

scope

Contemporary Research Topics

art & design: II

November 2015

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The series *Scope (Art & Design)* aims to engage discussion on contemporary research in the visual arts and design. It is concerned with views and critical debates surrounding issues of practice, theory, history and their relationships as manifested through the visual and related arts and activities, such as sound, performance, curation, tactile and immersive environments, digital scapes and methodological considerations. With New Zealand and its Pacific neighbours as a backdrop, but not its only stage, *Scope (Art & Design)* seeks to address the matters which concern contemporary artists and arts enquirers in their environments of practice.

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CROSS SECTIONS

Leoni Schmidt

This issue of *Scope: Contemporary Research Topics in Art + Design* presents the reader with a number of cross-sections through responses to matters foremost in the minds of many artists and designers today. Reading across the various items provides insights into the range of thinking and making around these matters.

The issue opens with a focus on political matters: colonial pasts, homophobic threats, the Pike River disaster and the collusion that led to this catastrophe. Then, 2015 having been the UNESCO Year of Light, photography comes into its own with artist-writers introducing the reader to an array of practices ranging from the old camera obscura to its contemporary versions; and sensual beauties created through light and its changeable, and even nomadic, attributes. Sustainability is addressed: architecture using waste materials, recycling of old clothes, the invention of DIY bikes as an alternative for the car; and making musical instruments from what is at hand – with a humorous twist – play lightly with serious matters.

Scope is published in New Zealand but other worlds are often reflected in its contents. This time, Israel makes an appearance in an architecture-photography combination, as does the traditional art of Samoa made contemporary, and the dark past of apartheid South Africa unmasked in a graphic novel. The various materialities found in these submissions bounce off others that foreground a long list of practices with the risograph, using new apps, lovingly rescuing old technologies, threading 'pearls', making contemporary conceptual and functional jewellery, etching tattoos, painting tableaux, working clay, and drawing while walking the length of the country.

Dunedin has recently had a street art renaissance as the city undergoes a strategic renewal with many areas and buildings being renovated and enlivened with the various arts. This issue of *Scope* includes a range of reports on recent street art. We read about concerted efforts and the value of volunteerism in the creation of the many works now dotted around the city, which fascinate residents and visitors alike. Collaboration looms large in this respect, as many people's energy is needed to make good street art possible. Collaboration also speaks from other projects highlighted in this issue of *Scope*: "Clink" was a 2015 collaborative project between the Dunedin School of Art and Hungry Creek School of Art and Craft in Auckland; a painter had her work custom printed in the Dunedin School of Art's Print Lab; new gallery initiatives in the city brought art and design alumni together in fresh new ways. Last, but not least, design students highlight their budding practices in a range of designer pages through which the reader becomes aware of the effort, energy and collaborative work needed to establish a practice and an identifiable fashion identity.

Scope 2015 is big and full and rich, playful and serious, and reflects some of the wide range of interests and practices included in the mix of the Dunedin School of Art at Otago Polytechnic and its wider community and networks. Designers and design students contributed their work to this issue and hopefully will join the ranks in greater numbers in future to reflect the growing synergistic relationship between art + design at Otago Polytechnic.

DECOLONIAL SCULPTURE: UNPACKING SUGAR

Joe Joe Orangias

In this report, I discuss how contemporary sculpture might be developed to challenge the colonial project. Building on critical scholarship, I first introduce the practices of colonisation and decolonisation. Then, focusing on one of the most commonly consumed foods today, I describe the relationship between sugar and colonialism. Contemporary artists like Kara Walker use sugar as a sculptural material to challenge colonial practice as it exists in the production and substance of sugar. After establishing a critique of sugar, I then visually analyse the mass-produced sugar lollies called Pascall Eskimos, which misrepresent indigenous peoples of the Arctic. Proposing a method of removing such colonial misrepresentations from visual culture and transforming them into critical sculptures, I outline my method of realising what I call 'decolonial sculpture.' Ultimately, I argue that contemporary sculpture produces knowledge about, deconstructs, and transforms colonial practice, advocating for a more equitable visual culture.

PROCEEDING THROUGH A COLONISING WORLD

The history of colonisation shows how non-indigenous peoples have systematically imposed political power and privilege on indigenous peoples around the globe. Since the initial colonial voyages, settlers and their descendants have developed practices to cement themselves and their ideologies in distant lands. This process has been overtly manifested through warfare, the introduction of infectious diseases and the dislocation of communities. These and numerous other practices of colonisation have and continue to disenfranchise indigenous peoples from their culture, knowledge, lands, resources and tribal practices.¹ Non-indigenous people continue to profit from the dominance of historical and present-day practices of colonisation.

Indigenous scholars have developed the project of decolonisation, involving action and theory that contributes to realising indigenous rights. These scholars have called for action that will more thoroughly realise this project. According to Māori educationalist Linda Tuhiwai Smith, "The intellectual project of decolonising has set out ways to proceed through a colonising world. It needs a radical compassion that reaches out, that seeks collaboration, and that is open to possibilities that can only be imagined as other things fall into place."² Thus, while the decolonisation project has a strong foundation, it needs practitioners who will take ongoing action. This must include non-indigenous people acknowledging and taking responsibility for the inequities inflicted by their ancestors, and deconstructing ongoing prosperity gained through colonial practices. This also includes addressing revived and new practices of colonisation.³

Visual culture has been used to marginalise, objectify and stereotype indigenous peoples for the purpose of entertainment and profit. This exists in numerous forms. For example, colonial misrepresentations, made by and for non-indigenous people, depict indigenous peoples as exotic, passive and devoid of personal markers. Such objectifications display unjust power relations between indigenous and non-indigenous peoples, and are found anywhere from professional sports arenas to candy shops to museums. Although scholars are increasingly generating awareness of colonial practice within visual culture and the resulting oppressive and inequitable effects, the practice of decolonising visual culture is an extremely complex task that calls for many different approaches.

Communities are taking action against colonial misrepresentations. In Turtle Island, also known as North America (I use indigenous place names where I know of them), some professional sports teams misrepresent indigenous

peoples in their branding. In 2012, in reaction to the Cleveland Indians baseball team logo, fans started a practice called 'de-Chiefing,' removing the misappropriated Chief Wahoo graphic from their fan gear.⁴ In 2001 in Denmark, the Lego company sold bionicle toys that misappropriated Māori imagery and language. Lawyer Maui Solomon filed a complaint, adding, "We're trying to put the record straight about the culture and here's a major international company that's out there projecting a different perception and image."⁵ As a result, Lego stopped production of these bionicles, and Māori and Lego discussed working together to draft a code of conduct relating to the use of traditional knowledge.⁶ As Susan Ballard and Pamela McKinlay outline in their text *Art At Risk*, the widespread use of such branding reveals that colonial practice is deeply embedded in Western copyright law.⁷ While communities are tackling inequities in visual culture, it is vital that specialists in this field, including artists, designers and scholars, continue to develop responsive actions of their own.

ADDRESSING COLONIAL HISTORY

The history of sugar production provides a powerful lens with which to examine colonialism. Although sugar is used on every human inhabited landmass on the globe, it originated in the Pacific Islands. Several islands record a variation of a story about the first woman and man sprouting from sugarcane, a couple who founded the human race through their offspring.⁸ Sugarcane was first domesticated as a crop in New Guinea and possibly Indonesia. The plant later reached India and China, where Buddhists commended its healing properties. From the sixth to tenth centuries, travelers spread the plant around Africa, the Middle East, and the Mediterranean. Until the advent of sugar in the twelfth to fifteenth centuries, Europeans used honey to sweeten drinks, foods and medicines. Sugarcane was then transplanted to Cēmānāhuac (the Americas) at the onset of the European colonial era in the late sixteenth century.⁹

Requiring a constant water supply and a warm climate, today sugar is mainly produced in Brazil, India, China, Thailand, Pakistan and Mexico. Approximately 1.83 billion tons of sugar was produced in 2012. From originating in the South Pacific, sugar now spans the globe and sugarcane has become the world's largest crop by production quantity.¹⁰

Colonialists intervened in First Nations around the globe to enslave cheap labourers and steal fertile lands. For example, from the sixteenth to the nineteenth centuries, the production of sugar and molasses on plantations in the Caribbean was facilitated by the transatlantic slave trade. These products were sent to Europe and New England, and sold or used to manufacture goods such as rum, which were in turn shipped to West Africa and bartered for slaves. The slaves were taken to the Caribbean and Turtle Island, where they were forced to work on plantations.¹¹ As part of the movement to abolish slavery in the nineteenth century, the British enacted a forced labour legal system that replaced the slave trade with contracted and low-waged 'indentured labourers' from India and Southeast Asia.¹² Similarly, between 1863 and 1900, the British colonies of Queensland and New South Wales recruited over 60,000 Pacific Islanders to work on sugar plantations in Australia.¹³ Under the Pacific Island Labourers Act (1901), the nearly 10,000 labourers remaining in 1901 were mandatorily deported.

More recently, in 2006, companies and politicians in Cambodia evicted people from their land for sugar production. This caused severe economic and social hardship for hundreds of families, who filed lawsuits with various bodies including the Cambodian courts, the National Human Rights Commission of Thailand, the Office of the United Nations High Commissioner for Human Rights, and the US government.¹⁴ Such practices generate settler profit by enslaving and underpaying workers, dislocating communities, and stealing indigenous lands and altering their use.

Sugar is one of the most commonly consumed foods, and is added to innumerable products from candy to flavoured water to yogurt. According to the 2005-10 US National Health and Nutrition Examination Survey, the average American eats approximately 98.6 grams of sugar a day, while the recommended intake is between 29.6 and 44.4 grams depending on body type.¹⁵ A study by the Centres for Disease Control and Prevention showed that added sugar causes higher risks of cavities, obesity, diabetes, dyslipidemia, hypertension and cardiovascular disease.¹⁶ Furthermore, sugarcane workers are highly susceptible to these and other diseases (including chronic kidney

diseases) due to harsh working conditions, long hours, low wages and insufficient access to clean water; healthcare, housing, and nutrition.^{17 18} The production and consumption of sugar has serious social and health implications that have a major impact on the lives and wellbeing of people around the world.

In the current global capitalist economy, a handful of corporations enjoy a monopoly over the refining and distribution of sugar. One major player is American Sugar Refining Inc., which markets sugar under the names Domino, C&H, Florida Crystals and Redpath. In 1856, this corporation erected the Domino Sugar Refinery building on land belonging to the Lenape Nation in Brooklyn, and by 1870 this refinery was processing more than half of the sugar used in the conterminous US.¹⁹ In 2000, this refinery was the site of one of New York City's (NYC) longest labour strikes, with over 250 workers protesting working conditions for 12 months.²⁰ In 2004, the refinery was shut down, with its 225 employees losing their jobs, and the site is set to be converted into high-rise towers containing apartments, offices and retail spaces. While Domino sugar is no longer refined in Brooklyn, the removal of the sugar works has accelerated the gentrification process in the area and generated further inequities for the local community.

Kara Walker's installation *A Subtlety*, set up in the former Domino Sugar Refinery, not only demonstrates the value of sugar in the colonial project, but also, more substantially, exemplifies its value to the decolonial project.²¹ Walker's monumental nude African-American female sphinx sculpture is made almost entirely of massive sugar blocks and surrounded by molasses-covered child-sized figures holding unrefined sugar baskets. Creative Capital, a NYC non-profit that provides grants and advisory assistance to artists, commissioned the installation, while Domino donated the 40 tons of sugar used. The installation was on view from May to July 2014 and was accompanied by the statement: "A *Subtlety*, or the Marvelous Sugar Baby, an Homage to the unpaid and overworked Artisans who have refined our Sweet tastes from the cane fields to the Kitchens of the New World on the Occasion of the demolition of the Domino Sugar Refining Plant." A *Subtlety* refers to elaborate treats called sugar subtleties that European royalty ate between meals in medieval times.²² Walker's representation is a monumental 'subtlety' that reflects on the deep contradictions inherent in sugar.

As we have seen, sugar production continues to generate significant inequities amongst indigenous and non-indigenous communities around the globe. A *Subtlety* acknowledges and comments on these inequities. Its site-specific character, in the soon-to-be demolished historic refinery, embodies the element of destruction. Perhaps the temporality of this sculpture and its immediate environment is a metaphor for the destruction wrought by ongoing colonial practice – highlighting something that is over-practiced, over-consumed, and therefore over-tolerated today.²³ While the pleasure of viewing this sculpture was short-lived, its message will continue in the minds and practices of viewers for a long time to come.

COLONIAL MOULDS IN CONTEMPORARY VISUAL CULTURE

In my memories, those oversized lollipops are metaphors for the contradictory meanings of sugar as it transformed the world.

Elizabeth Abbott ²⁴

I turn now to a sugary treat, available in Aotearoa (New Zealand) called "Eskimos", made by Pascall, as a means of analysing colonialism within contemporary visual culture. This confectionery embodies unjust and misperceived relationships between indigenous and non-indigenous peoples. Many contest the term 'Eskimo' as a colonial category in itself. Regardless of this, these mass-produced lollies not only unify a diverse group of peoples into a single stereotypical candy mould, but also normalise the action of eating objectified peoples in a confection made of animal carcasses (see below). These lollies explicitly perpetuate colonial practice.

