of those it sees as responsible for the damaged perception of the word craft.

At the same time, it is this orthodoxy that controls access to the public media. There is little indication that they are looking to step aside, preferring instead to adopt a generally patronising attitude to new craftspeople. Too often reviews are dominated by a variation on A.R.D. Fairburn's "I'm older than you, please listen." The current ploy appears to be to suggest that a period of humiliation and near

neglect, called the maturing process, is necessary before young artists are accepted as legitimate craftspeople. The communal spirit on which the craft community once prided itself has become introspective and isolated. The end result of this is to deny the craft movement the opportunity to revel in the joyous optimism of youth.

Considering the scope of this issue of Craft New Zealand, it is appropriate that it is the craft galleries that will provide the battle ground on which the new craftspeople will fight for recognition. Questions are already being asked now as to why some craft galleries are not always in touch with the standards expected from both the new practitioners and the public they are bringing with them.

Previously along with the label craftspeople, practitioners appear to have accepted a second rung place in the creative hierarchy. A position quite unacceptable to the new craftspeople, who make no differentiation between themselves and their painter/sculptor contemporaries. Places in the craft schools are, after all, now seen as preferable to those of the once elite, but now seemingly moribund schools of painting.

When exhibiting work in one-man or woman shows, craftspeople are justifiably looking to be the focus of attention. Why should any artist accept gallery stock by other artists being shown alongside exhibition work? No top contemporary art gallery owner would admit to stocking pieces they themselves describe as 'junk' because 'after all it sells'. Yet a group of young jewellers are currently at the point of withdrawing their support of a major craft gallery over this very issue. The question now being widely asked is, if the galleries themselves don't respect their artists, how can the public be expected to behave any differently?

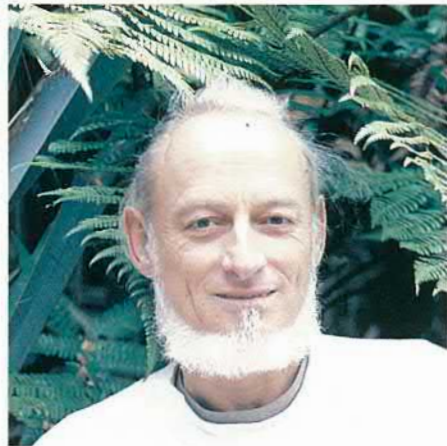
Craft has been given a new profile, and the new artists are keen to distance themselves from the roadside stall standards of handcraft. Craft is now an urban experience, with correspondingly urban standards, a fact reflected in the pre-eminence of the inherently urban fields of glass and jewellery among craft innovators.

A strong fin de siècle New Zealand craft movement will be achieved, but it is the responsibility of the current craft movement to ensure that it is a united one. This is by no means an impossibility. The key, however, lies in communication between generations, rather than in the introspective discourse of one sector of the craft movement.

(*fin de siècle - advanced, modern, decadent)

BEEN THERE DONE THAT - WHERE TO NOW?

By Howard Williams



Over the last 40 years, New Zealand has seen a strong revival of interest in and practice of the crafts, a trend common to most Western countries. Here it was given added momentum by post Second World War import restrictions imposed by a government intent on protecting local industries, and on keeping a favourable balance of international debt, by exporting more than was allowed to be imported.

Unfortunately, some effects of this policy were stultifying to initiative and creativity. Where a particular industry had little local competition, the protected environment allowed continued production of what they were already making. No research was necessary, no technical developments or design exploration needed. If the public wanted these products there was no choice but to take what was offered, unless access to overseas funds or clever buying of an import quota could be arranged.

This effect was best seen in the ceramics industry, where one large concern held a major part of the local market for dinnerware. No apparent attempt was made to upgrade the product for years - though perhaps some colours were changed. If one wanted a cup and saucer set, one bought from a very limited range of what was banal and outdated, both in form and decoration. New ideas by younger designers were often filed to be looked at in five years time by the 'market research department' - perhaps the public might be ready for them by then.

On balance, this 'bad' had its 'good' for local studio potters. Leach, Hamada, Cardew and others engendered a new philosophy of the craft of pottery which appealed strongly to the New Zealand character. A new social order emerged where people taught themselves and then others, built their own kilns, dug and processed clay, formulated their

own glazes, and set up support systems of clubs and societies.

This gap in the market, where consumer demands were not being met by a retrenched ceramics industry, gave studio potters the chance to sell the products of their emerging skills, thus paying for their fascinating hobby until it could become a full-time, family-supportive profession.

The buying public became hooked too - everyone was into handmade pottery. Adult Education evening classes burgeoned around the country. Supply houses for materials and equipment opened. Barry Brickell was seen throwing pots on national TV. Seminars and exhibitions were held, and major museums and galleries started their collections. By the late 70s it was estimated New Zealand had more studio potters per head of population than any other country in the world.

Other crafts were developing at the same time. On many sheep farms, with raw materials immediately to hand, people were developing spinning, dyeing, weaving and knitting with all the flair and ingenuity of do-it-yourself pioneers. Several export industries grew out of dedication to these cottage crafts, and individuals emerged in a new light as fibre artists.

On a smaller scale, although just as professionally dedicated, hot glass blowers, casters and warm glass artists, studio jewellers, wood turners, and furniture makers, bone, stone and shell carvers, leather workers and bronze casters made powerful additions to our crafts scene, until not only were there numbers of expert craftspeople working in all these disciplines, many had become fine artists in their medium, of recognisable international standing.

So strong was the craft movement, that in 1979 the government recognised it as being a viable enough industry to drill into for extra finance. A punitive sales tax was introduced, threatening to destroy the lot. What hadn't been recognised was the delicate structure of this craft stream; its cultural, philosophical and educational importance was in truth its strength, not its perceived dollar earning potential. Another strength then manifested - when pushed, disparate individuals pooled other resources and after nearly six months of orchestrated confrontation made the government back off - the sales tax was removed.

Most of our craft disciplines have devel-

oped without any specific New Zealand cultural background or tradition. Techniques have been learnt from around the globe and adapted to suit our own materials and conditions. With instant world-wide communication for information sharing, our best artists and craftspeople are showing contemporary internationalism in their work styles, themes and techniques, or in some cases idiosyncratic individualism.

A cultural identity, a mythology, a tradition showing the evolution of national character takes aeons to develop, and we are simply too young yet for ours to be discernible. Our influences come from a multitude of cultures, our mentors from countries with ancient wisdoms and customs, our symbols from diverse religions and philosophies.

Even our tangatawhenua have yet to show a concerted contemporary direction, though they have a powerful cultural heritage. Revitalising of traditional carving, weaving, waka building and language is supremely important, and is being executed well - witness the success of Te Maori and the lifted profile of these arts since.

Many Maori are learning these skills, giving them a secure cultural identity and a unique tourist-attracting potential, but only a few are finding new ways of expressing these arts in a 1990s conceptual sense - a present day art, which makes a personal creative statement. In pottery, the influence of the moment comes from a recent involvement with Hopi Indian potters, producing a strange mix of Maori and Hopi, which sits comfortably with neither. Some fibre workers and carvers are exploring in new directions, as are choral singing groups - growth in these fields over the next decade will be fascinating to watch.

So where will we go from here? At the time of writing, a new arts bill is waiting to go through parliament which could see the removal of the craft sector's representation, a centralising of power within a ministerially appointed arts council, and reduction of funding and assistance at community arts level. At the very time a government should be putting more finance and resources into art and culture to offset entrenched unemployment, they are intent on cutting funding and reducing direct dialogue and representation.

Government giveth and government taketh away. Fortunately, artists and craftspeople will go on forever.



We are a family of potters; Barry, Barbara, Scott, and Arran Hockenull and Melissa McInnes. Our work is individually made in stoneware, porcelain, earthenware and raku. A fine selection of pots from domestic ware to specialised floral art containers are always available in both our country and city galleries, which we manage and staff to provide a personal service to our customers. We also have work by other New Zealanders potters, Greg Barron, Kevin Barton, Barry Brickell, Wendy James, Helen Johnson, Ted Kindleysides, Rosemary McClay, Heather Skeates, Ian Webster and Marilyn Wiseman.

Photos;
Top; Barbara Hockenull.
Lower left, Arran Hockenull



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Open 7 days 9 - 5.30
(Resident potters Barry and Barbara Hockenull)

Centre; Barry Hockenull
Lower right; The Palms, Auckland
Bottom left; Scott Hockenull.



3, 9, 12, 2, 8, 4



8, 9, 10



15

8



3, 1, 5



3



6



All photos; Howard Williams.

Warkworth Craft Gallery Co-operative, cnr Neville and Baxter Sts, Warkworth. Ph 09 425 8790. The gallery is open daily from 9.30am to 5pm and attended by members of the co-operative.

The Warkworth Craft Gallery Co-operative, also known as Duck's Crossing, can be found in the heart of the attractive Warkworth township, on the banks of the Mahurangi River, ideally situated on the tourist route between Auckland and the Bay of Islands.

The gallery attracts visitors from overseas as well as from other parts of New Zealand and has been described as one of the best in the country. The gallery promotes locally produced craft with pride, to the benefit of the craftspeople themselves, as well as the visitors. The standard of work is high, and has a distinctive Pacific character in form, use of materials and decorative design.

The gallery regularly features guest artists and arranges theme exhibitions. There is always something new and interesting in the gallery. In September 1993, a

dozen local women artists were invited to exhibit their work in a combined show celebrating 100 years of women's franchise in New Zealand.

The gallery features work by 7 potters: Mary Catalani, Peter Holmes, Helen Johnson, Margaret Olsen, Judy Wood, Maggie Pascoe and Peter Oxborough, who is also a well known ceramic sculptor.

In addition there is work by Betty Tavan, who makes leaded glass lampshades, wooden furniture by Lew Gallagher, jewellery by Marion Chasteau, handspun dyed and knitted garments by Jan Clark and dyed silk garments by Oriel Heseltine.

Photos: Clockwise from top left; Work by: Marion Chasteau, Mary Catalani, Peter Holmes, Margaret Olsen, Judy Wood, Maggie Pascoe, Marion Chasteau

Now into its 18th year, the Albany Village Pottery and Gallery is the oldest established pottery retail co-operative in New Zealand. Only work made by its members is sold, other than when a special guest potter is invited, or when an exhibition is staged.

Its founder members set up shop in a converted garage in 1975 to sell their work directly to the public. They wanted that personal contact between makers and users of top quality pottery that is not possible in the more usual retail situation.

Each potter serves in the shop one day in 15 on a roster, so discerning buyers can have full professional advice about what they are selecting, from a knowledgeable practising artist, or even buy from the artist concerned without interrupting his or her studio working time.

The co-operative is special in that all members are top professionals who have established individual reputations nation-

wide, giving a consistently high standard of work on show. This is demonstrated by the fact that every year some members are accepted for the prestigious Fletcher Challenge Ceramics Award and they have, over the years, secured 5 premier awards and 16 merit awards in this world-wide exhibition.