The term Eskimo refers to a large group of indigenous peoples from the Arctic, including those from Kalaallit Nunaat (Greenland) and Alaska, Canada, and Siberia. This group comprises peoples who identify as Inuit, Iñupiat,



Figure 1. Cadbury's Pascall Eskimos. Photograph by the author.

Inuvialuit, Kalaallit, Nunavut, Nunavik, Nunatsiavut, Yupik, Alutiiq, Central Alaskan Yup'ik and Siberian Yupik. The term Eskimo has two etymologies. The first is derived from an Ojibwa (a First Nation living further south in Turtle Island) word meaning "to net snowshoes." The second etymology is derived from non-indigenous people using the word to mean "eaters of raw meat," giving the word a foreign-assigned, offensive meaning.²⁵ As a result, many of the indigenous peoples involved oppose the use of the term Eskimo.²⁶ Thus, while 'Eskimo' may describe a diverse group of peoples not fully encompassed by other terms, the derogatory stereotype it embodies has compromised its use.

Cadbury is a British-founded confectionery corporation with factories and partners spanning the globe. The sugar source used by Cadbury Australia, producer of Pascall Eskimos, is yet to be publicly disclosed. These lollies misrepresent indigenous peoples of the Arctic as an undifferentiated passive figure wrapped in a thick coat and fur hood (Figure 1). Further detail is added on one version of the packaging, which depicts an igloo. Comprised of sugar, glucose syrup from wheat or corn, invert sugar, gelatine, and artificial flavours and colours [122, 102, 133], this finger-sized candy is moulded into green, white and pink lollies. The gelatine used in the product is made from collagen protein derived from cooked animal scraps such as rind and bones.²⁷ These lollies are also used as ingredients in Eskimo Lolly Cake in Australia and Aotearoa. In addition, the Nestlé and Tip Top companies sell chocolate-coated ice cream bars called Eskimo Pie, invented by Danish-American Charles Nelson, in Australia, Aotearoa, and Turtle Island.

In 2006, Philip Morris International (PMI), a global tobacco company based in Turtle Island, marketed a brand of cigarettes in Israel called 'Maori Mix.' Te Reo Mārama (TRM), a Māori tobacco resistance advocacy group, confronted the company over their use of Māori imagery and branding, and in response PMI removed their product from the shelves. According to TRM Director Shane Kawenata Bradbrook, "This product called Maori Mix was an absolute affront to my people. Your company's misappropriation and exploitation of our culture to sell your product of death and illness to Israelis was at a minimum culturally insensitive – and at worse another form of oppression and abuse that indigenous peoples have faced for decades."²⁸ Subsequently, TRM was nominated for a Business Ethics Network Award in Turtle Island.

Pascall Eskimos should receive no less criticism. They are produced in Australia and sold only in Aotearoa, far from the peoples they misrepresent and exploit. Further, in reference to the health issues discussed in the previous section, epidemiologists have shown that sugar-related diseases, like obesity and diabetes, are serious health problems amongst indigenous peoples of the Arctic.^{29 30} That sugar is the primary ingredient of this confection demonstrates further disrespect. Pascall Eskimos are active signifiers of colonisation not only in their production, but also through their distribution into candy shops and the stomachs of innumerable consumers.

These lollies suggest a social hierarchy in which indigenous peoples are misrepresented as objects to purchase, own, play with, consume and digest. In 2009, Seeka Lee Veevee Parsons, an Inuit from the Nunavut Territory, lodged a complaint with Cadbury during a visit to Aotearoa. She stated that 'Eskimo' is "a term that shouldn't be used anymore, especially on a candy. Is it right to go around eating shapes of people of another culture?"³¹ Cadbury spokesperson Daniel Ellis responded, explaining that the iconic lollies had been a New Zealand tradition for 54 years, and that in 2008 the company had "produced almost 19 million individual Eskimos," suggesting that the candy was not offensive to the large number of people consuming them.³² Like Parsons, indigenous media have published articles advocating respect for indigenous cultures and that consumers not purchase these lollies.³³ Despite this strong opposition, the continuing production and consumption of Pascall Eskimos actively reinforces the colonial project.



Figure 2. Joe Joe Orangias, *Torch of Confectionery* (2014), Pascall Eskimos (sugar, glucose syrup from wheat or corn, invert sugar, gelatine, flavours, colours [122, 102, 133]), aluminium, 26 x 18 x 18 mm. Photograph by the author.

DECOLONISING VISUAL CULTURE

My method of addressing colonial misrepresentations of this kind consists of removing them from their present context and transforming them into critical sculptures. Thus I acquired numerous bags of Pascall Eskimos from supermarkets across Aotearoa, and then warmed, smushed and carved nearly one hundred individual candies to make the sculpture *Torch of Confectionery* (Figure 2) – a reference to the *Statue of Liberty's* torch on the east coast of Turtle Island. My torch consists of green and white lollies, while the flame is made from the pink. This sculpture is exhibited on a white silk pillow inside a sealed plexiglass box. The process of making this sculpture informs its function, as removing and transforming the lollies changed them from actively colonising to actively decolonising items of visual culture.

To give some background, French sculptor Frédéric Auguste Bartholdi built the colossal *Statue of Liberty* (Figure 3), given by the French people to the US government as a sign of friendship. In 1886, the statue was dedicated on Liberty Island with the promise to "enlighten the world" with a "universal symbol of freedom and democracy."³⁴ This small island was formerly rich in oysters, providing food for the Lenape Nation and early European settlers alike. Since settler colonialists arrived, however, the island has been occupied as a smallpox quarantine station, a pest house, refugee housing, and a US

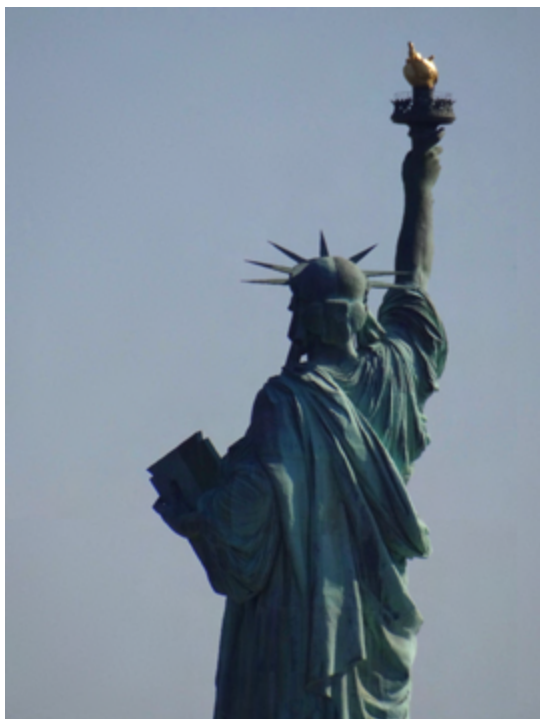


Figure 3. Frédéric Auguste Bartholdi, *Statue of Liberty* (1909), bronze, green patina, lost wax cast, 46 m height. Image credit: Dr Adam Jones, View of Statue of Liberty from Liberty State Park, Jersey City, New Jersey, USA, available under a Creative Commons Attribution–ShareAlike 2.0 license. https://www.flickr.com/photos/adam_jones/6228755662/in/album-72157621955198436/. Copyright © 2011 Dr Adam Jones.

military fort.³⁵ In 2000, archaeologist William A. Griswold excavated shell middens dating between c. 783 and 1156, his findings proving of historical significance for First Nations peoples from the area.³⁶ Ironically, the Statue of Liberty stands facing Europe to light the way for distant settlers. While the statue projects a feminist ethos of freedom and democracy, it dominates indigenous lands without making reference to the genocide of indigenous peoples, actions that have enabled non-indigenous ideals of freedom and democracy to flourish on Turtle Island. This dissimulation has not been lost on indigenous commentators.³⁷

Torch of Confectionery is scaled to fit an adult-sized hand as a metaphor for the agency individuals have in shaping and upholding so-called liberty, but here with a focus on recognising indigenous rights and relationships between indigenous and non-indigenous peoples on indigenous lands. On the one hand, the mass-produced sweets disappeared when conjoined, thereby symbolically dismissing the colonial misrepresentation involved. On the other hand, like *A Subtlety*, this oversized lolly questions the production and consumption of universal ideals, particularly those mediated by public monuments like statues. At whose expense do people admire ancient sphinxes and statues? At whose expense is sugar consumed on a daily basis? At whose expense do people practice freedom and democracy? And finally, who has control of and access to that freedom and democracy?

My methodology works to deconstruct offensive and shameful non-indigenous-made objects. *Torch of Confectionery* is part of an ongoing series of sculptures called *Urrning Archives*. The other pieces, which also operate on the principles of removal and transformation, include a cigar store Indian; 'Indian Head: Old Fashioned Stone Ground Yellow Corn Meal'; Land O'Lakes butter trays; a Jeep Cherokee; and Washington Redskins fan gear. I specifically transform these objects according to their intended function and economy in order to offer a comprehensive critical analysis. As with the Pascall Eskimos, the process of making these sculptures removes a significant number of colonial misrepresentations from visual culture. Presented in the contemporary art context, they are intended to generate critical dialogue with a diverse audience. I hope that the continuation of this series will be unnecessary in the future. However, until colonial practice is fully exposed and dismantled, its associated inequities will remain, along with the advocacy function of my sculptures.

TRANSFORMATION

In this article, I have outlined how colonial practices continue to exist around the globe. Contemporary artists are increasingly using sugar as a medium to address the historical and contemporary inequities that are the legacy of colonialism. Kara Walker's monumental sculpture posed dynamic questions around the 'subtlety' of sugar, its production and its occupation of physical and cultural space. My analysis of Cadbury's manipulation of sugar into a

mass-produced colonial misrepresentation shows how Pascal Eskimos perpetuate inequitable relationships between indigenous and non-indigenous peoples. In response, I removed and transformed this candy into a critical sculpture. My methodology offers a practice to communities, artists, designers and scholars to help them deconstruct colonial practices and to work towards a more equitable visual culture.

My aim in this review has been to call attention to the importance and urgency of addressing both historical and ongoing practices of colonisation within visual culture. This includes examining common colonial misrepresentations of indigenous peoples around the globe, as well as of other minority communities such as gender and sexual minorities. My proposed methodology of research, removal and transformation of colonial misrepresentations is by no means intended to further falsify, erase or hide the colonial histories or practices involved. Rather, it works to revoke the current objectification and stereotyping of indigenous peoples in order to generate critical dialogue and reveal colonial practice and its oppressive and inequitable effects.

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Joe Joe Orangias is an Italian-Polish American artist, curator and writer based in New York City. He received an MFA from Tufts University/School of the Museum of Fine Arts, Boston. Orangias was awarded an ASA Fellowship from the Hochschule für bildende Künste Hamburg and residencies at the Galveston Artist Residency, Texas, and Atelier OPA, Tokyo. He has exhibited work at the Contemporary Arts Museum Houston; Hinterconti Projects, Hamburg; and the Jockey Club Creative Arts Centre, Hong Kong.

- 1 Julian Burger, *Report from the Frontier: The State of the World's Indigenous Peoples* (London: ZED Books, 1987).
- 2 Linda Tuhiwai Smith, *Decolonizing Methodologies: Research and Indigenous Peoples* (London: ZED Books, 1999), xii.
- 3 Burger, *Report from the Frontier*.
- 4 "Hail to De-Chiefing," *ESPN MLB online*, 4 March 2014, http://espn.go.com/mlb/story/_/id/10715887/uni-watch-some-fans-removing-chief-wahoo-logos-protest [accessed 10 July 2014]. As another example, in 1992, in response to the Washington DC football team name, 'Redskins,' American Indian advocate Suzan Harjo filed a petition with the United States (US) Patent and Trademark Office, which approved the withdrawal of this disparaging team name. However, in 2009, the US Supreme Court revoked the petition, stating American Indians had waited too long to assert their rights. The case *Blackhorse et al v. Pro-Football Inc.* is currently under review.
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UGANDA (AFTER ALFREDO JAAR) 2014

The P Lab Collective

These posters, scattered around the streets and squares of Malmö, reduced the rhetoric of advertising to a cry of grief. But they also served notice on a complacent public: 'You – in your tidy parks, on your bicycles, walking your dogs – look at this name, listen to this name, at least hear it, now: Rwanda, Rwanda, Rwanda ...' The posters were a raw gesture, produced out of frustration and anger. If all of the images of slaughter and piled corpses, and all of the reportage did so little, perhaps a simple sign, in the form of an insistent cry, would get their attention.²

Alfredo Jaar

This project is a homage to the RWANDA public poster project created by Alfredo Jaar in 1994¹. Jaar's project was produced in response to the human rights atrocities occurring in the region at that time and, in particular, to the failure of the West and the UN to intervene in the killing of over 800,000 people – the figure estimated by the United Human Rights Council.

Print as public art and protest has had a long history through the artists and agitators who have launched their concerns into the public domain. Institutional hatred and violence – government, religious and social – against homosexuals and other members of the LGBTQI community is very much alive in many parts of the world. Uganda is just one of many places around the globe where this sort of oppression is sanctioned and perpetuated.

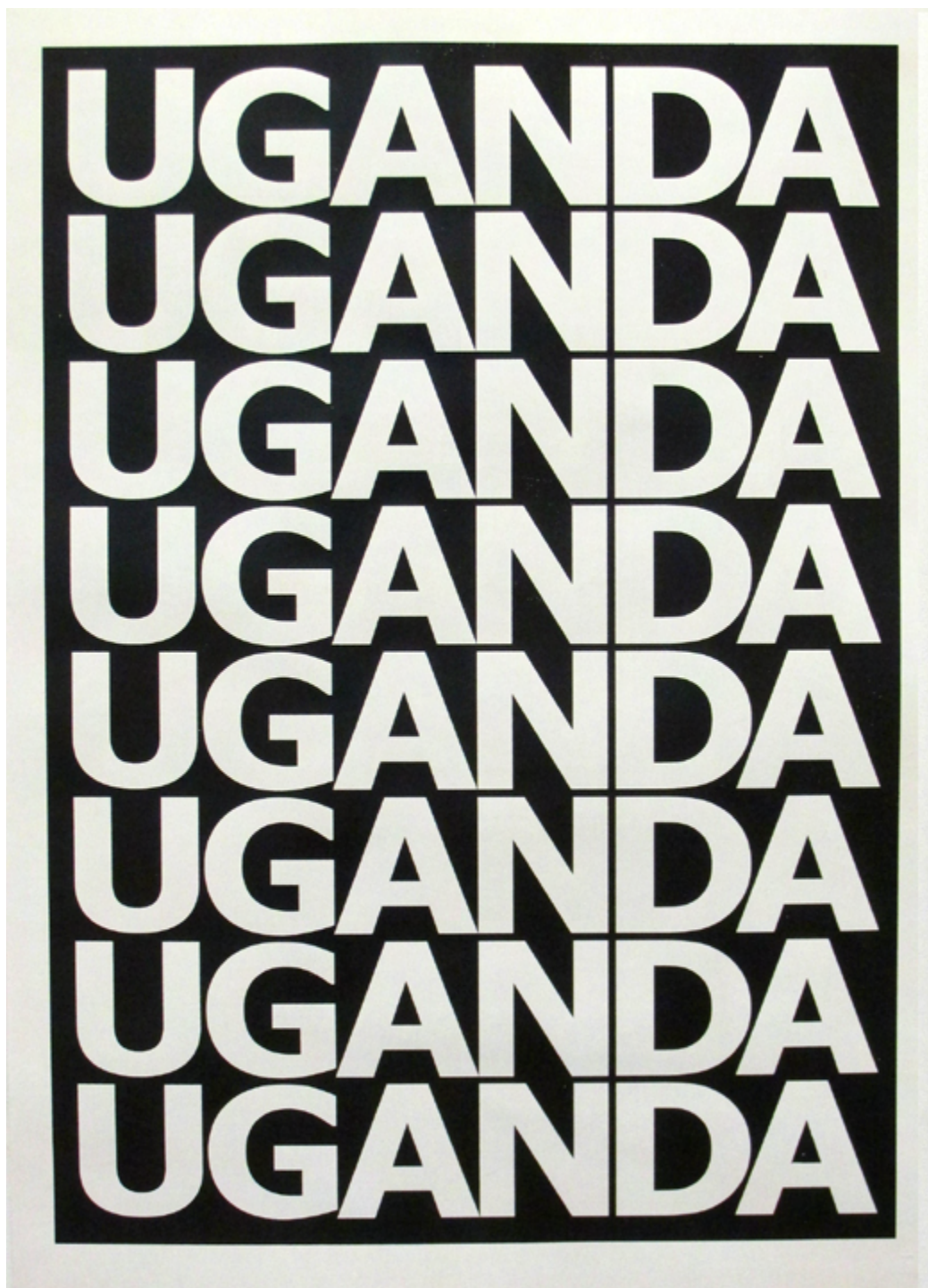
In February 2014 the Ugandan government passed an Anti-Homosexuality Act that included the death penalty, as well as 5–7 years imprisonment for even advocating on behalf of homosexuality. The day after the law was passed, a popular Ugandan newspaper published its "top 200" list of homosexuals in the country, many of whom had not come out publicly. One can only wonder how it would have felt to have been named on that list. On the day that Oscar Wilde was arrested in London in 1895, an estimated 600 men queued to get onto a boat to France in order to avoid being implicated in the scandal. I can imagine that a similar exodus occurred in Uganda during this episode.

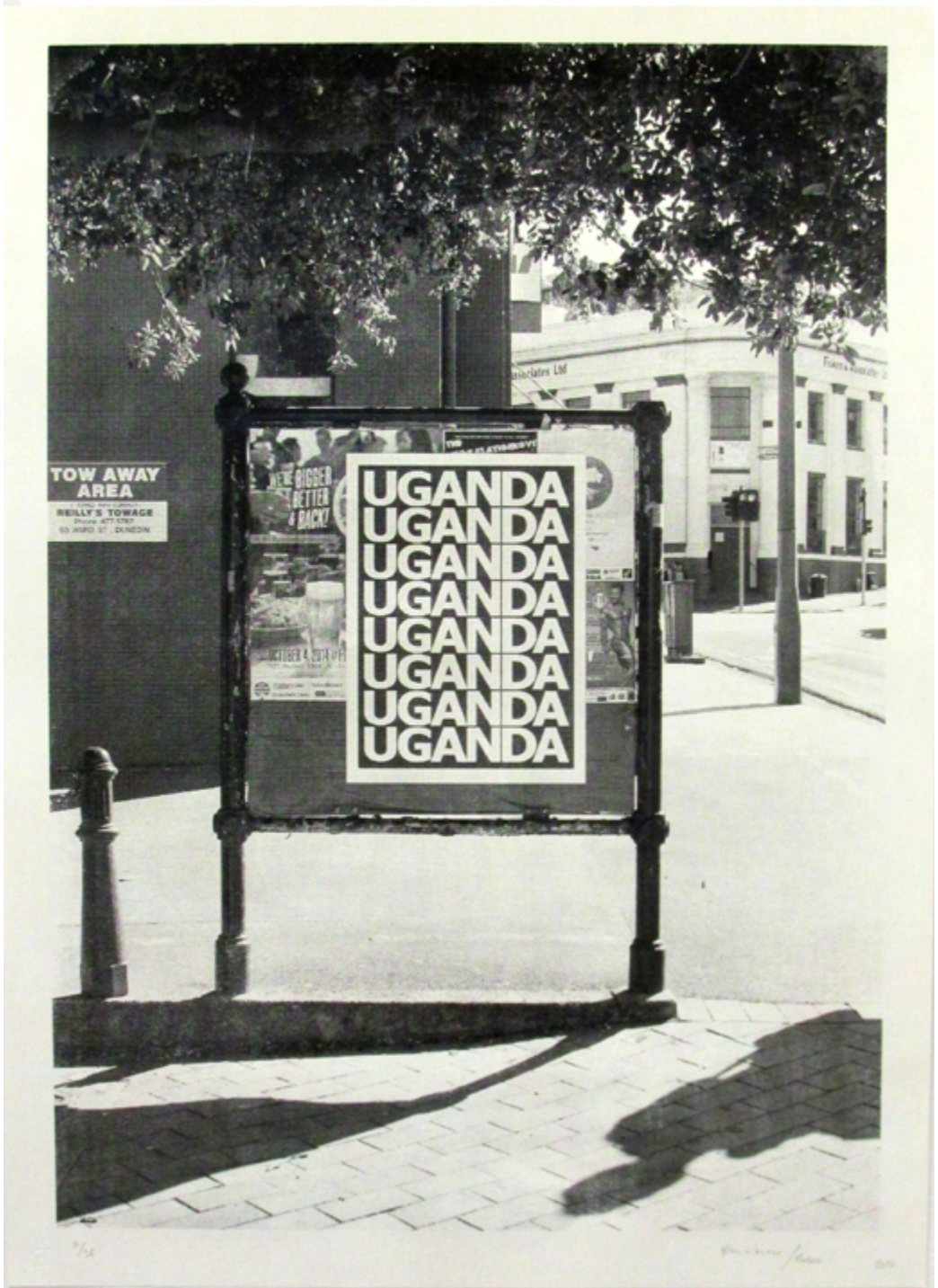
The UGANDA project is both particular and general in scope, in the sense that it brings to our attention not only the situation in Uganda but, through implication, other parts of Africa and the world where LGBTQI communities are persecuted to various degrees through legal, social and religiously motivated anti-homosexual intimidation and violence.

Our P Lab UGANDA Project involved the printing of large (104cm x 75cm) double-sided posters printed in black on white card. These posters, in an edition of 25, went on sale for \$50 each in order to fund the postage of the smaller (A3) coloured Risograph leaflets. To date, we have posted out 60 Risograph leaflets and as money comes in through the sale of the posters, we will continue to send them out in batches. We are sending them initially to print and arts organisations such as art schools, and to our various networks in the arts sector including a range of galleries.

Readers can go to the website below and find the poster available for them to print out for themselves. Please pass on this address so that others may do the same.³

P Lab – Bon à Tirer and Emboss







The **P Lab Collective** at the Print Studio, Dunedin School of Art at Otago Polytechnic, is committed to engaging in political issues.

- 1 Alfredo Jaar, *Rwanda Rwanda* (1994), Public intervention in Malmö, Sweden, offset print. 68 1/2 x 46 1/2 inches. © Alfredo Jaar; courtesy Thord Thordeman, Malmö, and Galerie Lelong, New York. <http://www.pbs.org/art21/images/alfredo-jaar/rwanda-rwanda-1994>
- 2 <http://imaginarymuseum.org/MHV/PZImhv/JaarRwandaProject.html>.
- 3 Visit <http://dunedinprintlab.wordpress.com/projects/uganda/> to print your own copies of the A3/A4 colour UGANDA leaflet and see some of our other projects.

THE CANARIES DID NOT SING – SITE PROJECT 2014

Rob Haultain

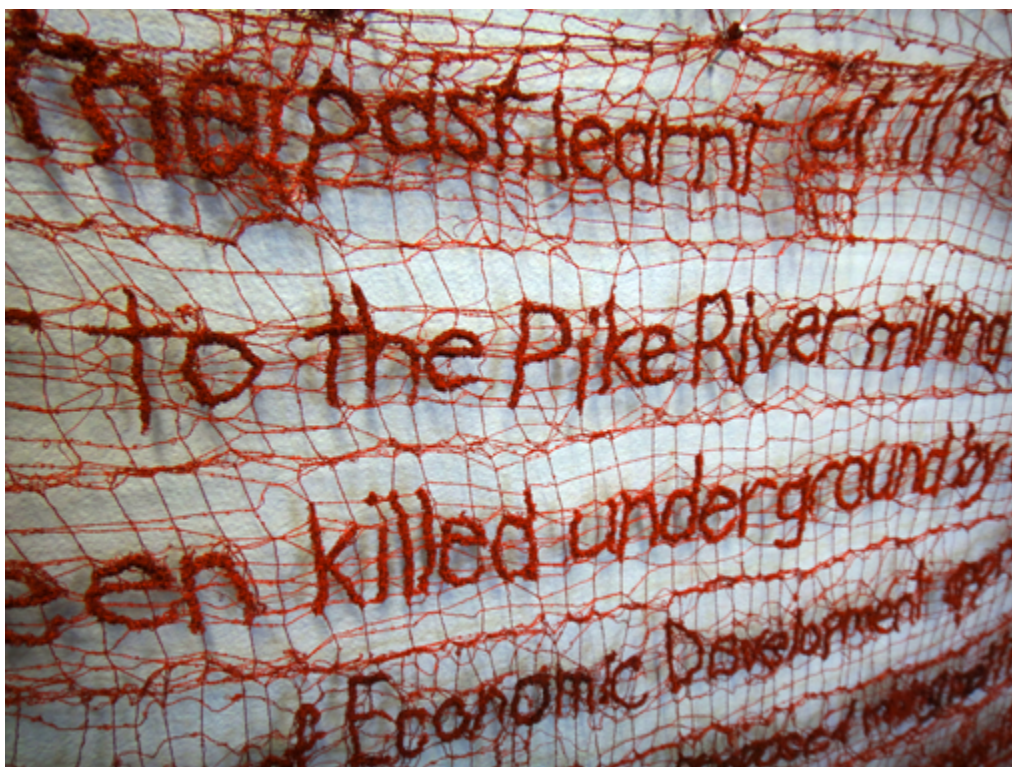


Figure 1. Rob Haultain *Pike River*, detail image, 2014.

I am a textile artist.

My practice is textiles-based for many of the same reasons that other artists work in textiles – it signifies so much that is to do with human-ness, birth, death, and everything in between. As Mildred Constantine and Laurel Reuter say in the introduction to their book *Whole Cloth*, “Cloth, that old silent companion of the human race ...”