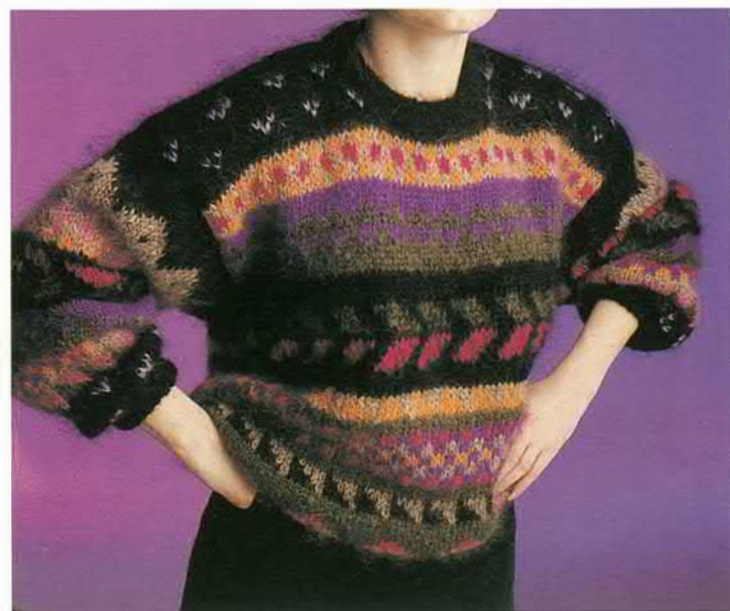
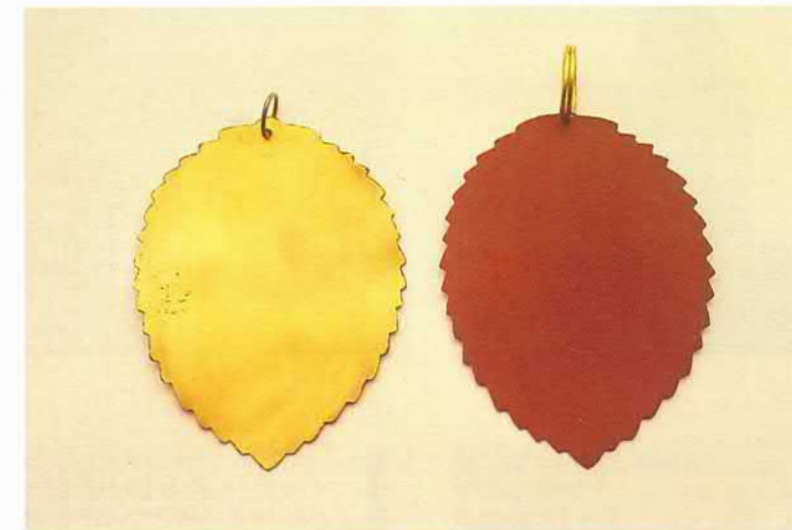
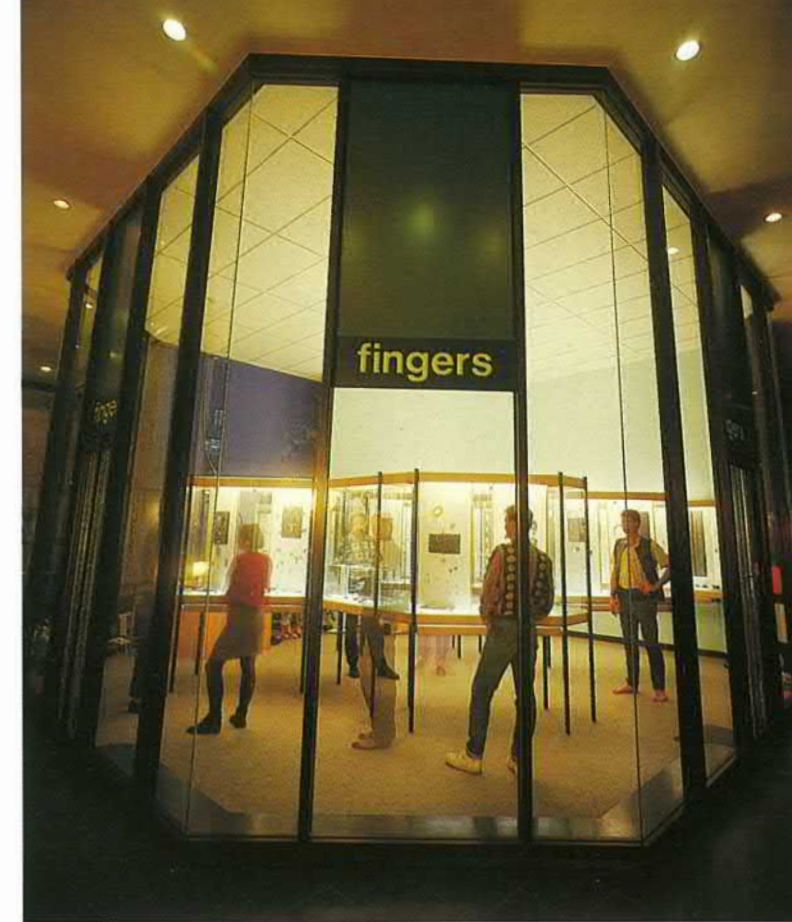
Now with an international reputation, the co-operative owns its own land and has designed and built the present shop and gallery - this work being done by the members themselves, creating a custom-built venue for the display of their pottery.

A wide range of pottery is available as each potter is an expert in differing aspects of studio clay work, from traditional domestic ware through contemporary decorative pottery to ceramic sculpture. Most techniques of making, glazing, decorating and firing are represented and special commissions may be undertaken by direct customer to specific artist contact.

Albany Village Pottery Retail Pottery Co-operative and Gallery Main Rd, Albany (P O Box 147, Albany) Ph 09 415 9403. Open seven days a week; 9am to 5.30pm

Co-operative members are:
 1 Barbara Hockenhull 9 Jeff Scholes
 2 Barry Hockenhull 10 Heather Skeates
 3 Peter Lange 11 Robyn Stewart
 4 Renton Murray 12 Peter Stichbury
 5 Rosie Murray 13 Margaret Symes
 6 Peter Oxborough 14 Howard Williams
 7 Cecilia Parkinson 15 Marilyn Wiseman
 8 Andrew van der Putten
 (Use these numbers when referring to photos)





Compendium
5 Lorne St
Auckland 1
Ph 09 300 3212
Open Monday - Thursday,
9.30 - 6.00pm
Friday 9.30 - 7.30pm
Saturday 10 - 4pm

Compendium is a leading New Zealand dealer gallery with an international reputation for representing the best quality New Zealand craft and applied arts. We stock superbly designed and made ceramics, glass, metalwork, jewellery, fabric/fibre art, woodwork, natural fibre garments and furniture. Compendium combines both retail facilities and a comprehensive exhibition programme. Our philosophy is to set standards of style catering to as broad a range of New Zealanders and visitors as possible. Our patrons are offered an extensive selection of works in prominent and accessible premises.

Compendium offers expert personal service to both individual and corporate clients. We take care of national and international courier

requirements and also provide flexible arrangements for hiring selected pieces under contract.

For anyone interested in acquiring the best quality New Zealand made craft, Compendium is the essential place to visit.

*Clockwise from top left, work by:
Ola & Marie Höglund,
Peter Raos, Penelope Read,
Lydia Gardiner, Jim Grimmet
and Ian Fish.*

Fingers is a partnership of seven Auckland area jewellers founded in 1974. Representing the leading jewellers from around Aotearoa, Fingers displays and sells a strong and diverse selection of contemporary jewellery. A programme of exhibitions, solo, group and theme, ensures that exciting new developments from the artists are always on show. The jewellery exhibited reflects personal responses to the cultural life of Aotearoa and its place in the Pacific and in the wider world.

fingers

JEWELLERY

2 KITCHENER ST
AUCKLAND
PH: 09 373 3974



Lopdell Gallery
Lopdell House
Cnr Titirangi &
South Titirangi Rds
P O Box 60-109
Titirangi
Waitakere City
Ph 09 817 8087
Hours:
10am - 4.30pm daily

Photos, left, from top;
"We Two are Savage" from
"Family Planning" exhibition
by Marie Brittain.
"Bomb the Building" graffiti project.
"At Taitapu, Banks Peninsula (1)"
1992, by Mark Adams from "After
the Fact & Silence" Mark Adams
and Haru Sameshima.
Right;
"Hikurangi Pitcher" by Louise Rive,
from exhibition 5x5

Lopdell House was originally designed as an hotel in the Spanish Romantic tradition: five stories high, ornate windows and doors with two towers. It was built in 1930. Lopdell Gallery was formally opened in November 1987. The gallery itself is housed in what was the ballroom and kitchen of the original building, with the administration in the original bedrooms above.

Lopdell Gallery has a tremendous role in the community, based on a pioneer ceramic tradition in Waitakere City unrivalled in New Zealand, and a strong artistic flavour to the Titirangi community in more recent times. "Waitakere City is quite unique in this way" says Exhibitions Officer Tim Renner. "It stems from the history of the place. Since colonisation at least, this has been a place of inspiration and rejuvenation."

Completely self-funding, Lopdell Gallery is an independent public gallery. The

gallery has developed its reputation for innovative exhibitions. Lopdell Gallery likes to present challenges to the gallery visitor, the exhibitions programme is never bland. The programme this year includes exhibitions like "Bomb the Building" - where graffiti exponents painted the entire interior of the gallery, "Ngatu, Tongan Tapa", which toured the North Island, as well as exhibitions of more conventional fine art and craft.

Although not a conventional art museum, Lopdell Gallery has produced three catalogues this year: "After the Fact & Silence," "Women Paint the Land" and "The Waitakere Artists/Artisans Directory 1994."

These catalogues and the accompanying exhibitions aim to provide a discussion around art and craft in New Zealand. The exhibition programme is directed towards interpreting culture in a contemporary way. Lopdell Gallery aims to be a forum, not a bastion.

Master Works Gallery was founded in 1986 by Ann Porter and Sara Sadd. These two women together developed the idea of a gallery that was to be a showcase for the best of New Zealand craft art.

Seven and a half years later, Master Works still operates within the same philosophical framework. The gallery has built up a very good relationship with a range of artists and clients and has a rationale of showing work that is 'technically good and aesthetically exciting.' Catalogued exhibitions are held on a regular basis with at least one show a year devoted to the work of emerging artists or graduates coming out of design or art schools.

Master Works is one of the few galleries to hold high profile craft exhibitions. The two owners believe this is very important for craft artists, lending weight and value to their work. They also actively encourage professionalism in artists by helping with docu-

mentation (CVs and references) and with the marketing of their work.

Master Works is considered an important reference point for those seeking information on craft artists, such as architects, designers and corporate buyers. The gallery maintains an in depth resource system which includes photographs of past exhibitions and most major work shown in the gallery, as well as background information on artists, particularly those willing to work on commissions.

Despite some difficult years, Master Works has never been prepared to compromise in its drive to promote understanding and consumption of good craft in New Zealand.

To quote Sara and Ann:
"Craft is still undervalued here in New Zealand, it has been seen as the poor relation of the arts here. In fact there is a wealth of talent among leading craft artists, many of whom work at a top level internationally. Certainly, there is potential for even more to be at that top level with the right support."

Master Works Gallery

8 York St
Parnell
Auckland
New Zealand
Phone 09 309 5843
Facsimile: 09 358 4288
P O Box 37 096, Parnell,
Auckland, New Zealand.
Directors: Ann Porter and
Sara Sadd.

Photos;
Top; Amber Reverse Coil
Bowl, by Ann Robinson.
Lower left; Yellow Bottle,
1993, by John Parker.
Centre; Sitting Horse, Bronze,
1992, by Louise Purvis.
Photos; Howard Williams.
Photo of Gallery front by John
Pettit.



POTS OF PONSONBY

298 Ponsonby Rd
Auckland
Ph 09 376 0145

Open:
Monday to Thursday;
9.30am to 5.30pm.
Friday; until 7.30pm.
Saturday; until 3pm.

Pots of Ponsonby is a gallery displaying some of the best of Auckland's craftwork in the centre of the popular inner city area of Ponsonby.

It is a co-operative of fifteen members, whose work includes high quality domestic ware (both traditional and modern), one-off sculptural pieces, raku in different styles, pit fired work, terra cotta, and everything in between. One of our members is a basket maker, using cane and willow.

The co-operative was formed in 1981 and has been operating in Ponsonby since then. Though the membership has changed over the years, there are still four of the founder members in the group. Pots of Ponsonby is one of the longest running co-operatives in Auckland and has sustained its high profile during all this period. Our members exhibit widely in New

Zealand, and their work is represented in public and private collections in New Zealand and overseas.

We promote crafts in the wider community by organising exhibitions of work in clay and other media by invited artists during the year, and most of New Zealand's best known potters have exhibited with us.

Our members are - Jean Baker, Catharine Dawson, Penny Evans, Peter Holmes, Viv Keenan, Lee Le Grice, Wendy Lifton, Sue Lorimer, Mary Mahon, Robin Paul, Helen Pollock, Barbara Skelton, Bob Steiner, Pamela Webster and Joy Wheeler.

During opening hours, one of our members is always on duty to discuss and advise on purchases.



When the Te Taumata Gallery celebrated its opening in September 1991, it created a new pathway - Te ara hou - for Maori artists, craftspeople and writers to show their creative endeavours in a uniquely Maori way - in the heart of Auckland.

Te Taumata also created an opportunity for people - local and international - to share and participate in Maori creativity in a way that has been difficult for many to achieve.

It has been said by Pakeha New Zealanders that it is hard to experience the Maori cultural milieu - and it is - without going to a marae. This is not always easy for them to do unless specifically invited, and it is therefore difficult for them to appreciate difference and otherness.

Te Taumata has provided Pakeha New Zealanders with a focus and a significant Maori atmosphere in an urban situation; and at least some of the feeling that makes marae life like 'going home' for Maori.

While there might be hustle, bustle and commerce, a natural part of the transaction of

any gallery - nevertheless a feeling of specialness pervades the atmosphere from quiet and reservedness, to the boisterous enthusiasm of some openings and hui.

Karanga and whaikorero are all aspects of Te Taumata which make the gallery so special in the busy Auckland Finance Plaza scene.

The generous premises have a larger function than as a pure exhibition area. The well stocked retail section is a place to browse and linger, learn and experience, or buy that special piece that is uniquely Maori - uniquely New Zealand.

Tourism needs are met, while supplying much needed recognition for the artists and an outlet for their work in a gallery more sympathetic to Maori cultural identity.

Part of Te Taumata's philosophy is to give an opportunity to emerging Maori talent in the heart of the central business district, but in a nurturing environment closer to a marae situation than to an inner city gallery.