The American artist Ann Hamilton says of textiles, “I love textiles. They are the first house of the body – the body’s first extension – I can see now that all the metaphors of cloth as a membrane and skin, cloth as a process, underlay my work into the present. I grew up sewing.”¹²

My textiles-based project for the Dunedin School of Art’s “SITE 2014” graduating student exhibition had the overall title of *The Canaries did not Sing* and was composed of three pieces subtitled *Unacceptable Risks x 29, Lessons Learned*, and *Life Drawing*.

The work is about the Pike River Mine disaster of 2010. As most adults in New Zealand will be aware, the Pike River coal mine exploded on 19 November 2010. There were 31 men working inside the mine when it blew up. A few hours after the first explosion, two miners staggered out of the mine tunnel entrance, the only men to survive the explosion. The remains of the 29 men who were killed have never been recovered from the mine.

In making this work, I drew extensively on the excellent account of the disaster in Rebecca Macfie's book, *Tragedy at Pike River Mine*,³ and I also used the Report of the Royal Commission on the Pike River Coal Mine Tragedy.⁴

The three parts of *The Canaries did not Sing* represent my attempt to materialise and document some of the facts of the Pike River Mine story. The overall title is a reference to the fact that in times past caged canaries were kept in coal mines as a methane warning device. If the canary died, that meant that the methane gases in the mine had risen to a dangerous level and that the miners should get out immediately. The Royal Commission found that:

There were numerous warnings of a potential catastrophe at Pike River. One source of these was the reports made by the underground deputies and workers. For months they had reported incidents of excess methane (and many other health and safety problems). In the last 48 days before the explosion there were 21 reports of methane levels reaching explosive volumes, and 27 reports of lesser, but potentially dangerous, volumes. The reports of excess methane continued up to the very morning of the tragedy. The warnings were not heeded.⁵



Figure 2. Rob Haultain, *Unacceptable Risks x 29*, 2014.

Unacceptable Risks x 29 (Figure 2) comprises 29 hard hats made of molded gauze and hung in the same configuration as the identification tags of the 29 mine workers who were killed in the explosion were hung on the 'tag board' at Pike River Mine. Before a mine worker entered the mine he was required to place an identification tag on the board so that those above ground knew who was working underground. The work is all white.

My intention in this piece was to create an air of silent reproach, in much the same way as the Colombian artist Doris Salcedo does in much of her work.⁶

I made the hard hats (an emblem of safety gear) from gauze as a comment on the fragility and futility of a health and safety regime that was barely monitored by the government agency responsible, and that was able to be treated as an optional extra that the mine owners complied with on paper only. After reading Macfie's book and the Report of the Royal Commission, I came to the view that the doomed miners might have been wearing either the most sophisticated protective gear ever invented or no protective gear at all – the outcome would have been the same. Safety was never considered a priority by any decision-maker associated with the mine, thus making the fatal explosion inevitable. The Royal Commission stated: "In the drive towards coal production the directors and executive managers paid insufficient attention to health and safety and exposed the company's workers to unacceptable risks."⁷



Figures 3a & 3b. Rob Haultain, *Lessons Learned*, detail and stitching process, 2014.

Lessons Learned (Figures 1 & 3) is made of red viscose thread (4m x 1200mm) which was first worked on disposable hospital laundry bags, which function as an infection control device. Infectious laundry is placed in the bags which dissolve when in contact with hot water and ensures that only one staff member handles the soiled washing. The work is made up of statements taken from the Royal Commission's report, with a few from Macfie's book. I stitched the statements in lines of text onto the laundry bags, joined each line together, and then washed away the health and safety device.

The Royal Commission referred to the "lessons" to be learned from the disaster on a number of occasions: "This, sadly, is the 12th commission of inquiry into coal mining disasters in New Zealand. This suggests that as a country we fail to learn from the past."⁸

The lessons from the Pike River tragedy must not be forgotten. New Zealand needs to make urgent legislative, structural and attitudinal changes if future tragedies are to be avoided. Government, industry and workers need to work together. That would be the best way to show respect for the 29 men who never returned home on 19 November 2010, and for their loved ones who continue to suffer.⁹

The Pike River tragedy contains lessons for government, regulators, employers and workers, especially in high-hazard industries such as coal mining, where the frequency of major accidents is low, but accidents can have catastrophic results.¹⁰

The use of the term "lesson" made me think of old cross-stitched samplers which functioned in part as a means of teaching life lessons by the careful stitching of, say, a verse from the Bible or a proverb or popular maxim. This work was generally carried out by girls and young women.¹¹ In stitching out these statements, I chose to name Peter Whittall and New Zealand Oil & Gas because they were among the parties which had the power to make

decisions that could have saved the lives of all 29 men. The work is in a shade of red called Dynamite Red, chosen from a Resene paint chart. This colour has obvious associations with blood and also with ideas of solidarity – for example, the workers' song *The Red Flag*. I also wanted to reference the idea of a net (for safety?) and also net curtains. In so doing, I wanted to encourage viewers to think of the home and notions of domesticity as a means of reminding us that every person who dies at work comes from a home and has people who love them and care about them.

I have come to think of this piece as both the 'vale' and the 'veil' – 'a vale of tears' and a veil in the legal sense of the 'corporate veil'. This is an old, yet nifty, legal invention that states that in the case of a limited liability company, the courts can only deal with the company as a corporate entity, and thus may rarely 'pierce the corporate veil' to bring individual actors to account. All very *Wizard of Oz*! Despite a judge finding Pike River Coal Ltd (in receivership) guilty of nine breaches of the Health and Safety in Employment Act on 18 April 2013, and describing the disaster as the "health and safety event of this generation ... a worse case is hard to imagine,"¹² no individual has been held accountable and the true owners of the company, New Zealand Oil & Gas, have escaped prosecution and any liability. In addition, they are still able to take advantage of the tax concessions the government provides to oil exploration companies and in 2015 are trading very profitably.



Figures 4. Rob Haultain, *Lessons Learned* installation view, 2014.

So, have the people who needed to learn these lessons learnt anything at all?

Life Drawing (Fig 5) is the third part of the work. It consisted of the phrase "An injury to one is an injury to many" handwritten in coal dust on the floor between the other two pieces. Because I knew that this part of the work would be walked over, I hoped that fragments of my coal-dust message would be taken away by all who viewed the work. Although the phrase I used conventionally reads "an injury to one is an injury to all," I avoided that wording because some people – like Peter Whittall – appeared to have walked away from the debacle that was Pike River Coal Mine Ltd with barely a scratch, while the mining families have been deeply and irrevocably wounded.

Despite the Royal Commission's strong recommendations (see above), I do not believe that the lessons they urged to keep workers safe have yet been learned. Recently, reforms to health and safety legislation in New Zealand have been 'parked' by the government because of concerns raised by backbench MPs, who have been lobbied by farmers, forestry operators, quarry operators and so on, anxious to avoid what they characterise as too much red tape.¹³ This is hardly consistent with the Royal Commission's recommendation that reforming the legislation would be the best way of showing respect to the Pike 29 and their loved ones.

Most of all, I made this work because I want viewers to think about the wrongful actions of Pike River Coal Mine Ltd, to conclude that what happened was scandalous, and to take whatever action they can to tell the current government that such a tragedy must never happen again.

My hopes for my work are expressed perfectly by American textile artist, Deborah Fisher: "I make work for you,

that one individual, with the small hope that it will reach out with a dangerous yet delicate touch to move you. I want to make objects that make you feel something in your gut, in your heart. I want to magnify and expound what is beautiful, what is painful, what is aching, what is magical!"¹⁴

I am a beginning artist so it is way too soon to know if my work can achieve that intention, but this is where I want to go with my work.

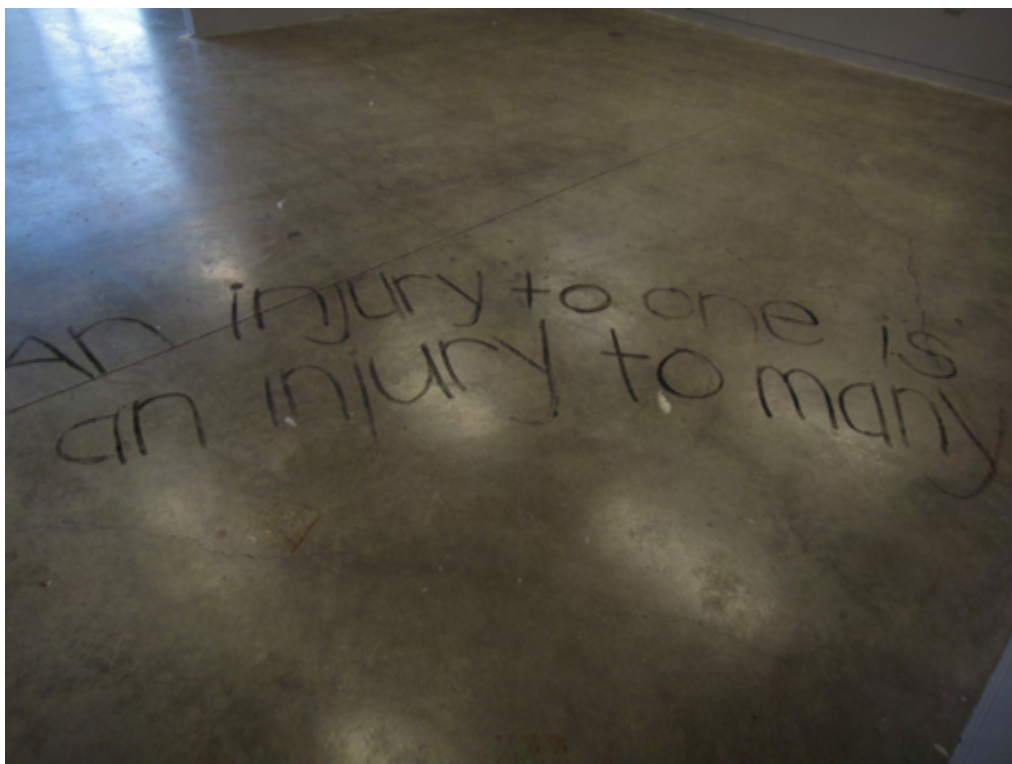


Figure 5. Rob Haultain, *Life Drawing*, 2014. Photo by Pam McKinlay.

Rob Haultain came to the Dunedin School of Art in 2013 as an adult student to complete a Graduate Diploma. Prior to that, he had worked in and around the trade union movement as an employment lawyer and industrial advocate. This experience, along with his beliefs about social justice and the role of art as a means of promoting it, informs his art practice.

¹ M Constantine and L Reuter, *Whole Cloth* (New York: Monacelli Press, 1997), 9.

² Amei Wallach, "A Conversation with Ann Hamilton in Ohio," *American Art*, 22:1 (Spring 2008), 52-77, at 73.

³ Rebecca Macfie, *Tragedy at Pike River Mine* (Wellington: Awa Press, 2013).

⁴ *Royal Commission on the Pike River Coal Mine Tragedy* (Wellington: Royal Commission on the Pike River Coal Mine Tragedy, 2012).

⁵ *Ibid*, 12.

⁶ See, for example, her work *Untitled* (1989-93), which consists of piles of folded white shirts which have been plastered solid and pierced by metal poles. This work refers to the murder of 40 male banana plantation workers. See Museum of Contemporary Art Chicago, *Doris Salcedo – Feb 21 – May 24, 2015*, <https://www2.mcachicago.org/exhibition/doris-salcedo> [accessed 17 May 2015].

⁷ *Royal Commission on the Pike River Coal Mine Tragedy*, 12.

- 8 Ibid, 3.
- 9 Ibid.
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- 11 See the discussion of the role of the sampler in Roszika Parker, *The Subversive Stitch: Embroidery and the Making of the Feminine* (London: IB Taurus, 2010).
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FOLLY

Mark Bolland

There is something abominable about cameras, because they possess the power to invent many worlds. As an artist who has been lost in this wilderness of mechanical reproduction for many years, I do not know which world to start with.

Robert Smithson¹



Figure 1. *First Success.*

Folly is an ongoing architectural/photographic project that combines 'biotecture' and ideas from ancient observatories with a camera obscura. This essay will detail the research and experiments behind this project, from 'prehistoric' architecture to 1970s land art, historical and contemporary 'biotecture,' sun images and cameras. It will also attempt to explain how a design for a small building in the woods became a large and unwieldy art project. A 'folly' is a building in a garden or the grounds of a stately home modelled on the dilapidated or ruined structures frequently placed in the Arcadian settings of picturesque landscape paintings. It is a kind of useless building, an ornamental extravagance with no practical purpose. It is, as its name suggests, the very embodiment of foolishness.

'Biotecture' is a term frequently used by the Earthship pioneer Michael Reynolds. An Earthship is "a radically sustainable building made of recycled materials."² A more conventional definition of the term 'biotecture' would be

along the lines of "the use of living plants as an integral part of the design of a building." For the purposes of this essay I will attempt to outline a slightly broader use of this term. I consider that 'biotecture' might feasibly include any structure or building that is in itself 'living' in some way, either because it includes living plants in its design, or because the building itself is in some sense 'living.' In other words, the structure does not fight the elements or seek to exist in a perpetual state of perfection, but rather it lives, grows, changes, and eventually dies. Such organic architecture was common, normal even, in pre-modern times and still prevails in many parts of the world. The fact that "the most advanced measure of sustainability in the built environment possible today" is called the Living Building Challenge³ suggests that some of the ideas inherent in 'biotecture' may have a large part to play in the future of a more sustainable approach to architecture. This project, then, has its antecedents in research into so-called 'alternative' and 'vernacular' buildings, both new and old.