No reire, kia kaha Te Taumata, kia manawetanga.

Te Taumata Art Gallery

Finance Plaza
Level 3
Victoria St
(P O Box 105 398)
Auckland
Ph/fax 09 358 0608

Photos, clockwise from top
"Toki Poutangata," whale bone, argillite, feathers and muka fibre on wood, by Paki Harrison, (Ngati Porou).
"Raincape," dyed harakeke (flax) by Mary Donald.
"Toki," mother of pearl and muka, by George Nuku, (Ngati Kahungunu).
"Hina II," saggar fired on kikuyu grass in wood fired reduction, kiwi feathers, muka fibre and paua shell, by Colleen Waata Urlich.



Situated in the heart of Takapuna on Auckland's North Shore, Textures Gallery displays a wide range of top quality New Zealand craft, including pottery, glasswork, woodwork, hand-forged ironwork, jewellery and hand-painted silks.

Belinda Curnow is particularly proud of her reputation for presenting some of the best creative woodturning in New Zealand, from large pieces suitable for corporate gifts to the smallest wooden boxes. "My knowledge of New Zealand woods is gained from ten years selling and promoting the work of some of our best woodturners, who are able to utilise the biggest variety of previously felled native timbers

in the world without destroying new trees.

"A fibre artist myself for twenty years, my involvement in craft retailing began in 1982 as a member of Browns Mill in Auckland (the first craft co-operative in Australasia!). There I discovered a great deal of pleasure in promoting the work of other craft artists, which finally led to establishing Textures Gallery in 1987.

"The interaction between customer, gallery owner and craftsman is tangibly exciting. Learning about the artist, the materials, how the work is made, presenting it to its best advantage, and the fact that I can pass this knowledge on, is one of the most rewarding aspects of my business.

To me it is important that the gallery

promotes New Zealand craft as a world-class product, not only to visitors from overseas, but also to New Zealanders. The skilled workmanship of New Zealand craft artists in both concept and execution is unsurpassed and deserves the highest level of presentation."

Textures Gallery is situated at 31 Hurstmere Rd, Takapuna (next to the ASB Bank) in Auckland. We are open seven days a week, including most public holidays, and regularly conduct exhibitions for new and experienced craft artists. Please contact us if you would like to be on our mailing list. We also welcome enquiries from new artists, providing exposure for their work.

Textures Craft Gallery 31 Hurstmere Rd
 Hand Crafted N.Z. Woodware Glassware Pottery Furniture Takapuna Auckland
 Wall Hangings Jewellery Wearable Art Phone: 09-486-0877

The Fisher Gallery has earned and enjoys an enviable reputation regionally and nationally for its exhibition and education programmes, and its commitment to fostering and promoting the visual arts and fine crafts of Aotearoa New Zealand.

The Fisher Gallery is solely owned and operated by the Pakuranga Arts Society Inc., established in May 1970. The society actively provided an opportunity for the community to develop its interests in all aspects of the performing, visual and craft arts and design. It saw an opportunity to promote the future development of the community by working towards the establishment of a purpose-built facility - the Fisher Gallery.

An architecturally designed venue was built adjacent to the Pakuranga Community Centre. It opened in 1984 and was named the Iris Fisher Gallery after the founding president of the society, the late Mrs Iris Fisher. It contains three exhibition galleries, an enclosed sculpture court, administration, classroom, storage and amenity areas. The exhibition spaces comply

with professionally recognised museum display standards.

The programme involves over forty exhibitions per year and numerous associated educational activities ranging from solo or group exhibitions by professional artists to works by talented amateurs. The exhibition programme is the philosophical heart of the society. It is primarily a vehicle to present and encourage the visual arts and practice, particularly by locally and nationally recognised artists. The Fisher Gallery has also exhibited work by overseas artists.

The professionally administered exhibition programme reflects current visual arts practice and issues associated with the Gallery's position in Manukau and New Zealand. This is complimented by a series of education events to accompany and interpret the exhibition programme for the greatest number of people in the community.

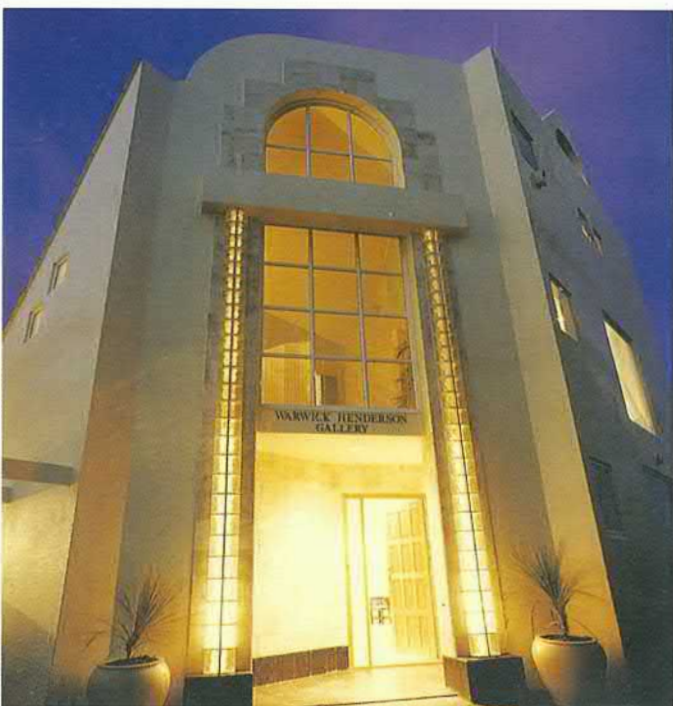
For the visitor to Manukau, this venue offers a rich opportunity and experience for the understanding and interaction with artistic material which leads to a greater awareness of our cultural, economic and political place and future in the Pacific.

Fisher Gallery
 Pakuranga Arts Society Inc
 P O Box 51 222, 13 Reeves Rd
 Pakuranga, Manukau City
 Aotearoa New Zealand

Gallery hours:
 Weekdays; 10am - 4pm
 Weekends; 1pm - 4pm
 Closed public holidays

Admission: free/koha/donation
 Ph (09) 576 9999
 Fax (09) 576 7290

Illustrations;
 Top; "Talking to a Brick Wall",
 May 1988 by Maureen Lander.
 Lower left; "The Gate" by
 Paratene Matchitt from "Gate.
 Door, Lintel" exhibition.
 Lower right; Fisher Gallery.



Warwick Henderson Gallery
32 Bath St
Parnell
Auckland
Ph/fax 09 309 7513



The Warwick Henderson Gallery is open six days a week from Monday to Saturday or by appointment. We regularly appraise and value NZ artworks and also advise prospective buyers in the NZ market.

Warwick Henderson began trading in New Zealand and Australian art in 1976. In 1987, he commissioned what was New Zealand's first private purpose-built gallery/apartment. This building won a *New Zealand Institute of Architects* "Best Building Award" in 1989.

The Warwick Henderson Gallery is one of the few galleries that exhibit and sell a wide gamut of art, craft, sculpture and objet d'art. The gallery even sells antique toys and these, together with many sculptures and artworks provide steady export sales.

Theme shows have become annual events, and these extremely

successful shows such as "The Toy in Art", "The Automobile in Art", "Early NZ Abstractions" and several other unique shows have created interest both locally and abroad. The Warwick Henderson Gallery exhibits the work of many leading NZ artists and sculptors such as Dame Louise Henderson, Keith Patterson, Pat and John Foster, Dean Buchanan and also the work of exciting young artists such as Kingsley Baird, Eion Stevens, John Robinson and Kelly Michael.

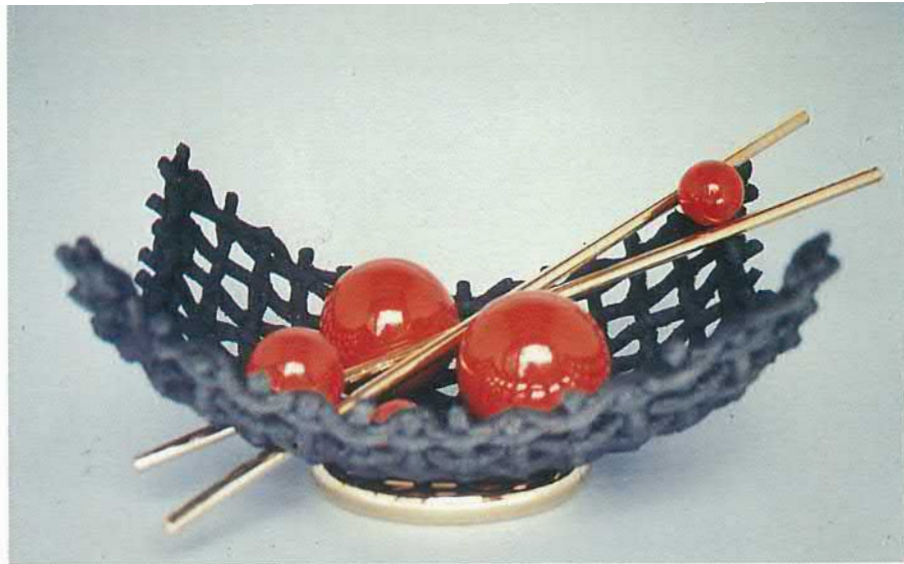
As dealers active in the market, our gallery holds a large stock of other leading NZ painters, such as Colin McCahon, Sir Toss Will Woollaston, John Weeks, Michael

Smither, John & Charles Tole and a large selection of NZ art from all periods. We are well known for our stock of unique decorative pieces. In 1988 we imported and sold several items from the collection of Elton John.

In 1986, Warwick Henderson established "ARTEX" to provide a platform for artists, craftspeople and galleries to present their work to a wide audience. "ARTEX" has now expanded to become NZ's largest art and interior expo. The Warwick Henderson Gallery regularly exhibits at "ARTEX", which ensures its artists are promoted to the current and future market.

Photos:
Above; "Memories of the Middle East", oils on canvas by Dame Louise Henderson.
Right; "Little Blue Boat", mixed media by Keith Patterson.
Facing page;
Top left; "Double Mask", by Kingsley Baird (1/3).
Right; "Standing Mother with Standing Child", by Pat Foster.





Statements Gallery
Cnr Tennyson & Hastings Sts
Napier
Ph 06 834 1331

I was fortunate enough to spend my childhood in Nelson, where any love of art and craft has always been carefully nurtured in school and in the community. Now that I have my own gallery I am able to share my love of the arts with a discerning public, offering them a wide selection of fine pieces and challenging them with displays of new work. I encourage people to recognise how each artist gradually develops and grows in stature.

I see my gallery as a shop window for the best work that the New Zealand craft artist can produce. I display a wide range of work of the highest quality with particular emphasis on personally selected one-off pieces. The gallery thus reflects my own taste which I hope gives it a feeling of cohesion.

Display of course is of prime importance in any gallery. Therefore, this November I shall be moving Statements from Havelock North to Napier, where I have

acquired much larger premises. Good craft needs quiet spacious surroundings and the best possible position for each piece. I spend a great deal of time finding work that will complement in colour, texture and style other pieces around it.

One of my greatest pleasures comes from actually meeting craftspeople, sharing their excitement in the new work they are producing, learning about new techniques they are trying, and simply watching them work. I find a friend in every New Zealand artist. I like to think that my appreciation of their work encourages and helps them that little bit to spur them on to fresh achievements and challenges.

I spend a great deal of time visiting exhibitions and reading publications to seek out new artists. My aim is to introduce to the people of Hawkes Bay work that in its freshness and vision cannot but help to enrich all our lives

Judy Rynn



The old bus depot in Wanganui - nicely situated on the riverside near the centre of town - was bought by the local Community Arts Council in 1989, for the purpose of establishing an arts complex to accommodate the needs of local artists and craftspeople, to provide an outlet for their work, and to allow top quality NZ work a showcase in Wanganui.

The centre opened in October, 1990. In place were a good, well-lit gallery (available for hire), a craft shop, a large workspace, storerooms, kitchen etc, and a small potters' room.

Now with separate purpose-built rooms for leatherworkers and potters enclosing a brick courtyard at the front of the building, the long term plan is well on course. A lot of fund raising and voluntary work has gone into the transformation;

grants have been gratefully received from various sources.

The gallery is used extensively by a large number of diverse groups: spinners and weavers, camera club, schools, national touring exhibitions, individual artists, even on occasions by talented families!

The shop gathers much of its work locally (Wanganui has a large resident population of nationally recognised artists and craftspeople working in glass, fibre, wood, prints, ceramics, bone and jade) and also chooses high quality selected work from outside the region.

The whole continues to operate on voluntary help from local craftspeople, with profits from the shop and gallery going towards the continuing expansion of the project.

Wanganui Community Arts Centre
19 Taupo Quay
Wanganui
Ph 06 345 1551

Left;
Red & Blue Conical Bowl,
300mm high by Nigel Jones
Right, from top;
Vessel 310x270x150mm
by Rick Rudd.
Crystalline Glazed Porcelain
Ring Box, 100mm diameter,
by Evelyn Kelly.
Rimu Bowl, diameter 320mm,
by Doug Oemcke.
Wanganui Arts Centre.

Photos, clockwise from top left, work by;
Gill Gane/Jon Benge,
Carrol Swan, David Trubridge,
Peter Collis, Chris Weaver.



The Taylor Stace Craft Cottage
 State Highway 58
 Pauatahanui
 Open every day except Mondays
 10.30am to 5.00pm
 Ph 04 234 7639
 After hours 04 234 7282

The Taylor Stace Cottage was built in 1847 and has a category B classification from the Historic Places Trust. It is located at Pauatahanui, on State Highway 58, which links State Highway 1 and the Hutt Valley, in an area rich in the early history of Wellington.

The cottage has been an art and craft centre for many years, Hazel and Hugh Dudgeon taking over the business in mid 1992 from Pat and the late Bruce Girdlestone.

Our aim is to present a wide range of top quality work from New Zealand artists and craftspeople in a relaxed and friendly atmosphere, so that visitors and Wellingtonians can spend time browsing and fully appreciating the quality and selection of work on display.

Photos by Brian S. Davis

We present traditional and modern pottery, the work of many top woodturners and carvers, silk, jewellery, home-spun garments, and many individual and ever changing crafts sourced from throughout New Zealand. In addition, our gallery includes original paintings by a group of highly regarded artists.

Our customers tell us that our range and quality are second to none and we are delighted to receive this very positive feedback.

The history of the cottage and the surrounding area is fascinating, and we are very happy to talk to individuals, families or groups about this aspect of the cottage.

Our Visitors Book illustrates the diversity of customers and visitors from all over the world who enjoy the Taylor Stace experience when visiting Wellington.

The Dowse Art Museum is recognised nationally as one of the most important cultural institutions in the country. Over the past few years a policy has been in place "to collect the fine arts in materials traditionally associated with the crafts". The decision to collect in this way was determined by the Art Museum's limited purchasing power in a buoyant market and the determination to establish a collection which was not only unique, but was also capable of containing items of the very highest quality. This decision has given the Dowse Art Museum undeniably one of the most important public collections of glass, ceramics, adornment and fibre in the country.

The Dowse Art Museum has pursued a vigorous exhibition programme that has embraced these policy decisions and has explored as broadly as possible, through its exhibition programme, the observation of

New Zealand as a defined Pacific nation.

It is believed that the primary function of the Dowse Art Museum is education, and all the museum's activities are coloured by that observation. The education component is expounded, through considered teaching programmes (both internal and outreach) associated with the arts and cultural activities. In recent times, areas of societal concern have also been investigated in the Dowse Art Museum's programmes.

The Dowse Art Gallery was opened in 1971 and 11 years later the museum opened its doors. It was decided at that stage to rename the institution the Dowse Art Museum to ensure that an awareness of the importance of artifacts from all cultures was reflected in this name. With the addition of the museum, a fully air-conditioned storage facility was completed and to complement this, a suite of purpose-built offices and a workshop were completed in July 1988.

Dowse Art Museum

Laings Road
 Lower Hutt
 New Zealand
 (P O Box 30 396)
 Ph 04 570 6500
 Fax 04 509 5877
 Museum hours:
 Mon - Fri, 10 - 4
 Weekends & Public Holidays:
 11 - 5
 Open 365 days.

Photos, clockwise from top left; "Dancing the Light Fantastic", by Marilyn Wiseman. "Broken Vessel - Island Bay" by Kate Wells. "Small Brick Dog", 1986 by Barry Lett. "Platter", totara burr by Ken Saever. "Brooch (Pink Triangle)" by Kim Brice.



New Zealand Academy of Fine Arts.
National Museum Building,
Buckle St,
Wellington.
04 3859 267 & 04 384 4911
Postal: P O Box 467,
Wellington.

The New Zealand Academy of Fine Arts was established in 1882 to promote the visual arts in New Zealand. The first two objects in the original articles of association were:

1. To promote the study, practise and cultivation of the fine arts in New Zealand and to encourage the production of works of art by periodical exhibitions at Wellington.
2. To provide means of instruction to students in the several branches of the fine arts.

These are still the Academy's main aims. The Academy was a prime mover in the establishment of the National Art Gallery. For that purpose in the 1930s it sold its gallery in the central business district and donated its building fund and a collection of some 300 artworks to form the nucleus of the national art collection. The Academy today is housed in the Museum of New Zealand building in Buckle Street where it has one of the finest galleries in New Zealand.

Academy membership of about 1400

consists largely of professional and semi-professional artists and craftspeople and supporters of the visual arts. Although centred in Wellington, its membership is New Zealand wide and the gallery provides the venue to promote works in the capital.

Regular exhibitions are mounted which provide a forum for New Zealanders who create paintings, prints, sculpture, and a wide range of crafts. Here, they can exhibit and sell their output.

The Academy Art School - located at Inverloch House - offers day, evening and weekend courses, seminars and lectures in arts-related subjects for all levels of experience.

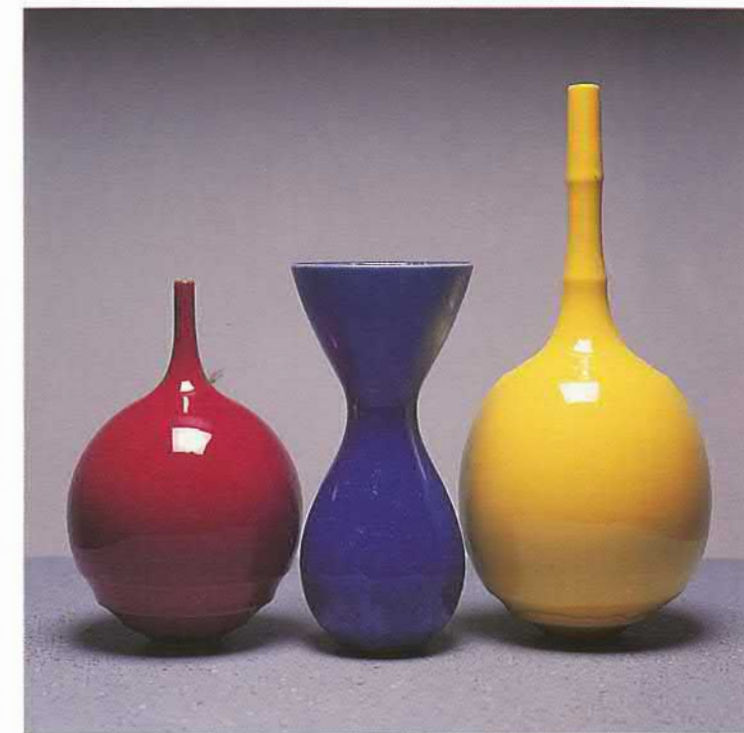
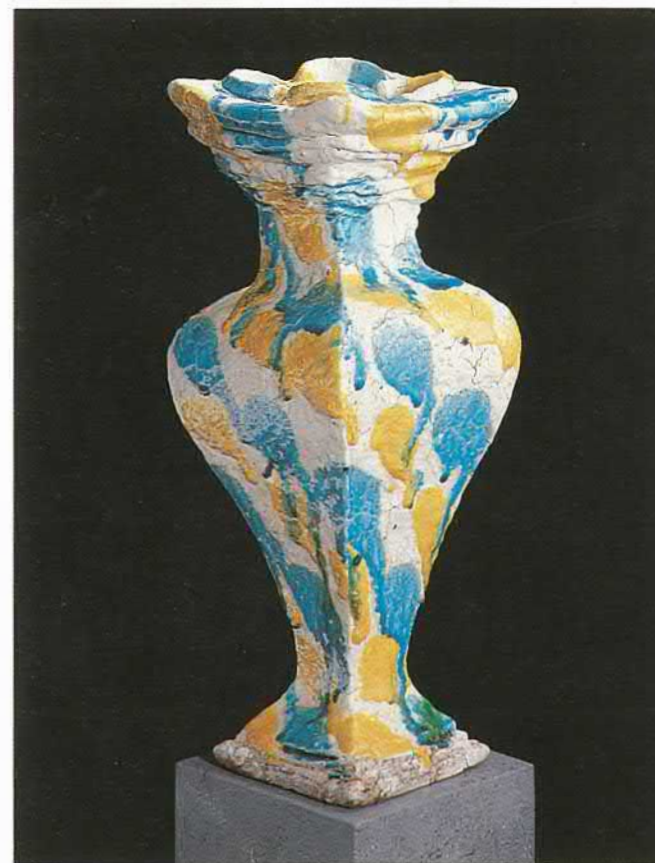
The Academy is supported by members' subscriptions, donations, commission on exhibition sales and sponsorship from the corporate and business sector. No Government funding is received.

Support for the Academy signifies enthusiasm for the arts and crafts of New Zealand and practical support for people work-



Photos;
Top;

Te Whakakotahi o te Maoritanga me te Pakehatanga,
by Vivienne Mountfort.
Facing page, clockwise from top;
Bowl by Doreen Blumhardt.
"The Singing will Never be Done" by Jacqui Burt.
"Maomao Bowl" by Roy Cowan.
Octagonal Plate by John Sutherland.



Accolades Gallery
 Historic House
 22 The Terrace
 Wellington
 Ph 04 499 7373
 Fax 04 473 7574

Accolades Gallery specialises in New Zealand made corporate presentation gifts. Located in the business centre of Wellington, it provides gifts for special occasions. Presentation boxes and information cards to accompany the gift (translated if requested) are also available. If time is pressing, Accolades can send a selection of gifts 'on approval' for your consideration. For individuals, Accolades also offers New Zealand designed and made gifts to celebrate anniversaries, weddings and birthdays. The gallery venue is close to Lambton Quay in the Historic House previously occupied by the Crafts Council of New Zealand.



Photos;
 Top, work by Mark Forsey.
 Lower, from left; Historic House, work by François Aries, Peter Penhall
 Bottom; work by Clem Mellish.

Avid offers handmade works for sale by contemporary New Zealand designers. Caryl McKirdy and Jan McDonald represent artists working in a wide variety of media in the decorative arts tradition.

Now incorporating an upstairs furniture showroom, Avid offers clients a diverse range of selected one-off and limited edition works.

Services include:

- The retail outlet.
- Coordination of commissions for specific custom made works.
- Corporate consultancy for choosing well made and beautiful pieces evocative of New Zealand.
- Advice on gift buying policies for corporate clients.
- Valuation of New Zealand applied artworks.