Figure 2. Mandan Earth Lodge, photographed by Edward S. Curtis, 1908 from *The North America Indian*, Volume 5.

American earthlodges and pit houses such as those built by the Mandan and Hidatsa nations, Celtic roundhouses and Mongolian gers (yurts) – all of which feature in the 1973 book *Shelter*, edited by Lloyd Khan. Although since the 1970s all of these designs have been reincarnated in contemporary equivalents, I was more interested in their pre-modern incarnations – particularly their organic or 'living' qualities, including the use of roundwood and earth. I resolved to build a small structure of roundwood, earth and other natural materials to try out some of these ideas for myself.

One thing that particularly intrigued me about many of the structures I was looking at was their circular shape. A circle is the most efficient way of enclosing a space – you get the most space for the materials used – but it also has a particularly harmonious feeling, quite unlike the boxes we now normally inhabit. These circular structures also have specific symbolic significance: In the yurt, the door is traditionally oriented towards the south (northern hemisphere sun) and the internal floor plan is based on the cardinal directions. The ger is also navigated in a clockwise direction, following the path of the sun.⁶ For the Hidatsa, the earthlodge was a model of the universe, "its sky dome held up by four enormous pillars just like those of their own four-post lodges."⁷ And there are countless other examples of the symbolic values of what we would now think of as 'architectural' decisions.

Whilst researching 'low impact' building techniques, I came across various examples of 'biotecture' that fascinated me. I first stumbled upon a contemporary roundhouse built in a community in Pembrokeshire, West Wales, by Tony Wrench and his partner Jane Faith. This house combines aspects of Native American earthlodges and Celtic roundhouses with more recent ideas and technologies. Wrench's journey – as described in his book *Building a Low Impact Roundhouse* and on his website⁴ – inspired me to look into other similar buildings, such as those built by Simon and Jasmine Dale at the Lammas community, also in Wales.⁵ I also followed these buildings back to their inspirations and began researching ancient and indigenous 'biotecture.' I looked particularly closely at Native



Figure 3. Yurts in Mongolia, Stefan Passe, Albert Kahn archive, 1913.



Figure 4. *Reveal*, camera obscura, view from inside.

Like the Hidatsa earthlodges, many other ancient structures are also symbolic representations of the world around them. The most famous and spectacular example of this is the Great Pyramid at Giza, which is perfectly orientated to the points of the compass and accurately models the earth itself as well as various mathematical phenomena, including pi and phi (the golden section or golden ratio), and so on. Also, many prehistoric and megalithic sites and structures are based on astronomical principles and were used as sun and moon calendars and observatories. Some of these structures, particularly the Neolithic 'passage tombs' of Ireland, Scotland and Wales, closely resemble earthlodges in their outward appearance, *and* also perform calendric functions.

Some of these monuments, such as those at Newgrange in Ireland and in Gwynedd in North Wales, have been shown to map the solstices and other astronomical phenomena by channeling sunlight down a passage into a dark chamber. I quickly realised that these structures are a kind of camera obscura. As with any building that contains an oculus, the most famous example of which is the Pantheon in Rome, all one needs to do is to reduce the size of the entrance to a small aperture, and an image of the sun would be projected in the space, not just a shaft of light. I soon discovered that others had noticed this and that there is ancient evidence to substantiate the idea: Cairn T at Sliabh na Calliagh at Loughcrew, Ireland, has "[c]ircular solar pictographic engravings on the backstone [which] demarcate the diagonal movement of the [image of the sun] across the stone [at the spring equinox]."⁸

One of those who has proposed this use of the camera obscura to draw the movement of the sun across the sky, American artist and teacher Matt Gattton, has also suggested that the principle of the camera obscura has been employed for much longer than we have previously thought. Gattton's suggestion is that some of the Paleolithic images of animals found on stone and bone plaquettes, as well as in caves, are derived from camera obscura images.⁹ Gattton hypothesises that, as Paleolithic people lived mostly in tents covered with hides, they would surely have seen images projected by small holes in the hides and cast on various surfaces in the dark interior.

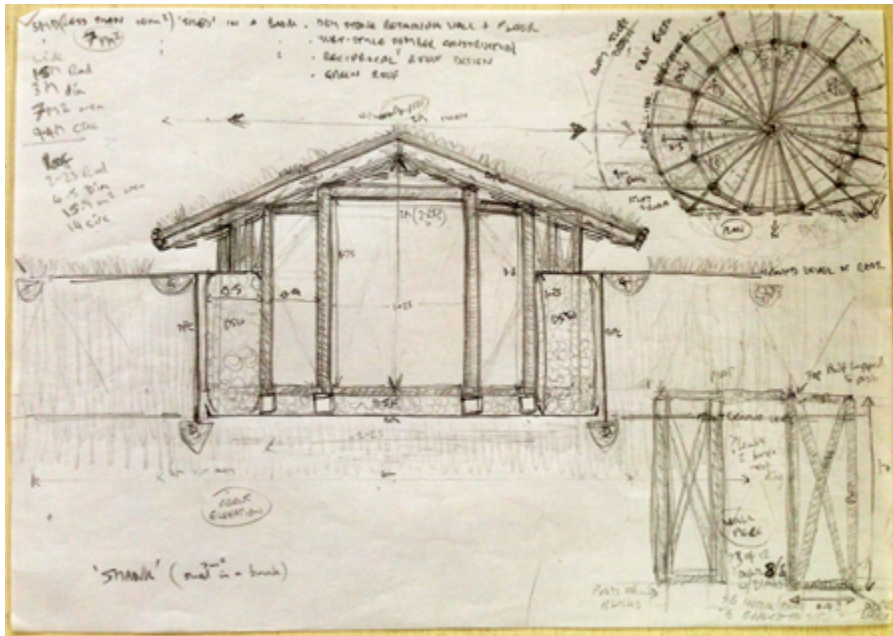


Figure 5. Early drawings for "Folly".

It was the bringing together of all these threads that enabled me to fully conceive of this research as the beginnings of an artwork. What started as a vague notion of building a small structure inspired by ancient techniques had collided with my research into camera obscura images that has been ongoing, if intermittent, for around 15 years. Suddenly, I realised that various artworks that had taken my fancy by James Turrell, Robert Smithson and others that seemed connected to my building project were nagging me for a good reason – this was going to be an artwork of some kind.

Twentieth-century earthworks and land art practices of various kinds have often been connected with pre-historical art, monuments and structures, perhaps because there seem to be no other precedents for this work. To me, these links are both obvious and sensible, but also dubious. While some land art from the 1970s and onwards is obviously related to or inspired by ancient structures, the connection should not be made simply for the sake of historicism, 'the new being made comfortable by being made familiar.'¹⁰ The ancient structures are not sculpture and had a use value: art, as Walker Evans once put it, 'is useless,' and ancient monuments and structures existed outside the culture of Western art that forms the basis of our understanding of 'sculpture.'¹¹

The most famous explication of the context for the new kind of sculpture usually connected with ancient earthworks is found in Rosalind Krauss's essay "Sculpture in the Expanded Field," first published in 1979. Krauss clearly illustrates the fallacies of genealogies constructed over millennia and lays out a now well-established path – modernist sculpture abandons the "logic of the monument" and becomes "nomadic" before becoming defined in negative terms as "the addition of the *not-landscape* to the *not-architecture*".¹² She goes on to detail the "complex" of sculpture after modernism in positive terms, as *both* landscape and architecture. Such an idea existed long before the end of the 1960s in other cultures, she says, but Krauss also provides something else. She offers one of the most lucid explanations of what 'postmodernism' means for the artist: "within the situation of postmodernism, practice is not defined in relation to a given medium [...] but rather in relation to the logical operations on a set of cultural terms, for which any medium [...] might be used."¹³ This is the perspective and attitude that brought me from sculpture to photography, and also forms one of the sources of my dissatisfaction with the photographic image.



Figure 6. Construction of "Folly" in progress.

Camera obscura images obviously share their technological principles with photography – they both frame and flatten the world, replacing it with its reproduction in two dimensions. But camera obscura images also have a certain quality that is irreproducible. As such, they are the opposite of the photographic image. In the camera obscura – one that is a building, not a portable object – the image moves, but the camera does not; again, this is the reverse of the photographic camera. Also, a camera obscura seems to fit very well into the definition *not*-landscape and not-architecture, or *both* landscape and architecture: it exists to simultaneously exclude the landscape and to bring it inside in image form. It is not architecture as such, nor is it the actual landscape, yet it is both. What we now see as pre-photographic technologies, like the camera obscura, magic lanterns, and so on, are diminished by the historicist perspective, which relegates them to part of the genealogy of something else, a step on the path to something modern. This attitude excludes the *experience* of these images. It is precisely this experiential nature, or this experience *of* nature, that is the focus of this work, this *Folly*.

Perhaps I should have realised sooner, but after several years of drawings, designs and diagrams, none of which resulted in a finished plan, what had begun as a design for a small building in the woods has metamorphosed into something quite different – a camera obscura made of natural materials that attempts to put the viewer in the landscape and in the picture in a way that a photograph cannot, by definition, achieve. A series of operations, to paraphrase Krauss, whose cultural terms range from ancient observatories to 'biotecture,' via Enlightenment spectacle and wonder; all for the purpose of trying to create an experiential artwork that can immerse the viewer in nature – in this case nature ruined and reborn, second-growth New Zealand 'bush' – whilst simultaneously enacting and deconstructing our modern habit of reducing the experience of nature to an image.

Mark Bolland is an artist, writer and a lecturer in photography. He is a Senior Lecturer in Photography and Electronic Arts at the Dunedin School of Art, Otago Polytechnic.

- 1 Robert Smithson, "Art through the Camera's Eye," in Eugenie Tsai, *Robert Smithson Unearthed: Drawings, Collages, Writings* (New York: Columbia University Press, 1991).
- 2 <http://earthship.com>.
- 3 <http://living-future.org>.
- 4 Tony Wrench, *Building a Low Impact Roundhouse* (East Meon, Hampshire: Permanent Publications, 2001; 4th ed. 2013); and <http://thatroundhouse.info>.
- 5 <http://lammas.org.uk>.
- 6 See Becky Kemery, *Yurts: Living in the Round* (Salt Lake City: Gibbs Smith, 2006).
- 7 Peter Nabokov and Robert Easton, *Native American Architecture* (Oxford: Oxford University Press, 1990), 38.
- 8 Matt Gattton, *Megalithic Camera* (2010), <http://www.paleo-camera.com>.
- 9 Ibid.
- 10 Rosalind Krauss, "Sculpture in the Expanded Field," *October*, 8 (Spring 1979), 30-44, at 30.
- 11 Walker Evans, "Oral History Interview with Walker Evans, 1971 Oct. 13–Dec. 23," *Archives of American Art*, <http://www.aaa.si.edu/collections/interviews/oral-history-interview-walker-evans-11721>.
- 12 Krauss, "Sculpture in the Expanded Field," 34-6.
- 13 Ibid, 42.

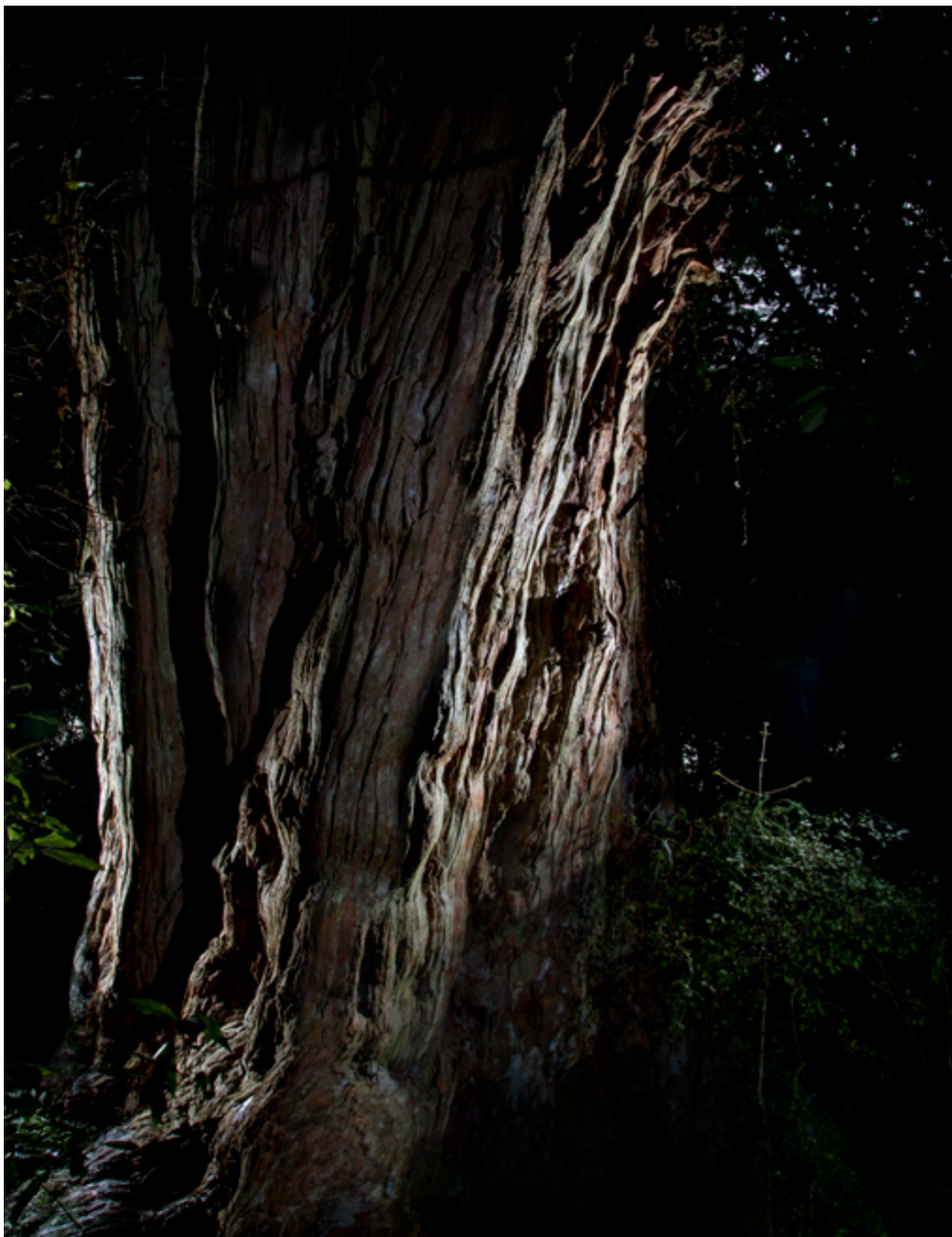


Figure 1. Thomas Lord, *Untitled Totara 3*, digital photograph.

TOTARA: A CONVERSATION BETWEEN THOMAS LORD AND MARK BOLLAND, JUNE 2015

Mark: Thom, your new project has begun with photographs that isolate a single, giant totara, a tree in a tiny forest remnant in Pounaweia, in the Catlins. Do you consider this project to belong to that category of photography sometimes called 'monumentary?' I am thinking of the archives of Bernd and Hilla Becher, as being exemplary in this respect – they isolated individual industrial structures and photographed them as if they were sculptures, or, more precisely, monuments. Their monuments were testifying to industries that were disappearing from Europe and North America at that time. Yours are even more rare in New Zealand right now.

Thomas: Yes Mark, there are aspects of this project which could certainly fit into that category. Firstly, unlike the Bechers, I am not approaching this project adhering to a systematical composition; however, I do feel that there is a sculptural element to this photographic process and I'm not uncomfortable linking it to the 'monumentary.' When you consider the totara as a monument it connects us to histories and natural heritage, which then returns you to question the current situation and the lack of trees of this age throughout New Zealand. Old podocarps, such as totara, are relatively rare. The Catlins conservation park, which is located a little further south from Pounaweia, is one area where we can encounter these ancient trees. That park is an area that is one of the last patches of east coast forest that hasn't suffered from heavy deforestation. I feel in general that our endemic forests are quite often overlooked, but they are as unique as the birds that inhabit them.

M: On the one hand, the giant totara in these pictures is a synecdoche: a single tree standing in for a whole ecosystem. But also, the isolated matriarch or patriarch is a link to an ancient lineage, connecting us to an ancient world. Do you see these trees as exemplars or archetypes? Or perhaps they are more like portraits? They might be both of course – the sonnet that uses details to describe a lover's body is a kind of portrait, after all.

T: This is an important discussion. Of course they represent the whole ecosystem and this is something I've considered by including hints of other plants, usually just leaves, within the scene. However, by studying the totara from different angles I am looking for something different or unique to portray. I am aware of forest lore having meaning for different people throughout New Zealand, and by isolating the tree it is hard not to think of them as portraits. To answer your question, Mark, I feel that they are both portraits and exemplars, and I hope that as portraits they can engender thoughts of a wider context.

M: Certainly the portrait can function as an exemplar and archetype. It can be generic and specific at the same time. Think of the portraits that August Sander made of people in Germany in the 1920s and 30s, for example. One of Sander's books was called "The Face of Our Time" (*Antlitz der Zeit*, 1929). As you know, he was also an instigator of the methodical approach, a kind of taxonomical photography, adopted by the Bechers. That work was characterised by a certain 'flatness' or evenness of treatment – both Sander and the Bechers developed a pictorial style that equated to objectivity. They prioritised the subject over their own subjectivity. By introducing light that you control, you have departed from this mode significantly. The flash introduces not just subjectivity, but also a certain sense of drama to your pictures. It is important for you to dramatise the tree in the picture?

T: If, for example, I was to approach this series without a flash, Thomas Struth's *New Pictures from Paradise* (first exhibited in 1999) comes to mind. In this series Struth focuses on forests from different parts of the world. These very dense images make it difficult to isolate individual forms, as layers of plants prevent any certainty in determining



Figure 2. Thomas Lord, *Untitled Totara 2*, digital photograph.

the space. For me, as mentioned earlier, it is important to isolate the chosen tree from its surroundings. To find the trees that I'm looking for you usually have to navigate through smaller plants before you can encounter them. To approach this project with the same methodical approach as, say, the Bechers, I would need a clear path from a distance to enable me to depict the whole tree. Thankfully this isn't the case. By controlling the light around the tree with flash, I'm not only looking to isolate it but also do so in the most respectful and least destructive way possible. In dramatising the tree I want to picture it in a new light, literally, but also in a way which can resemble the awe that can be felt while being in its company. I think back to being 12 and experiencing what Goldie did with his portraits of kaumatua, and like Hayao Miyazaki does in his film *Princess Mononoke*, like I felt when I heard kiwi in the bush for the first time at Rakiura. I'm looking for a way to express those same feelings in the portraiture of trees.

M: Yes, unlike Struth's series or even some of my own work, that both concentrate on the depiction of the ecosystem as a complex intertwining of elements, by bringing your own lighting and getting close up, you are getting decidedly *personal*, to create pictures that have more in common with a certain kind of dramatic studio portraiture or cinematography, than they do the 'documentary style.' Do you feel it is important for you to align the pictures with those kinds of fictions? Another way to put it might be to ask: do you feel that staying away from a certain kind of 'documentary' image is a way of staying away from a whole series of, what you might call, 'postcolonial problems,' as well as making the subject explicitly subjective? Not to suggest that you are avoiding something, but rather that not every photograph made in New Zealand has to treat it as a site of specific historical significance. It can still *become* something else, something new. Particularly in the forest where all kind of magic can still happen, especially with light.

T: It was during my time living in Japan where the idea for this project arrived. I experienced different kinds of



Figure 3. Thomas Lord, *Untitled Totara 1*, digital photograph.

tree ritual, tree tourism on a national scale and the idea of *shinrin-yoku* (literally, 'forest bathing' for stress relief and improved health). My thoughts then returned to New Zealand and how the ancient trees here do not necessarily receive the same attention. I'm hoping to make images that allow for contemplation and feel that the subject matter is beyond documentary. In terms of 'postcolonial problems,' I'm sure that most images made in New Zealand, whether they be documentary or in the studio, will have to at some point have that conversation and, for me, being aware of it is very important. It should come as no surprise that I'm fascinated and driven by the forest, its mysteries and the Māori lore it brings with it, and the fact that I'm using the forest as a temporary studio follows on from that. The forest where this totara stands also has my grandparents' ashes in it. Their spirit lives there now and I feel it when I'm back there. I am looking for ways to express a love and a respect for trees, and in a way that is similar to other cultures' love and respect for their ancestors. Many cultures also have trees in a lineage from their gods, and I respect that too. With that in mind, I will borrow some words from the painter Don Binney: I agree with his idea of "trying to re-celebrate the sacral and the mythopoetic."¹ Derek Jensen, the Pope, and so many other writers are currently writing about the need to go beyond 'us and them,' they are calling for a return of a spiritual relationship with nature. This is bigger than a discussion about postcolonial issues – this is a post-postcolonial view that we can and should re-imagine ourselves as part of a larger worldview.

M: Agreed. I think it is well established, in ancient cultures and contemporary science, that nature is good for us. Literally. You already mentioned *shinrin-yoku*. I think that one of the great sacrifices of modernity has been to lose touch with 'the natural world' and with that feeling, and also with our ancestors. Trees such as this ancient totara represent a link to both those interconnected pasts. This is not so much a 'post colonial' problem as a 'post nature'

problem: The tree represents a link to the world before the anthropocene, before our relationship with the world around us changed so drastically. Is that what you are saying? And, perhaps, you are also suggesting that this is a pilgrimage for the twenty-first century, one we should all go on.

T: Yes, I'm interested in the disconnection we seem to have slipped into. A recent example of this was when I witnessed walkers shouting at korimako and other birds to be quiet on the Abel Tasman Track, an unconscious act of trying to get to the finish line without experiencing any part of the journey. I'm not suggesting that these images will catalyse any pilgrimages. However, they've become a vehicle for me to research, reconnect and re-celebrate more about my past as well as that of the country I live in and the current state of its ecosystems, something I look forward to continuing with as this project develops.

Thomas Lord is a technical teacher in the photography studio at the Dunedin School of Art. As well as photography, Thomas has held exhibitions in painting where nostalgia forms a common thread between the two media. He holds a BVA from the Dunedin School of Art at Otago Polytechnic in New Zealand.

Mark Bolland is an artist, writer and a lecturer in photography. He is a Senior Lecturer in Photography and electronic arts at the Dunedin School of Art, Otago Polytechnic.

1 Damian Skinner; *Don Binney: Nga Manu/Nga Motu – Birds/Islands* (Auckland: Auckland University Press, 2003), 35-6.

THE EVENT IN TRANSIT PROJECT

Kristin O'Sullivan Peren

I have measured the skies.

Johannes Kepler¹

The Event in Transit Project references the scientific expedition of the *Endeavour* in 1769 to record the transit of Venus on an expedition led by Sir Joseph Banks and captained by Second Lieutenant James Cook.² Their voyages were the stimulus for this venture and for another project, *Free Beauties* (see below). *The Event in Transit Project* (2014) is a stop-motion video (HD) from the series *Semi-Real Photographs*, an ongoing project which captures conjunctions and eclipses of planetary bodies, mega sunsets and the altered state of space light as it enters the earth's atmosphere, creating aurorae.

As a stop-motion piece, *The Event in Transit Project* brings to mind the early attempts by French astronomer Pierre Jules César Janssen to capture the motion of Venus crossing the sun in 1874 through sequence photography, in what is now acknowledged as the precursor to cinematography.³ The footage for the 2012 'Event' of the transit of Venus was captured in the South Island, during the second transit of the 2004 and 2012 pairing, using a mix of old and new technology – a camera obscura and a digital camera.

The recording used in the project captures the very rare moment when the planet Venus travels across the front of the sun, witnessed on earth as a black dot tracking across the sun's disc. Transits of Venus are among the rarest of predictable astronomical phenomena, and are only visible for a brief period and only at certain locations on earth.⁴ In addition, cloudy skies or bad weather on the day means that the phenomenon is rarely seen in person. Thus, awakening on the morning of 6 June 2012 to a forecast of snow and foul weather in Dunedin, I held out little hope. However, the day turned out to be perfect for viewing the transit.

The original footage, reframed as *The Event in Transit Project*, allows participants to experience this once-in-a-lifetime moment and to interact with it, creating their own unique 'Event' by being photographed with the installation and by tagging into a Facebook page. The original footage plus this interactive material are being added to the digital Venus Time Capsule, part of a digital archive that will form part of future Transit of Venus documentation – the planetary alignment next occurs in 2117.

Interrogating the notion of an Event in Transit, what is really happening when some *thing* happens? An Event can be an occurrence that shatters ordinary life, a radical political rupture, the emergence of a religious belief, or an intense experience such as love. After an Event nothing remains the same, even if there are no obvious changes. What remains after the Event is the Archive. An Archive is a collection which holds a selection of works, views and itineraries which can only be read together after the Event. My work deals with both the Event and the importance of the Archive – the Archive as an entity, the integrity of the Archive and the Archive as a means of honest engagement.



Figure 1. Kristin O'Sullivan Peren, *The Event in Transit Project* (2014). The artist's hand follows the transit, Dunedin School of Art, 2014. Photograph: Ted Whittaker.