Hours:
 Monday - Thursday, 10am - 6pm
 Friday, 10am - 7pm
 Saturday, 10am - 3am

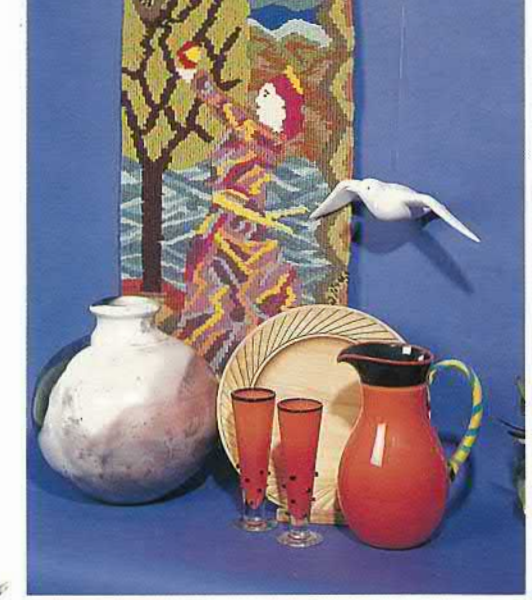
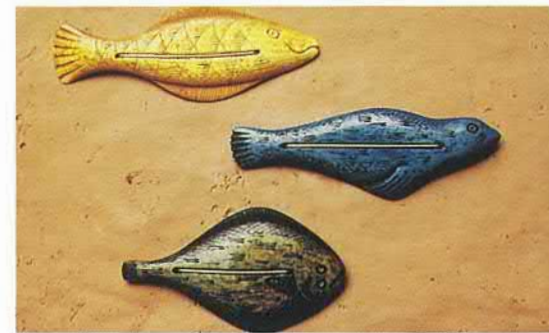
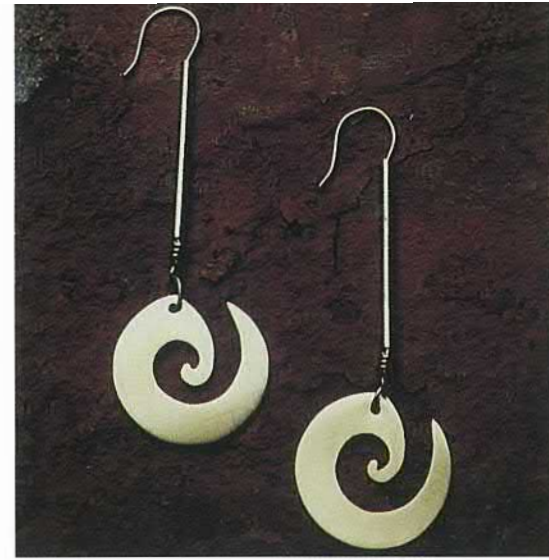
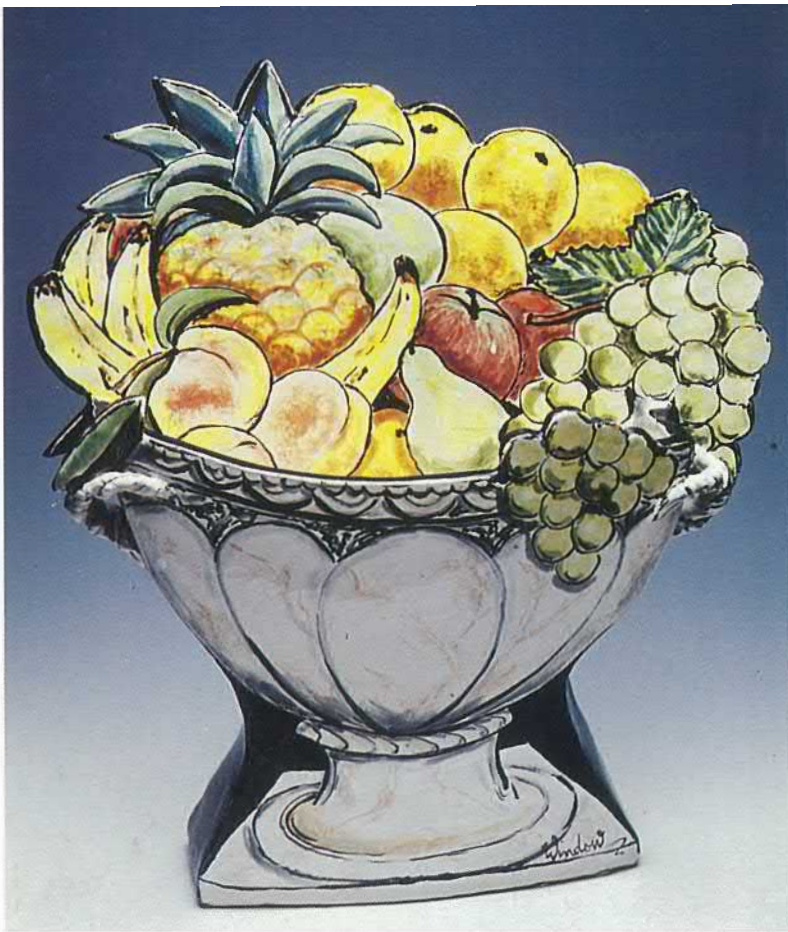
Photos, clockwise from top left;
 Splashed vase, by Richard Parker.
 Red, blue and yellow bottles, by John Parker.
 Avid interior (during John Parker show).
 Earrings, paua and sterling silver, by Alan Preston.
 Crocodile brooch, brass, by Peter McKay.
 Star brooch, copper and mother of pearl, by Steve Hemsworth.

AVID

dealers in applied art

Jan McDonald &
 Caryl McKirdy
 48 Victoria St
 (P O Box 10 796)
 Wellington
 Ph 04 472 7703





Bloomsbury for Decorative Arts
16 Majoribanks St
Mt Victoria
Wellington
Ph 09 384 1401.
Monday - Friday 10am - 6pm
Saturday 10am - 2pm

Photos, clockwise from top left;
"Still life with fruit & flowers"
by Gloria Young.
Brass/silver earrings by Louise Walsh.
Photo; Steven La Plant.
Bone jewellery by Bruce Pearson.
Photo by Steven La Plant.
Froed box, with secret drawer
by Gloria Young.
"Nikau Goblets" by Raewyn
Atkinson. Photo by Haru Sameshima.
"Bloomsbury." Photo by Steven La Plant.

In 1980, in Mt Victoria, Wellington, Gloria Young set up her pottery studio with a shop attached. She worked with fellow potter Gillian Kersey, both graduates of the Otago Polytechnic ceramics course. They outgrew this venture in 1983 and Gloria moved over the road to an old Victorian building in Roxburgh St to form the Roxburgh 5 Co-operative Workshop. With six separate studios and a central lunchroom, it became an inspiring and convivial workspace for numerous artists and craftspeople from all sectors of the arts, many of whom have become very successful in their field. The artists and craftspeople presently working at the Roxburgh 5 Co-operative have a new shop close by in which to display their ceramics, jewellery and glassware, as well as selected work from all over New Zealand. Gloria's studio can

now be viewed from the shop. The name "Bloomsbury" for Decorative Arts is to honour the Bloomsbury group of artists who set up a similar workshop in England in 1913 - the Omega Workshop. The vigorous style of the Omega Workshops has stood the test of time and says much for its founders, who desired to provide people with household interiors which had life, colour and modernity, looking forward rather than backward. Their struggles to run a workshop producing saleable items, yet still retaining individual personal expressions are familiar to the artists of Roxburgh 5 Workshop today. "Bloomsbury" is situated at 16 Majoribanks St, Mt Victoria, in the thriving "nightlife" sector of Wellington.

The Craft Art Company is a newly formed co-operative. Located in the heart of Wellington's shopping area, on the 1st floor, Sun Alliance Centre, Lambton Quay, near Cable Car Lane. The gallery is run by a group of artists from Wellington who are dedicated to excellence. Our aim is to display and sell the broadest range of high quality work in the country. We provide a direct outlet for artists to sell their work. The work extends from practical gifts to individual pieces to suit our local buyers and tourists visiting Wellington. The roots of the Craft Art Company lie in the Clayshapes Co-operative. As the name suggests, the co-operative was then dominated by potters. Over its life, the membership has developed and expanded to also include jewellers, woodturners, glass blowers and weavers. This mix of different artists brings

an excitement and challenge into the way the co-operative operates to satisfy everybody's needs and to support their personal creative progress. The gallery also provides space for group or individual exhibitions. The members are: Ngaere Adams - potter; James Aislabie - potter; Sheila Brown - potter; Kay Goldfinch - potter; Jacqui Hayward - potter; Taly Hoekman-Rudy - painter and weaver; Liz Martin - jeweller; Derek Smith - potter; Margery Smith - potter. Other suppliers of craft works include: Rob Waanders - woodturning; Ola & Marie Hoglund - hot glass; Mandy Angus - hot glass; Lyn & Mike Spencer - pottery; Martin Jakowitch - jewellery; Nancy Lloyd - pottery; Juliana Jarvie - mixed media; Royce McGlashen - pottery; Mary Fyfe - silk work; Anthea Grob - pottery; Denise Saunders - pottery; Kerry Rombouts - pottery; Neville Porteous - Ceramic Tiles.

CRAFT ART COMPANY
Sun Alliance Centre, (Near Cable Car Lane)
284 Lambton Quay, Wellington.
Ph 04 499 8818
Hours;
9am - 5.30pm, Mon - Thurs.
9am - 8pm, Friday.
10am - 2pm, Saturday.
Photos;
Top left; Work by Margery Smith, Ngaere Adams, Jacqui Haywood, Royce McGlashen, Neville Porteous.
Lower left; Work by Kay Goldfinch, Liz Mann, Mary Fyfe, Nancy Lloyd, Martin Jakowitsch.
Top right; Work by Taly Hoekman-Rudy, Derek Smith, Sheila Brown, Rob Waanders, Ola & Marie Höglund.
Centre right; Work by James Aislabie, Sheila Brown.
Photos by Brian S. Davis.



Hanne Andersen
Upstairs
Capital on the Quay
226 Lambton Quay
Wellington
Ph/fax 04 471 2814
Normal retail hours.

I opened Hanne Andersen in March 1988 as an alternative to conventional jewellery outlets. I specialise in personal jewellery items, mostly in silver and gold, with some precious and semi-precious stones, and some jade and bone. The emphasis is on contemporary design and New Zealand artists, although I also show jewellery from other countries. I am proud to display the work of local gold and silver-smiths such as Jens Hansen, Kobi Bosshard, Anthony Williams, Rainer Beneke, William McDowell and Blair Smith.

Jewellery is one of the smallest art forms, but also one of the more personal. I believe that jewellery is one of the ways a person can best express his or her character and individuality, so I also handle commissioned work, liaising between client and artist and advising where necessary. These pieces can be of widely varying styles to suit the client, some contemporary, some quite archaic.

I have tried to make Hanne Andersen a showcase for quality jewellery, a place where people would feel relaxed and comfortable in their search for the pieces which suit them best.

Hanne Andersen

Photos, clockwise from top left;
Greenstone Earrings by
Barbara Bull.
Gold Chains by Neils
Christiansen.
Brooch by Anthony Williams.
Brooch by Rainer Beneke.
Photos by Julia Brooke-White.

The original concept which prompted the setting up of The Potter's Shop was simple: the establishment of a stable, reliable outlet for a wide range of quality pots, where the potters themselves would have control of marketing and be in direct touch with their buyers.

The group which came together to form the co-operative knew that the site of the shop was critical, and that the public's interest must be engaged to make the venture a success.

The first shop opened in 1983 in Tinakori Rd, Thorndon, and was an immediate success. After a move into the Lambton Quay area in 1989, the need for larger premises resulted in a greater commitment being undertaken. New spacious showrooms were opened at the top of Woodward Street in September 1992. Different members of the co-operative guaranteed the large bank loan which was necessary and covered the first three months' rent. But the risks involved were finally ameliorated when the Queen Elizabeth II Arts Council awarded a Venture Grant for setting-up costs.

One advantage in the new premises has been the obvious opportunity to extend to a gallery run by a sub-committee of the co-operative. Invited artists

exhibit for three weeks, with an opening on the first Sunday of the month. That space is now booked well ahead to 1995, and it is a compliment to the committee that the gallery is now self supporting.

The entire running of the business is managed by the co-operative's 16 members, with each potter rostered behind the counter for one full day every 16 days. The co-operative shares all undertakings - even to the extent of designing and making the display units. Members work in their own studios and are each responsible for their own stock.

A strong element is the professional and personal support given to one another, which has enhanced members' commitment to the co-operative and helps to make the demands of running the business worthwhile.

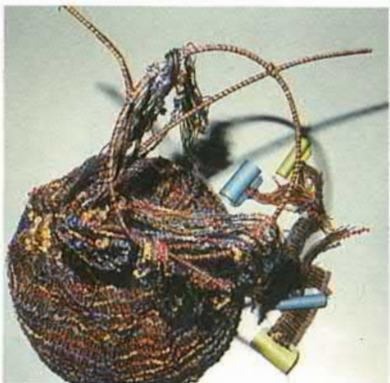
Of the original 13 members, 11 remain. Present members are all based in Wellington and are:

John Anderson, Anneke Borren, Gwyn Bright, Beryl Buchanan, Flora Christeller, Murray Clayton, Neil Gardiner, Craig Hall, Maureen Hunter, Raeburn Laird, Isobel Martin, Rosemary O'Hara, Mary Smith, Judith White, Paul Winspear and Paul Wotherspoon.

The Potter's Shop and Gallery,
14 Woodward St
Wellington
04 473 8803

Opening Hours:
Monday to Thursday: 9.00 - 5.30
Friday 9.00 - 8.00
Saturday 9.00 - 2.00
Sunday: On demand, or when
Lambton Quay shops open.

Photos;
Clockwise
Platter, 400mm wide
by Paul Winspear.
Bowl, 400mm wide by Anneke Borren.
Crystalline bottle 150mm high
by Flora Christeller.
Plate 400mm wide by Rosemary O'Hara



**Hallway Gallery
International Weaving School
Glenora Craft
Studio 22**
22 Broadway
(P O Box 313)
Picton
Ph 03 573 6966
Fax 03 573 7735

Gallery hours 10am - 5pm daily

The historic home at 22 Broadway, Picton, is a wonderful stop-over for the discerning art lover. The path to the front door meanders through the garden, past the 130 year old oak tree and up the front steps on to the wide verandah. The Hallway Gallery houses mainly handwoven fabrics, high fashion and interior weavings and tapestries as our emphasis, through the International Weaving School, is textiles and fibre works. However, we also exhibit pottery, glassware and other high quality art and craft objects. Displayed in a home-like environment, the buyer can easily visualise how the pieces may look in his or her own home.

This fabulous weaving environment was opened in February 1991, by Birgite and Neale Armstrong in partnership with Marilyn Rea-Menzies. Birgite specialises

in high quality fashion and interior weaving and Marilyn is an internationally known tapestry weaver. Work from Marlborough artists and craftspeople and also that of national and international tutors teaching at the International Weaving School is also exhibited in the gallery.

Our main aim is to show the visitor the vast range and potential of handwoven textiles, and also to exhibit high quality works.