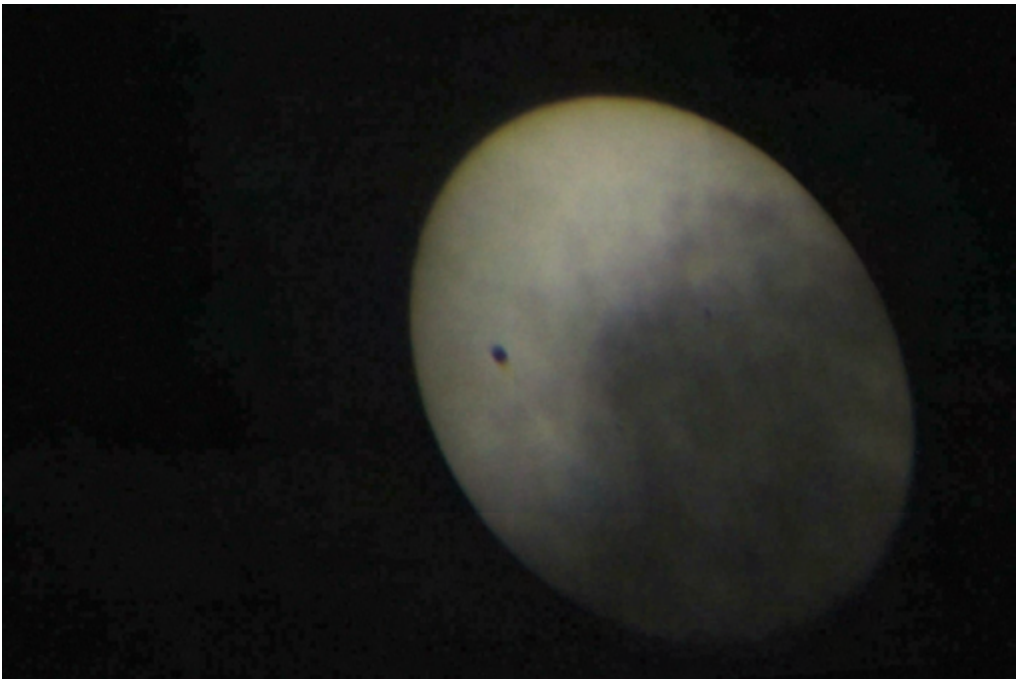


Figure 2. Still from *The Event in Transit Project*. Photograph: Ted Whittaker.



Figure 3. Kristin O'Sullivan Peren, *Free Beauties* at LUX, Wellington, 2013.

FREE BEAUTIES

Following Cook's unsuccessful mission to record the 1769 transit, he received a second set of instructions from Banks to go on a further voyage to discover the Terra Australis Incognita or "unknown land of the South."⁵

You can not see light unless there is darkness.

A second work, *Free Beauties*, is a light work that once again picks up on the voyage of the *Endeavour*, but this time relates to the second part of Cook's mission. It marks a moment in time, from the sighting of land in October 1769 and the gathering of flora and fauna by expedition naturalists Banks and Daniel Solander at Tolaga Bay. *Free Beauties* is a homage to a unique moment in *time* and *habitat* captured in the original botanical pressings, which were preserved between printed sheets of a critique of John Milton's poem *Paradise Lost* by Joseph Addison.⁶ These specimens eventually came to rest in specially prepared 'solander' boxes in museums in Britain and New Zealand. In this way, they have become their own time capsules, signifying this moment of engagement in the newly discovered environment.

In *Free Beauties*, the pressed flora become part of the metamorphosis between the two worlds – Banks's and our own – as reinterpreted in the light work. *Free Beauties* is an epoxy resin, LED light sculpture which illuminates the viewer's space through a pulsating, shifting light, digitally directing the narrative across the tides of centuries. An algorithm extracted from the story, and using the historical and botanical sources (including the marks left on the pages between which the specimens were pressed), structures the pulsing of the lights.

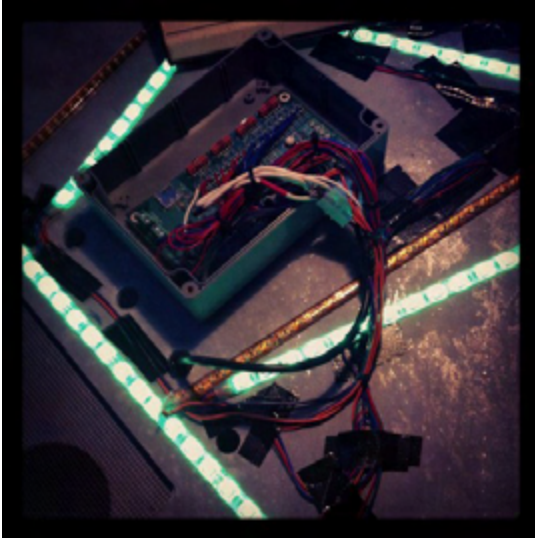


Figure 4. Kristin O'Sullivan Peren, *Free Beauties* (2013), detail of the technology used.

Free Beauties explores the Archive in search of the modern sublime. The 'beauties' named in the title of the work can be read in the layers of shifting light as an element which covers and hides the structure of the sculpture, as well as the materials and new technologies used in the making of the object. Through altered states, format shifts and innovations in technology, the piece questions how these in turn might create social change. It is a contemporary response to ecological concerns and identity in postcolonial New Zealand. When the Archive is lacking or 'disobedient,' as an historical source it is a disruptive element as it engages in sleight of hand with our histories. Historically, manufactured utopian states are the product of societies that pursue their 'progressive' ideals at the expense of a lost paradise. My light work explores the notion of 'paradise' found and lost, post the voyage of the *Endeavour* and asks the question, "Is it what we have now or what we have lost?"

My two projects deal with the illusion of the Archive. *Free Beauties* is a rebellion against the role of the Archive and its selective memory in the postcolonial history of New Zealand, whereas the digital markings recorded for *The Event in Transit Project* form the starting point for a 'softer' Archive. With its digital recording of altered states of space light, *The Event in Transit Project* presents a starting point comparable to the original pressings collected by Banks and Solander for the Banks and Cook *Florilegium*. The content of the perceived Archive changes as new archival material is "discovered" and released.



Figure 5. Kristin O'Sullivan Peren, *Free Beauties* (2013), stills from video by Ted Whitaker.



Figure 6. Kristin O'Sullivan Peren, *Free Beauties* (2013), stills from video by Ted Whitaker:



Figure 7. Kristin O'Sullivan Peren, *Free Beauties* (2013), stills from video by Ted Whitaker:

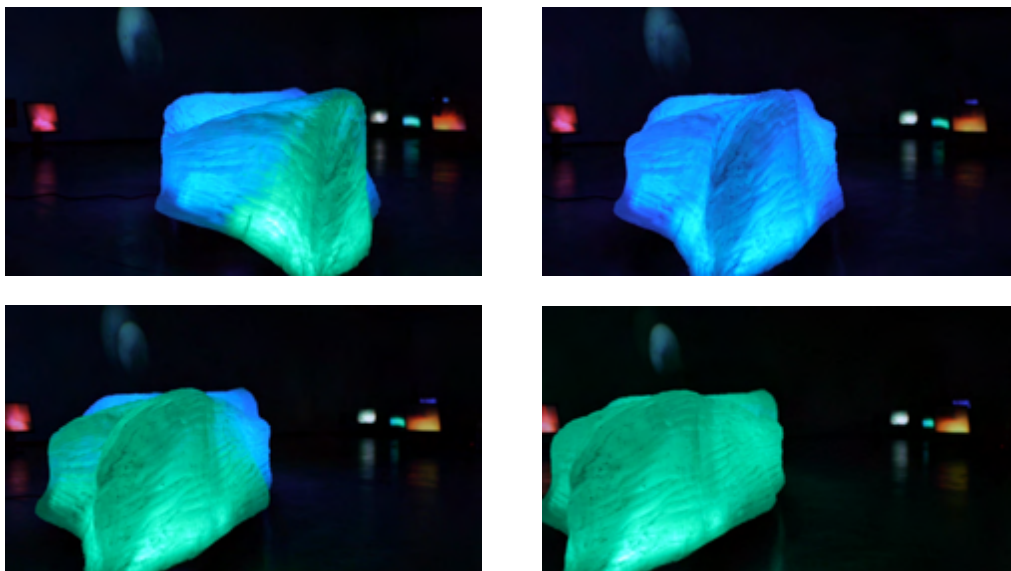


Figure 8. Kristin O'Sullivan Peren, *Free Beauties* (2013), stills from video by Ted Whitaker:

As a multimedia artist, **Kristin O'Sullivan Peren** responds to extremities of land, language and object. Her work has grown out of her background as a printmaker and has developed through working with hands-on materials and processes. Her large-scale projects have included photographic, sculptural and electronic materials, using both digital and analogue technologies. Recent large-scale works have involved a unique process using LED lighting and cast resin. Kristin exhibits locally and internationally in public spaces and contemporary project galleries and has participated in international art projects, residencies and festivals. Kristin completed a MFA at the Dunedin School of Art in 2014. *Free Beauties* was shown at the LUX 2013 light festival in Wellington.

- 1 *Mensus eram coelos, nunc terrae metior umbras/ Mens coelestis erat, corporis umbra iacet.* "I measured the skies, now the shadows I measure/ Skybound was the mind, earthbound the body rests." Arthur Koestler; *The Sleepwalkers: A History of Man's Changing Vision of the Universe* (New York: Macmillan, 1959), 247.
- 2 Historically, the transit of Venus was important for mapping and in particular naval navigation. In the eighteenth century, longitude was difficult to determine. Accurate observations and measurements taken during each pair of transits increased

the accuracy and calculation of solar distance, essential for establishing longitude. The transit pairing which occurred in 1874 and 1882 coincided in Aotearoa New Zealand with a period of increased European settlement and extensive surveying of land. Into this context of pushing back the known frontiers of the land from an original *terra incognita*, international astronomers arrived once again, this time equipped with state-of-the-art technology with which to survey the skies.

- 3 Luke McKernan, "The Transit of Venus," *The Bioscope*, <http://thebioscope.net/category/pre-cinema>. The motion recorded by Pierre Jules César Janssen was revisited by Simon Starling in his film *Black Drop* (2012), in which Starling plotted Janssen's recording, hampered by the "black drop" effect, which occurs when Venus's edges smear those of the sun's, making accurate observation impossible. See "Excerpt of Black Drop – Simon Starling," <https://vimeo.com/67220997>.
- 4 The next transit of Venus will appear in New Zealand skies on 10–11 December 2117, making it unlikely that anyone alive today will be able to witness this historic event. For a complete list, see NASA's *Six Millennium Catalog of Venus Transits: 2000 BCE to 4000 CE*, <http://eclipse.gsfc.nasa.gov/transit/catalog/VenusCatalog.html>.
- 5 Rex and Thea Rienits, *The Voyages of Captain Cook* (London: Hamlyn, 1976), 28.
- 6 Nigel Clark, "Infectious Rhythms", in Allan Smith (ed.), *Bright Paradise*, the 1st Auckland Triennial, March–April 2001 (Auckland: Auckland Art Gallery, 2001), 25–32, http://www.aucklandartgallery.com/media/6166886/triennial_2001.pdf [accessed 24 June 2015].

NOMAD: A PHOTOGRAPHIC VOYAGE¹

Jae Hoon Lee



Figure 1. Jae Hoon Lee, *One of these Days* (2007), digitally collaged photographs, 1100 × 1100mm.

I began this creative project by initially documenting my daily life by using a flatbed scanner to record the changes in my skin. This led to a growing fascination with the shifting variations in the immediate environment beyond my body, so I subsequently recorded the cyclical aspects of the natural environment as they occurred in my neighbourhood. Gradually, my area of interest spread, and I have now documented many parts of the globe. As I have moved internationally, I have not only encountered different elements and examples of nature (trees, leaves, oceans, mountains, hills, rocks, and so on), but I have also interacted with a number of different cultures, many of which were new to me. As I moved through the world, I also expanded my image bank to include daily objects and random, often banal, events that I have seen unfolding on the streets. This activity has now become integral to my very existence. It is a way of life that sees me constantly relocating between different cultures, a lifestyle that I have subsequently come to think of as nomadic. This experience of moving through various cultures began to create a sense of being dislocated, and it is this dislocation that has provided the conceptual framework of my practice.

Through my artistic process, I am continuously seeking to find a harmonic rhythm within the chaotic and changing surroundings I encounter. I perpetually relocate to discrete cultural territories, each time evoking a sense of cultural alienation and dislocation. At the same time I seek a sense of order, affinity and unity within these physically distanced and culturally distancing situations. To attain this sense of unity, I need to discover within myself an intense and momentary presence as a balance to the competing external or internal rhythms of chaos and order. The unity found between these two polarities is analogous to the refrain of a songbird, in the sense that it establishes its territorial boundary through the repetition of its own rhythmic voice while its song also draws the circular borderline of its own milieu. Of relevance to this state of being is the idea that the territorial boundary of the songbird is also expanded by the echo of its song. Like a songbird, my movement across different cultural territories becomes a potential energy field itself, accelerating the rhythm of my own creative voice towards unknown and untouched territories. In this way, the nature of my creative process accentuates my sense of being, bringing it to the fore where it intersects with the diversity of the cultural and natural landscape.

Through the period of my doctorate candidature, I have been traveling between different cultural territories. In order to assemble an image bank, I have collected source materials in New Zealand, India, Nepal and Korea, documenting my daily surroundings with a camera as a perpetual tourist. I have used this assemblage of images to create the digitally collaged photographs and videos developed over the course of the doctoral project. While spending time in each of these places, I documented my surroundings daily, based on my personal response to each of the unique situations I encountered.