As well as seeing art works exhibited, the visitor to 22 Broadway is encouraged to wander upstairs to the classrooms and also to Studio 22, where Marilyn and Birgite create their artworks. As visitors enjoy watching artists at work, we often demonstrate and explain the process to them. Group visits with demonstrations and hands-on experience may be organised on request.



The Höglunds Glass Studio has relocated at Korurangi Farm, just south of Nelson. The new purpose-built complex provides the opportunity for visitors to see beautiful glass being blown, as well as to browse through the well laid out gallery.

Both Ola and Marie Höglund have a Swedish background in glass, training at Kosta Boda and at the Orrefors glass school. After three years in Swaziland, teaching glass blowing and engraving. They moved to Nelson in 1984, where they joined other craftspeople at the Craft Habitat complex close to Richmond.

Pending road works meant that their workshop would have to be relocated, so they made the move to set up independently at Korurangi Farm, which opened in November, 1993.

About 60% of their work is sold from their own gallery. Much of it is bought by overseas tourists, and a full packing and

dispatching service is available. The rest is sold from galleries throughout New Zealand and overseas.

A notable feature of their work is the strong colour, combined with simple, direct forms. Ola; "Colour can be very seductive. To me, the ultimate challenge is to succeed with a form in translucent, colourless glass. The next challenge is to get gallery owners to see that glass has qualities no other materials has. Glass reflects light, but it also absorbs light."

Höglund Glass has recently gained approval to use the New Zealand Brand. A project of the New Zealand Tourism Board and Tradenz, the brand symbolises quality, excellence, environmental responsibility and the unique New Zealand personality and is licensed only to those companies which meet rigorous standards.

Korurangi Farm has something for everyone: farm animals; safe children's play area; and space to have a relaxed picnic lunch amongst the trees and shrubs.

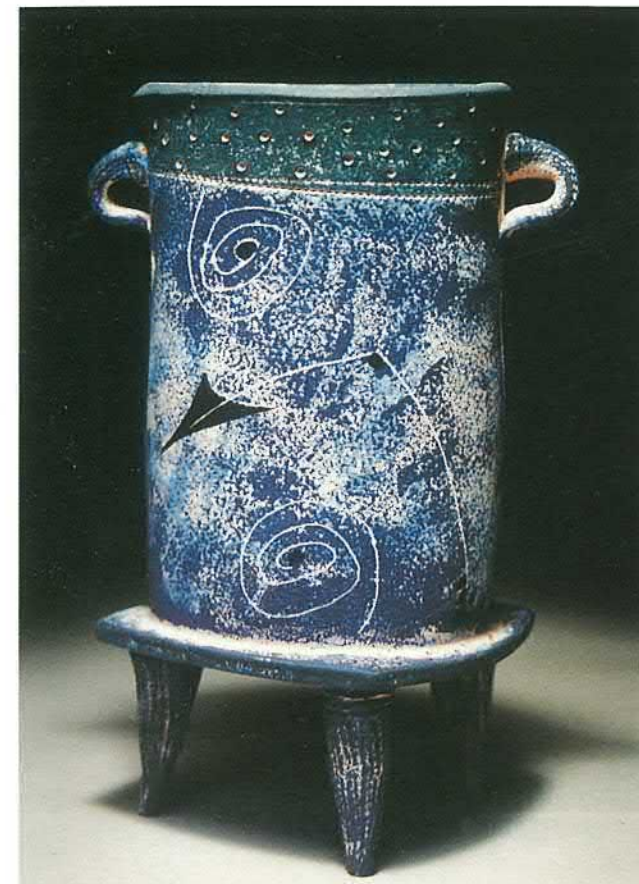
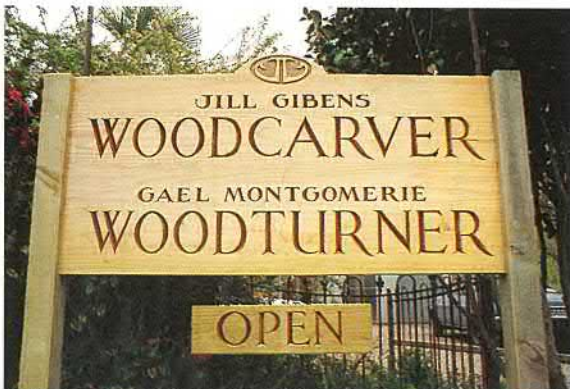
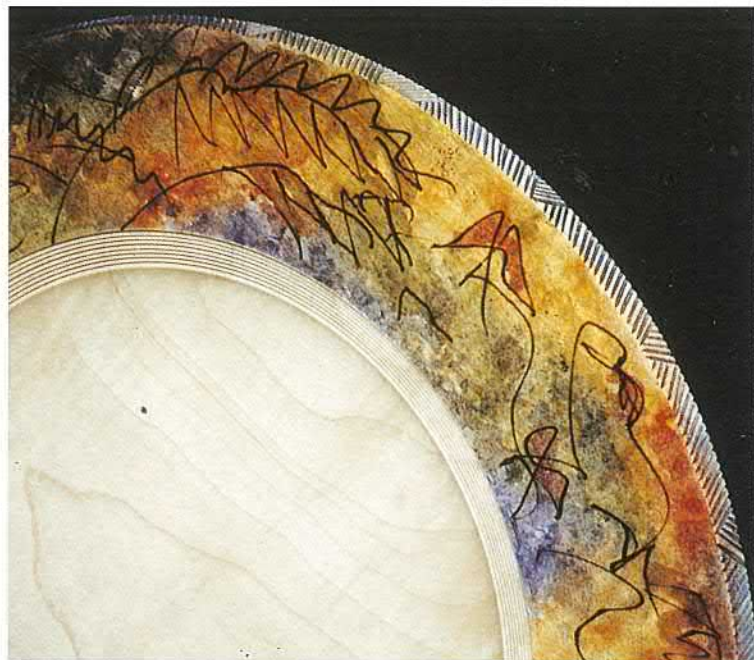
Höglunds Glassblowing Studio Ltd
Korurangi Farm
62 Lansdowne Rd
Richmond
Nelson
(P O Box 3339, Richmond)
Ph/fax 03 544 6500
Open seven days a week



Art

The New Zealand Way

Photos by Lynne Griffith



Gibens & Montgomerie - Fine Woodwork
 Kaiteriteri Rd
 Riwaka
 RD 3
 Motueka
 03 528 8757
 Visitors are welcome
 Tuesday to Saturday 10am - 5pm
 or other times by appointment.

Our combination of contemporary carving and turning provides a very special range of fine hand-crafted woodwork from top line domestic ware to architectural detailing and sculpture.

We are conscious that the past pursuit of the world's most beautiful timbers has led to their increasing rarity, so while we both use native and exotic woods, they are only from those species which can be sustainably managed or from demolition, windfalls, tree surgery and beaches.

It is for this reason that woodturner Gael Montgomerie does most of her work in the readily available, but subtly pale sycamore. Here her innovative graphic design and bold use of acrylic paint elevates this often underrated timber to the consideration it deserves. Her mastery of technique and form is further exemplified in her "Growth ring" series of vessels with their twined vine embellishment, symbolic of the life force of the tree from

which the timber came.

Woodcarver/sculptor Jill Gibens is in the forefront of the carving renaissance in New Zealand. Her drawing skills and observant eye are well evident in her unique interpretation of form, both contemporary and mythic. The clean, uncluttered lines of execution are evidence of technical excellence which allows the vitality of the wood to predominate.

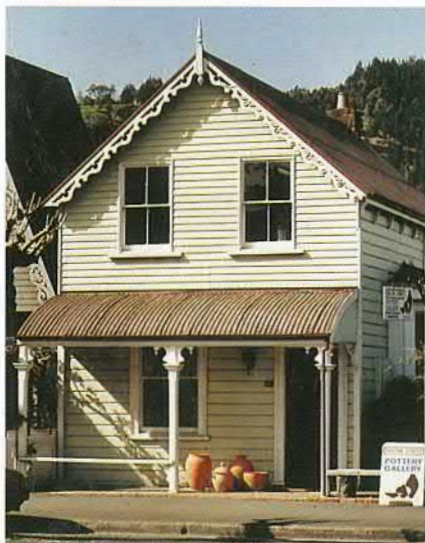
We have been practising our craft for some years now, but it is only in the past year that we have moved to Riwaka, specifically to open a gallery with our workshop. We chose the Nelson region because a wide range of crafts flourish here and we believe the cross media exchange keeps standards high and encourages innovation in design, good for both makers and buyers. In having our own gallery, we can offer a better service to our clients, which includes some observation of the making process and direct realisation of their needs through commissions.

The spacious gallery at Royce McGlashen Pottery in Brightwater is the only opportunity to view the full range of Royce McGlashen's creative work.

In his well established workshop, he produces a wide range of domesticware and ceramic art pieces in stoneware, terracotta and porcelain. In the gallery you can see Royce's latest developments in his ceramic art, his newest range of forms, surface treatments and decorations. The teapot form continues to intrigue Royce and a range of teapots is generally on show.

Royce's skill with a brush has always been a major feature of his ceramic work, and his expansion to works on paper was a natural progression. A selection of framed and unframed paintings are on display and they show a bold use of colour, often following a floral theme, sometimes including teapots and other pottery forms, a true mixture of the potter and the painter.

McGlashen Gallery and Studio
 128 Ellis St
 Brightwater
 Nelson
 Ph/fax 03 542 3585
 Hours
 Monday - Friday 9am - 5pm
 Weekends in summer 10am - 5pm
 We open some other weekends, check answer phone for details.
 We are happy to open at other times by arrangement. Please phone in advance.
 Gallery situated on S.H.6, 21 km south of Nelson on the corner at the Brightwater turn-off.



South St Gallery
10 Nile St
Nelson
03 548 8117
Weekdays, 9 - 5.
Weekends, 10 - 4.

South Street Gallery has been the focal point for Nelson pottery for 18 years. Since being established by Justin and Lorraine Gardner in Nelson's historic South St in 1975, it has continued to expand and flourish, showing the best pottery from the region.

Nelson has a long tradition as a pottery centre. The early settlers of the 1840s established brickworks, and later, studio potters were attracted by the clay and minerals the region produced. Today Nelson is home to many of New Zealand's finest ceramic artists.

South Street Gallery's move to new, larger premises in 1977 meant room to include pottery supplies, and this area too has expanded, becoming an important aspect of the gallery's operations.

With a strong emphasis on domestic ware, it also has a large display area for potters, New Ideas, which has a fine display of 'cutting edge' ceramics

The range of work produced in Nelson is

incredibly diverse, and South Street Gallery continues to represent only the potters of the region. Visitors to the Gallery can choose from the work of 25 of Nelson's most talented craftspeople. These potters exhibit widely and continue to excel, frequently gaining national and international awards.

South Street Gallery is located in historic premises on the corner of South and Nile Streets, close to Nelson Cathedral, and an easy stroll from the centre of the city. The potters whose work can be found here are:

- | | |
|----------------------|----------------------------|
| Jean Allan | Meg Latham |
| Alan Ballard | Bruce Lissant-Clayton |
| Stephen Carter | Hugh MacMillan |
| David Cook | Vicki Mathison |
| John & Anne Crawford | Jane McCallum |
| Vic Evans | Sue Newitt |
| Peter Gibbs | June Reay |
| John Green | Carl Vendelbosch |
| David Griffith | Peter & Trudes Vendelbosch |
| Toni Hastings | Julie Warren |
| Lizz Johnston | |



The Suter Gallery is the civic art gallery of the Nelson province. It has a national reputation as one of the more dynamic provincial art galleries in New Zealand. It houses the third largest collection of paintings in the South Island and is known for its collection of paintings by John Gully and Tosswill Woollaston.

In addition to an intensive programme of changing exhibitions throughout the year, it has a craft shop, a large restaurant and a theatre.

The Suter Restaurant has an established reputation for fine food and excellent value. Located within Queens Gardens and overlooking the duck pond and the hills beyond, it has arguably the most romantic setting to be found in the region. A recent glass conservatory extension to the restaurant takes diners up to the edge of the pond and under a canopy of exotic foliage.

The theatre, which seats 160, presents a mix of art-house films, live performance and lectures. Specialising in foreign films, the Suter is the only art gallery in the country which presents the feature film as a serious art form.

The Suter Theatre is also recognised as a venue for touring professional performance groups ranging from dance and drama to music, mime and comedy.

Being only part funded by the local authority, the Suter is dependent to a considerable extent on its self funding activities. There is, therefore, a small entry charge to the exhibition areas - although access to the restaurant is free.

The gallery is open every day except Christmas eve and Christmas day. The restaurant is normally closed on Mondays, although it is open on public holidays and through the Summer tourist season. It is also open evenings from Thursday to Saturday.

Suter Art Gallery
Bridge St
Nelson
Ph 03 548 4699
Fax 03 548 1236





The Hokitika Craft Gallery Co-operative

25 Tancred St
Hokitika
Ph 03 755 8802

The Hokitika Craft Gallery is open seven days a week from 8.30am to 5pm.

Photos, Clockwise from top left; Corduroy rug featuring inspun Border Leicester wool, 2.4x1.2m by Pamela Fairmaid Handwoven wool/mohair jacket by Helen Oliver. Paté/butter dish (rimu) with knife on sycamore stand by Marc Zuckerman

The Hokitika Craft Gallery is a success story incorporating some of New Zealand's best in jade, wood, pottery, fibre, art and bone. Since it opened in 1985, the 19 members have continued to grow and to meet the challenge of working in close proximity both with their craft and running the business together. Development in all areas has led to today's presentation of finest quality art and craft.

The co-operative sells only locally produced work. This includes work by three potters which is varied in style and end use. Pots of simple form with pure line, highly decorated art forms, and straight domestic pots are all shown to advantage. Two woodworkers produce modern designer furniture, turned wooden bowls, and simple quality items to attract tourists.

Jewellery is varied in content from carved greenstone and bone, to novel brooches and ear rings in recycled material and silk.

Fibre artists produce clothing, handwoven in a variety of mediums, and wool rugs in keeping with the beauty and texture of the West

Coast environment. All fibre artists have widely varying techniques and application, producing very original work.

Three artists work in mediums of oil, pastels, water colours and acrylics and show an empathy with the West Coast unique to the area. All have individual style and expression.

In 1988 the Hokitika Craft Gallery won the prestigious West Coast Tourism Award for excellence in presentation, merchandise, service and value for money. Quality is tightly monitored and Kiwi Host is an important aspect. Some members have won New Zealand Awards, two have been accepted for the First Craft New Zealand Yearbook, and several have exhibited both nationally and internationally.

Members assisted with the design and building of the simple, spacious gallery, which represents the "Mountains to the Sea". Their aim is to produce quality work in a professional and sympathetic environment.

Through its visitors, the gallery shows the world that the West Coast is a peaceful oasis of rare beauty, a place to be respected and hallowed by the people who live there and visit.

Photos, clockwise from top left;

Tea set by Chris Weaver.

Red/black Kagu Mack III

side chair, painted ash,

by Marc Zuckerman.

Bone pendant by Roger

Chapman.

Jade pendants, kahurangi

jade by Ian Boustridge.

Jade mask, kahurangi jade,

by Ian Boustridge.



Punakaiki Crafts
 P O Box 15
 Punakaiki
 West Coast
 Ph/fax 03 731 1813
 Open 7 days

Punakaiki occupies one of the country's most dramatic settings, at the edge of Paparoa National Park on the West Coast of the South Island midway between Westport and Greymouth.

From the west, the relentless Tasman has pounded coastal cliffs and reefs into fantastic shapes. Eastward, awesome forested limestone bluffs rise hundreds of metres from sandy beaches. North and south, picturesque rivers have cut impressive canyons through these escarpments, giving access to a mysterious region of caves and disappearing streams backed by some of the country's most ancient mountains. The whole area is covered in native forest of astonishing diversity, with subtropical nikau palms also serving as a local symbol.

This is where you will find *Punakaiki Crafts* owned and operated by 35 West Coast craftspeople.

The constantly changing display of work on sale includes bone, pounamu (jade), and wood carving, ceramics, textiles, jewellery, blown and fused glass, sculpture and a range of wearable arts and accessories.

Complimenting the experience of *Punakaiki Crafts* is the fine food of the open air *Nikau Palms Café*.

The West Coast is gaining recognition for its innovative designs and use of the region's raw materials in art and craft. Check it out!

Punakaiki and the Paparoa National Park are a great place to stay and play. *Punakaiki Crafts* has become an essential stopping point for the South Island visitor.

Photos, clockwise from top left:
 "River Scene", by Joanna Ewer.
 Pottery by John Sepie.
 Pottery by Andrew Smith.
 "Rock Drawing", fused glass brooch by Gregory Smith.
 "Soaring Swallows", bone carving by Merv Jury.
 "Moko Tane" by Anthony Manuel.
 Photos by Derek Stewart.



Appplied Art New Zealand is a new and exciting concept for the exhibiting and retailing of selected forms of New Zealand art. Approximately 8000 sq ft of architecturally designed gallery space within a structure built at the turn of the century. A unique atmosphere has been created using 1990s technology, but retaining the cultural significance of an historic building. Access to the gallery is via an escalator from the ground floor of the Cashel Plaza, Cashel Mall, Christchurch.

Emphasis has been placed on quality and design by New Zealand only artists. With more than 140 permanent exhibitors offering original works from paintings, ceramics, sculpture and glassware to wood, ironwork, jewellery, greenstone and bone, this is New Zealand art at its finest.

It is becoming evident that the arts are playing an increasingly significant role in

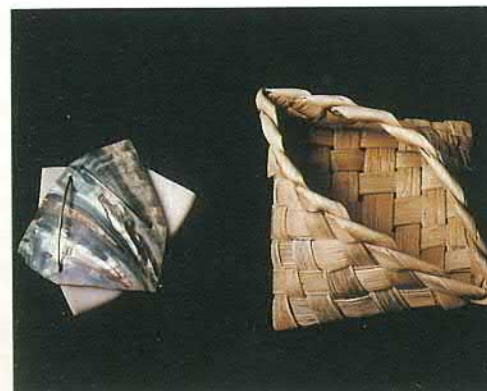
the New Zealand economy. Quality is the key to New Zealand tourism and no better example of quality can be found than the blossoming art industry. The art that is emerging reflects our unique New Zealand character, our creativity, innovation and concern for basic human values.

Applied Art New Zealand offers a wide range of top quality products to the discerning New Zealander who is looking to decorate a home or office, or an overseas tourist wishing to return home with an original New Zealand gift.

Unique aspects of Applied Art New Zealand are; the wide range of the arts presented in a single gallery, the excellence of the products displayed and the character of the gallery retailing and exhibition area.

Applied Arts New Zealand

Up the Escalator
 Cashel Plaza
 154 - 158 Cashel St
 Christchurch
 Ph/fax 03 377 2898
 Monday - Thursday; 9am - 5.30pm
 Friday; 9am - 9pm
 Saturday; 10am - 4pm



Cave Rock and Salamander Galleries
 South Quadrangle
 The Arts Centre
 Christchurch
 03 365 1634
 Open 7 days
 10am - 5pm



The historic buildings of the old University of Canterbury make an interesting and lively place as an Arts Centre. The old physics block, in the South Quadrangle, is the home for these two top New Zealand galleries - both are now well established names throughout the country associated with the very best of New Zealand fine crafts and works on paper.

Cave Rock Gallery has specialised in top quality craft works carries the very best in glass, ceramics, jewellery, silk, weaving and woodware. The monthly exhibitions present exceptional works as well as giving encouragement to new working craftspeople.

Salamander Gallery primarily deals in works in paper and specialises in prints from artists throughout New Zealand. The audience in the Arts Centre is diverse and both galleries endeavour to cater for many

tastes with a good selection of styles and affordability without sacrificing fine quality. Most tourists and many travellers stop here, so we export, worldwide, all manner of work including fine ceramics, bronze sculptures, framed or unframed prints and paintings on canvas. Concentrating on contemporary arts in the specialised print market means that we can exhibit works on paper by many well known artists whose work is normally unaffordable.

The galleries are well supported by a group of "Friends" who contribute to a monthly newsletter. Both galleries exhibit experimental work from young and less recognised artists and we find that the audience enjoys the challenge and diversity of the works exhibited.

All work in the gallery is carefully considered by a panel of three leading craftspeople, with a brief for quality, subject only to the constraints on size imposed by the physical size of the gallery.

The Crafts Council Gallery is run as a joint venture between the Otago Museum and the Dunedin Craft Council. The gallery brings a unique juxtaposition of the best New Zealand craft work of today, with the museum collection, which includes craft work in all media from many countries and from many centuries.

Situated in the museum foyer, the gallery is well placed close to

the three main tertiary institutions and to conference centres, and is currently the only multi-media craft gallery in Dunedin. The ongoing series of 'focus' exhibitions features the work of Dunedin craftspeople, but the gallery shows work from throughout the country and currently includes glass, ceramics, wood, silk, fibre, iron, precious metals, stone and bone.

Crafts Council Gallery
 A place to see top quality craft work.
 A place to buy top quality craft work.
 A place to sell top quality craft work.
 A place to show top quality craft work.

DUNEDIN CRAFTS COUNCIL


Otago Museum
 Great King St
 Dunedin
 Ph 03 477 2372
 Fax 03 477 5993



Photos:
 from top, clockwise;
 Silver brooches by Anthony Williams.
 Photo; Anthony Williams.
 Bone & Wood touch piece
 by Bruce Pearson.
 Knitted Shawl by Mary Anne Thompson.
 Ceramic vase by Peter Henderson.
 Basket by Willa Rogers.
 Shell & Silver Brooch with flax kete
 package by Grant Thompson.
 Photos by Margery Blackman.

"We saw it at ARTEX"



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Inquiries to organisers:

Warwick Henderson, Jillian Bashford-Evers.
P O Box 37 602, Parnell, Auckland.
Ph/fax 09 524 0543 or 309 7513

NEW ZEALAND'S LARGEST SALE & EXHIBITION OF ART & INTERIORS

Itinerary

Exhibitions

Compendium Gallery, 5 Lorne St, Auckland.
Collectables, by Penny Read, November 29 - December 11.
Selected craft, by top NZ craft artists. December - January.
Lopdell Gallery, Titirangi, Auckland
Craft Design Graduates, from Carrington Polytechnic, December 11 - January 16.
Fingers, 2 Kitchener St, Auckland
A vigorous exhibition policy will be pursued during 1994.
Fisher Gallery, Reeves Rd, Pakuranga, Auckland
Iris Fisher Art Awards, November 26 - December 12.
Gauge '93. Exhibition by Manukau Polytechnic Jewellery School students. November 26 - December 12.
Survey Exhibition - Nigel Brown, January 14 - February 13.
Installation - Jeff Thompson, February 18 - March 20.
Open Heart, a NZ jewellery Biennale curated by Elena Gee (toured by Dowse Art Museum). March 25 - April 24.
Master Works Gallery, York St, Parnell, Auckland.
Glass. By Garry Nash, Sunbeam Glassworks. November 22 - December 11.
Pre Christmas Treasures, the best in NZ craft. December.
Large Sculptural Forms, January.
Pots of Ponsonby, Auckland.
Exotica, by Rosemarie McClay, November 16 - December 5.
Christmas displays, December.
Textures Gallery, Takapuna, Auckland.
Continuing exhibitions of fine craft.
The Glass Gallery, 23 Jervis Rd, Ponsonby, Auckland.
Giovanni Glass. November 29 - December 23.
Light & Fire, by Liz Sharek. January 10 - 28.
The Washing of 10 Tides, by Emily Siddell. January 31 - February 18.
Voluminous Bowls and Tiny Bottles by Elizabeth McClure, February 21 - March 11.
The Vault Gallery, 13 High St, Auckland.
Furniture and Metal Sculpture, by Todd Stevenson. November 14 - January 10.
Ceramic Sculpture, by Nick Holland. January 11 - February 22.
Warwick Henderson Gallery, Parnell, Auckland.
Major NZ Art Show. Paintings and sculpture by Michael Smither, John Weeks, Colin McCahon, Louise Henderson, Dean Buchanan, Kingsley Baird, Eion Stevens, Jan Nigro, John Holmwood, Pat Foster, Toss Woollaston, etc. Jan & Feb, 1994.
Waikato Art and History Museum, Hamilton.
Treasures of the Underworld. Ceramics from Expo. November 12 - December 10.
Thames Society of Arts.
Summer Exhibition, Jan 20 -31
The Bath-House, Rotorua.
Daughters of the Land. A look at the lives of rural women in the immediate Bay of Plenty area from

1890 to 1990. July 30 1993 - November 1994.
Hawkes Bay Exhibition Centre, Hastings.
Kiwiana. An exhibition of nostalgia and cultural history. November 12 - February 13.
Gallery Seventy Nine, Hawera
Christmas Show. Taranaki artists. December 5-24
Sarjeant Gallery, Wanganui.
A Show of Hands. Late Dec - early March 1994.
Wellington
New Zealand International Festival of the Arts. February 25 - March 19.
Dowse Art Museum, Lower Hutt.
No Man's Land - extending the boundaries of women and art in Aotearoa. Marking the centennial of Women's Suffrage in New Zealand. 45 contemporary women artists are participating with works in the exhibition and commentaries in the exhibition catalogue. Until January 1994.
NZ Academy of Fine Arts, Buckle St, Wellington
Academy Summer Show, small works in art and craft, until Sunday December 12.
Japanese Brush Painting & Calligraphy, touring exhibition from Tokyo, January 16-26, 1994.
Performance, depictions of performances and performers plus stage designs from Australia and New Zealand, February 26 - April 4 1994
The Potters Shop, Woodward St, Wellington.
Paintings by Rosemary Stockell and *Sculpture* by Jacqui Burt. February 6 - 26
Wellington Festival Exhibition, works by Shona McFarlane, Betty Fraser and Audrey Buscand. February 27 - March 20.
Paintings by Janet Marshall and *Bronzes* by Graham Marshall. April 3 - 23.
Paintings by Jan Shone, *Ceramic sculpture* by Philip Kitto. May 1 - 21.
Paintings by Lorraine Clark. June 5 - 25.
The Craft Art Company, 284 Lambton Quay (Sun Alliance Centre), Wellington.
Continuing, changing exhibitions by selected craftspeople.
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IBM Foyer, adjacent to Park Royal Hotel, Featherston St, Wellington.
Wellington Potters Association 1994 exhibition, guest exhibitor Lynda Harris. March 6 - 19.
The Vault Gallery, 6 Willis St, Wellington.
Slim Volumes, by Charlotte Fisher. November 30 - January 17.
Museum of New Zealand, Wellington
Nga Mana Wahine o Te Arawa. Weaving from the Museum's collection. September 19 - late January.
Suter Gallery, Nelson.
Quaquaversals, December 4 - 19.
Nelson Potters Annual Exhibition, December 26 - January 23.
National Tapestry and Weaving, touring exhibition, December 26 - January 30.
New Zealand Women Printmakers, January 16 - February 13.
Nelson Patchwork Guild, First NZ Hoffman Challenge, February 1 - 13.
Heartland, Prints and pastels by Marilyn Webb. Feb 16 - March 6.
NZ Institute of Architects Awards. Feb 15 - March 6.
Hallway Gallery, International Weaving

School, 22 Broadway, Picton.
Wrappings, by Birgitte Armstrong. An exhibition of handwoven fashion. December 10-31
Behind the Mask - Faces and Figures, by Marilyn Rea Menzies. January 3 - 29
Eco in Silk, by Debbie Cave-Higgins, the colours and patterns of nature captured through painting on silk. February 18 - March 6.
African Textiles, textiles incorporating applique and stitchery techniques of the Kuba tribe of Zaire. March 14 - April 10.
Cave Rock Gallery, Arts Centre, Christchurch.
Mixed Feelings. Exhibition of the *Professional Weavers Network*. November 29 - December 19.
Christmas Show - Cave Rock and Salamander Galleries. November 29 - December 19
CSA Gallery, Christchurch
Working Members Christmas Show. December 14 - January 23.

Competitions/Exhibitions

14th International Ceramic Art Biennale (France). Closing date January 10. Two major prizes of 15,000 and 40,000 francs, and a special youth prize. Information: Comite de la Biennale, Mairie de Vallauris, 06220 Vallauris, France 93-64-16-05.
National Pounamu Jade Exhibition. Left Bank Art Gallery, Greymouth, February 12 - March 17, 1994. Sponsored by Air New Zealand. Open to all carvers of Pounamu, Nephrite, Jade. Work must have well considered design concept and have been finished in last twelve months. Enquiries, Left Bank, 1 Tainui St, Greymouth.
Thames Society of Arts Summer Exhibition. Jan 20-31. Entry forms from C O'Brien, RD 5, Thames. Ph 07 868 2645.
Turned Art and Wooden Furniture Expo. A juried gallery style exhibition to feature at the NZ Working with Wood and Timber Show. NZ Expo Centre, Auckland, February 25-27. Entry details: Robyn Becht, XPO Exhibitions Ltd, P O Box 9682, Newmarket, Auckland. Ph 09 379 3885.
International Exhibition of Fibre, Textile and Embroidery. The Association of New Zealand Embroiderers Guilds hold their biennial conference in New Plymouth in 1994. The organisers plan a major curated international exhibition and invite interested persons to submit their name, address and photo of work. Submissions to: P E Darney, 109 Cutfield St, New Plymouth.
Fibre & Fleece. Fashion and art event, Opotiki, May 6 - 8 1994. For entry forms, write to Fibre & Fleece Trust, P O Box 168, Opotiki.

Conferences/Events

NZ Working with Wood and Timber Show. NZ Expo Centre, Auckland, February 25-27, 1994. Active woodskills and wood tool displays in all crafts and featuring a juried gallery style exhibition of turned art and wooden furniture. Details: Margaret Pasco, XPO Exhibitions Ltd, P O Box 9682, Newmarket, Auckland. Ph 09 379 3885.
Vietnam Crafts and Pottery Tour. From March 6 for 3 weeks. Comprehensive craft tour which looks at carpet making, pottery and ceramic kilns, wood block printing and tapestry weavers. Cost A\$5380 (from Aus.). Info; call Aus(07) 359 6651. Fax (07) 359 1263.

Fibre Fiesta 1994. March 25 -27, 1994. Smaller version of the normal NZ Spinning, Weaving and Woolcrafts Society National Festival. Limited to 400 registrants. Enquiries to Alison Hurley, Woodbury Rd, R D 21, Geraldine.

Artscape '94. An arts event incorporating sculpture, earthworks, sound, painting, performance, learning and community participation to be held on a 120 acre property outside Ballarat, Victoria in March/April 1994. Info: Artspost, 21-27 Main Rd, Ballarat East 3352. Ph (053) 333 822. Fax (053) 333 277.

Japan Potters Study Tour. From March 30 for 3 weeks. Cost from Aus, A\$4875. Info: Aus (07) 359 6651. Fax (07) 359 1263.

European Textile Network Conference. Szombathely, Hungary, June 1994. Enquiries: ETN Secretariat/Beatrijs Sterk, Postfach 5944, D-30059 Hanover, Germany; fax 49-511 813 108

First Islamic Artisans at Work Festival 1994 (October) in Pakistan. Includes: International seminar on 'Design and Creativity', Regional Assembly of World Crafts Council & UNESCO experts meeting to review *Decade for Craft Development*. Information: Lok Virsa, P O Box 1184, Garden Ave, Shakaparian Hills, Islamabad, Pakistan.

NZ Society of Potters, Annual Convention. Tauranga, May 1993. Enquiries: Jennie Russell, Lochhead Rd, R D 6, Tauranga.

NZ Association of Embroiderers Guilds 1994 Conference - will be in New Plymouth, with an exhibition at the Govett Brewster Art Gallery.

Designers Bookbinders Conference (UK).

August 31 - September 3. Contact June McNicol of the Queensland Bookbinders Guild, Aus(07) 848 3774.

Workshops/Courses

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International Weaving School Courses. Variety of topics and tutors - between 2 and 6 days duration. For full brochure/programme contact: *International Weaving School*, P O Box 313, Pictou, ph 03 573 6966, fax 03 573 7735

Dieu Donne' Workspace Program. Emerging artists from all disciplines interested in working in handmade paper are invited to apply. Some assistance available. Applications must be postmarked by December 31. For info send SAE to Dieu Donne' Papermill, 3 Crosby St, 5th Floor, New York, NY 10013-3102, (212) 226 0573

Organisations

Calligraphy Society of New Zealand, P O Box 3799, Christchurch.

Craft Dyers' Guild of NZ, P O Box 13 856, Onehunga, Auckland 6.

Craft Promotions NZ Ltd, P O Box 30 359, Lower Hutt.

Fairs of NZ, P O Box 68 011, Newton, Auckland.

New Zealand Lace Society. President; Alison Brown, 79 Tomes Rd, Christchurch 8005. Secretary; Pauline Pease, 10 Lingard St, Christchurch 5.

New Zealand Society of Artists in Glass. Subscriptions - \$15.

Secretary; Sheryl King, 48 Cromwell St, Mt Eden, Auckland.

New Zealand Society of Potters. Secretary Robin Paul, 145 Eskdale Rd, Birkenhead, Auckland, Ph 09 480 6369.

New Zealand Spinning, Weaving and Woolcrafts Society. Secretary, Heather Nicholson, 11 Raleigh Rd, Northcote, North Shore City 1309, ph 09 418 3829.

NZ Craft Shows, P O Box 2199, Christchurch.

Southern Hemisphere Feltmakers. Contact: Marion Valentine, 78 Long Melford Rd, Palmerston North.

Southern Style Inc. (Organisers of the Alternative Furniture Show), P O Box 10258, Philipstown, Christchurch. Ph (03) 849 879

Stitches and Craft Show, C/- XPO, P O Box 9682, Newmarket, Auckland

The Professional Weavers Network is a group who hope to give help to each other in various fields - marketing, advertising, etc. Yvonne Sloan, ph 09 524 7937 is happy to collect names of anyone interested in joining.

The Studio Potter Network. A growing international membership organisation of potters' groups in the US, Canada, Europe and the Far East. Services include a semi-annual Studio Potters Network Newsletter, exhibition opportunities, interaction on a personal level through an established bed and breakfast network, other philanthropic goals. Enquiries: Studio Potters Network, 69 High St, Exeter, NH 03833, USA. Ph 603 774 3582.

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Bishop Suter Art Gallery Nelson 9 May - 29 May 1994

Manawatu Art Gallery Palmerston North 1 July - 28 Aug 1994
The Bathhouse Art & History Museum Rotorua 25 Nov - 19 Feb 1995
Auckland Institute & Museum Auckland 11 Mar - 30 April 1995
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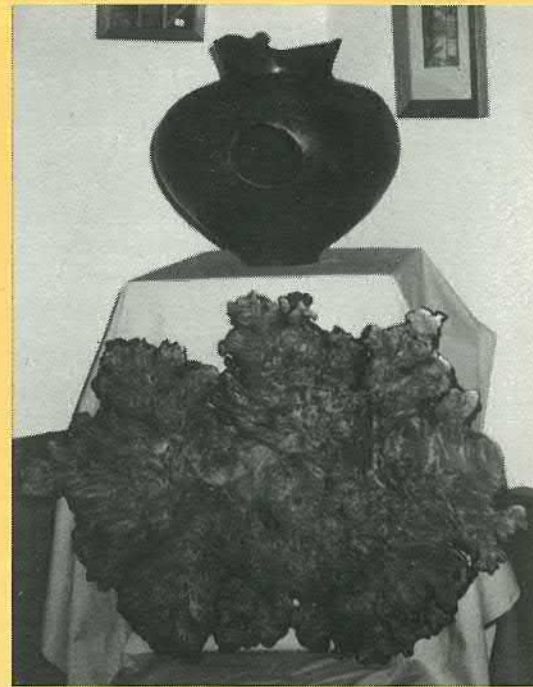
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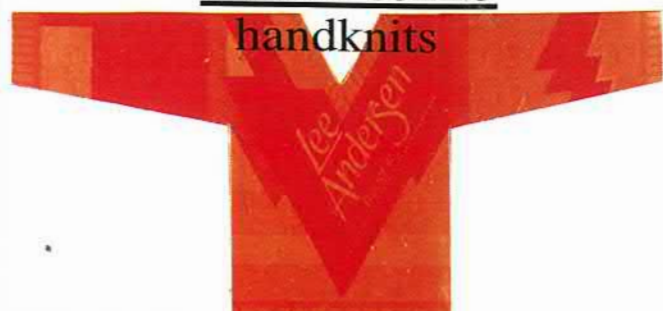
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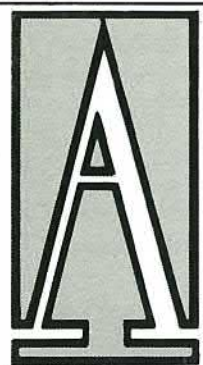


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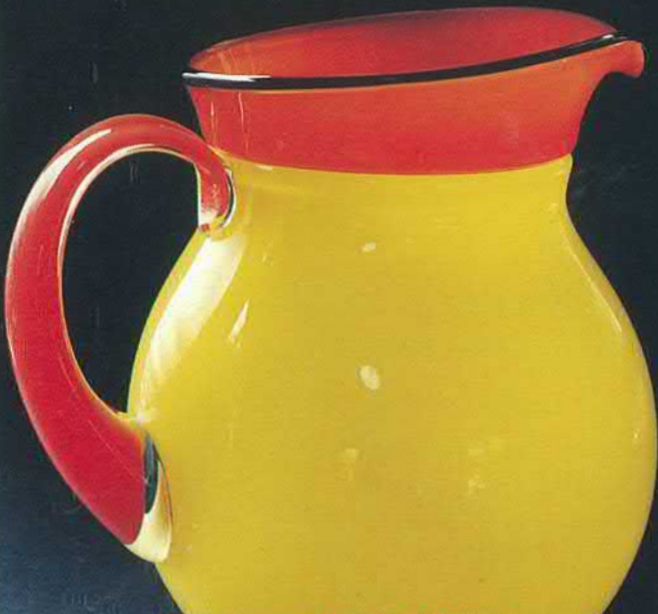
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