My collaged photographic works are digitally rebuilt landscapes, constructed from multiple images taken over a protracted period of time. I think of these images as 'time-based' photography rather than still photography. They do not 'capture the moment' but instead present multiple instances that are collapsed, via digital manipulation, to create alternative new readings of my personal experience in different spaces and times. Through my 'time-based' photography, the multi-layers of different timelines coexist together; because each image captures a specific period in time. With their overlay and simultaneity, the images represent a new reality rather than the lived experience of my past.

Through the process of making digitally collaged photography, I am involved in playing a 'puzzle,' a kind of a virtual game in which I actively link many different places by digitally stitching together images of different environmental textures from a range of locations (ground, walls, clouds, ocean and mountains). It is my intention to alter and establish connections between different foreign territories. My use of digital photography not only records my surroundings, but it can also construct new topologies. The multiple layers of environmental textures across different geographical locations can be condensed into a single photographic image. I become a performer; in multidirectional movements, navigating different cultures by capturing environmental textures from many different living territories. This simultaneity of movement is possible through the flexibility of the digital imaging technology and its ability to fluidly transform images.

Through the work undertaken within this project, digital imaging technology is the vehicle that allows me to make correspondences between many different places simultaneously. This is similar to the way communication technologies – the internet and mobile phones, for instance – make their users omnipresent through a virtually-interconnected environment. Through the facilitation of the disappearance of distance between the real and the digital realm, a disordered sense of the immediacy of experience is produced within a virtual timeline. At times, the work projects a hybrid noise that is overly saturated by the simulation of vast, undiscovered and untouched territories. Through representing my real experience simultaneously through a virtual timeline, my sense of identity exists in many different geographical locations at the same time. It operates as a kind of membrane between spaces – a pliable layer that connects rather than separates. It is also my aim to expand my own territory, by adapting to and corresponding between many different geographical locations, as well as creating a symbiotic relationship of different experiences and places, as a sort of virtual time-lapse evolving environment.

As a Korean-born New Zealand immigrant, I try to locate myself in the transition between many different cultures in order to circulate a sense of my existence in a constant 'cycle of flow.' Through my art process, and my continuous movement between locations, I believe I am able to fuse together an unrealised 'stream of energy' from the cultures I encounter with my sense of alienation and contrasting interconnection. My nomadic drive posits a new relationship with the different cultural territories I am confronted with. I feel as if I am throwing a sense of my existence into the open-ended world and through my work I am able to recreate my sense of self.

For example, *Ganga View Guesthouse* (2010) was shot while I was traveling in Varanasi, India. While there, I stayed at the guesthouse adjacent to the Ganges River with an open view of a field that was full of cows. Living very close to the land near the river; the people at Varanasi gleaned cow dung that they used for warmth and cooking. I spent the whole two weeks of my stay in Varanasi near this exotic location. Being at this place granted me access to a sample of the life of Indian locals. The area is remote from the tourist trail and is not frequented by many outsiders. Every day, I took a walk around the field to observe the whole scene closely. For the people dwelling in Varanasi, the Ganges River has a visceral nature that integrates the mundane and spiritual aspects of life, such as the bathing of a new-born baby, the cremation of a dead body, and the provision of a supply of drinking water. All these different facets of life are like parts of an extensive river system.

As a stranger wandering in a strange land, I felt an affinity with the locals and was compelled to understand and find a spiritual meaning from within the mundaneness of their daily lives. Having a new relationship with ever-changing environments and being open to new possibilities, my art process feels like the 'journey of a nomad,' moving between different geographical locations. I become a mediator between different cultural boundaries without an epicentre or an anchor point.

As a result of the continuous cycle of becoming through the nomadic movement in my art process, I consider myself as a cultural wanderer in relation to the concept of 'deterritorialisation.' In employing the term 'deterritorialised' I make reference to a weakening of ties between culture and place. This means the removal of cultural subjects and objects from a certainty of location in space and time. It implies that certain cultural elements have the capability to transcend specific territorial boundaries in the world that fundamentally consists of multicultural exchange in continuous motion. The cycle of becoming is a process of constant change and movement within my nomadic drive to assemble environmental textures from many different cultural territories. By tracking and recording my activities in specific geographical locations, I generate a sense of becoming, a becoming that emerges from an array of places and times. Rather than conceiving of the pieces of an assemblage as an organic whole, within which the specific elements are held in place by the organisation of a unity, the process of becoming serves to account for relationships between the discrete elements of the assemblage. In becoming, one piece of the assemblage is drawn into the territory of another piece, changing its value as an element and bringing about a new unity.

This principle might best be illustrated by the way in which atoms are drawn into an assemblage with nearby atoms through affinities rather than any organisational purpose. This follows the empiricist tradition of modern physics,



Figure 2. Jae Hoon Lee, *Ganga View Guesthouse* (2010), digitally collaged photographs, 2080 x 1400mm.

where each atomic particle is organically interconnected with others and therefore not defined purely by its own laws and properties, but also by the conditions of neighbouring particles. The process is one of deterritorialisation in which the properties of the constituent element disappear and are replaced by the new properties of the assemblage. There is the potential for becoming a molecular form of constituent parts or, conversely, being distinct atom particles.

In the fluid-like digital transformation, the surrounding matter I am confronted with is translated into the state of becoming molecular or atomised. The seemingly natural elements in my works (pebbles, trees, water or clouds) are treated as having the same material state and existential value through their digitalisation in a singular plane of the digital structure, as well as existing with the open possibility of continuous digital transformation. I call this digitalisation process of physical materials in a singular plane 'atomisation.' This atomisation encapsulates my physically experienced spaces and times in a digital structure. The rigid and solid structure of the material reality of an object is decomposed by the atomisation of the digital process.

Through the continuous cycle of digital transformation in my art process, I delineate the natural circulation of my own living boundary. All physical forms in this continuous transformation merely project the impermanent body of nature, which generates the array of virtual transformation of physical elements. In my photographic series *Nature*, natural elements such as stones, trees, water, clouds, and green fields are included. In their natural state, the elements follow their particular orders and habitat, but in my photographs they are digitally transformed to coexist symbiotically as nebulous energy particles in a digital cascade. One of the images in the series *Piha* (2007) presents multiple images of different waves which are seamlessly stitched together, composing a much more chaotic pattern of oceanic turbulence. The resultant image therefore fails to capture real 'nature,' although the repetition of the same wave engenders the mechanically seamless ocean surface. Ultimately, these waves move through their own physical order; but every single wave in this work is digitally fabricated to generate a chaotic pattern with random, multidirectional movement.

Piha addresses the idea that our environment is a smooth space like the surface of water: In our contemporary environment with the networking capabilities of digital communication, all communication systems are by definition operationally closed systems. That simply means that no system can function outside the technological confines of the system. All communication takes place within the system and is based on the exchange of binary digital codes. We can only travel through this system of organisational topology that the State has built for controlling our living environment. In contrast, *Piha* surf stands for hundreds of other oceans in many different geographical locations. It is ubiquitous. Its rhizomatic spatial movement reflects my nomadic status as a cultural wanderer; it flows across different cultural territories seeking an equilibrium of harmonic alliance.



Figure 3. Jae Hoon Lee, *Piha* (2007), digitally collaged photographs, 1200 x 1200mm.

One of these Days (Figure 1), also from the *Nature* series, provides another example of my spatial movement in different geographical locations. The virtual patterns of cloud are constructed from multiple images of the subject, taken from several different locations at different times of the day. The image is therefore time-based because it presents multiple instants that are collapsed via digital processing to create a circular patterned cloud, evoking

a sense of multidirectional movement. For traditional nomads, the sky provided the most valuable navigational tools. The position of celestial bodies provided reference points, allowing them to navigate. Cloud formations also provided vital weather information. *One of These Days* emphasises boundless movement without any specific directional destination and generates a continuous motion across wide open air.

The perception I have of my own cultural boundaries and identity is tied to my constantly changing background and the resulting casual nexus of meaningful relations between my body and the differing surrounding environment. Because all objects and subjects are inextricably linked within this world of meaningful relations, each object and subject reflects the other as a mirror of all the others. My perception of the environment is not that of a proposition, or clearly delineated perception. Rather, it is an ambiguous perception founded upon the body's fundamental involvement and understanding of the world and of the meanings that constitute the landscape's perceptual formation.

In this sense of interconnection between my body and the ever-changing environment, I become an anonymous actor who makes an action of movement on different stages, with many different landscapes formed and seen as if they were backdrops. The flow of movements on these stages is not a linear or constant stream, but rather it is chaotic, accidental and simultaneous. As in the case of the internet, information flows come from a multiplicity of decentralised sources. The multiplication of emitters and receptors of information brings confusion, instability, conflicts, and chaos, so that the environment becomes a nebulous energy field of random disorder. The artistic experimentation between my body and its environment is engaged with this random drift of chaotic movement through my continuous journey. In a way, I also make sense of this confusion by capturing and ordering a moment with these flows, moments which are presented as static photographic images.

The abstract quality of 'becoming imperceptible' can be described as the dissolution of separation between my body and surrounding phenomena – the moment of merging with the web of environmental forces that reframe my sense of self. This sense of becoming reverses my subjectivity towards the outside: a sensory and spiritual stretching of my psychological and physical boundaries. By pushing my sense of existence to these limits, it feels as if I am possessing the capability to experience a more complex and intensive existence. The process of becoming imperceptible in my art can be described in terms of a portal that allows me to oscillate between the macroscopic and the microscopic dimensions of reality, or between the microcosm of my body and the macrocosm of the surrounding environment. The digital process of atomisation is the catalyst that enables me to achieve the process of becoming imperceptible. My ultimate aim is to achieve a deterritorialisation with a horizon that is beyond my body and its everyday environment.

There is a sense of timelessness at this point of deterritorialisation; the present is fused with multiple layers of different timelines, intersected by a threshold between the past and the future. This journey is a non-linear flow of time and a relay of each moment. It is the outcome of my desire to move in different directions, experience the random flows of movement cascading through my internal rhythm, and engagement with the present. The blurred moments of my movement through these environments are more crucial than any point of arrival or departure.

An appropriate analogy would be the flight of a migrant bird on the way to finding a new nest, its path heading towards an untouched territory drawing an invisible line of flight in the air. The transitional stroke of winged flight becomes a movement from space A to space B. The journey is always in mid-flight, always at the present moment. Hence, my journey is a strategy of the present. Waking up from my elusive dream of past and future, my experience has been, with each moment, one of bringing to the fore an intensity of presence. There is only the present tense in my nomadic process of becoming. Without beginning or end, each moment becomes the whole cycle of multiplicity, because it causes the multiple interconnections with others. The theory of being-in-the-middle emphasises the ongoing ontology of the complexity of the moment, emerging as the transition between no longer (past) and not yet (future).

The Buddhist worldview is focused on the transition 'and ... and ... and,' where sentient beings pass endlessly through various incarnations, such as animal, human, god, and so forth. The Buddhist concept of reincarnation is an ongoing ontology in which a stream of consciousness links life with life in harmonic alliance. Buddhist reincarnation addresses the eternity within time; wisdom is a contemplation of the eternity of life forces, not the immortality of death. The link between life and death indicates a sense of timelessness as a single stream of energy flows in an endless relay.

When a body dies, atoms from that body are transferred to new entities following the decaying process, with dismantled atoms divided by absorption into water, soil, plants and micro-organisms. In this continuous cycle of transformation, time can be viewed as being not linear, but cyclical. It is a purely physical concept, an understanding of how the body has the potential to become embodied with its environment and composed of different substances. This is the ongoing cycle of dispersal organisms. It is an exchange of atoms from one entity to another.

Through atomisation, my sense of existence could be described as being dispersed within an imaginary landscape, having achieved a state of emptiness and formlessness. Therefore, I can look at myself from a distance, from a third person's perspective, as if the microcosm of my body were merged with the macrocosm of the surrounding environment.

In 500 AD, one of the most influential Taoists, Chuang-Tzu, dreamed about a butterfly that flew around a field full of flower blossoms. Immediately after he woke from the dream, he experienced a form of temporal confusion over whether or not he had dreamed about the butterfly or whether it was the butterfly that had dreamed of him. Chuang-Tzu appreciated the irony involved in considering whether his sense of real existence in living could be an illusion. The distinction between 'what is real' and 'what is not real' is not the issue; rather, it is both the existential and psychological gap between Chuang-Tzu and the butterfly. As a result of this confusion, Chuang-Tzu experienced a sense of formlessness and timelessness. Paradoxically, his consciousness of the existential state was expanded and linked to the dimension of multiple realities after he was awakened from a singular reality. This realisation embraced the virtual and the real world at once as he traversed two different realities.

Like Chuang-Tzu's realisation deriving from his dream, my existential state, positioned between the real and the virtual world, is blurred. In this contemporary environment, the complex web of artifacts tends to blind my perception of the true reality. Awakening from this illusive dream, what appears true isn't true; I live on the surface of life. Through the digital assemblage in my work, I try to take on the artificial environment as a part of my own nature, in terms of oscillating between the virtual and the real realm. My art process grows like a rhizome expanding on the surfaces of both the natural and the artificial environments.

After studying sculpture at the San Francisco Art Institute, **Jae Hoon Lee** completed his Master in Fine Art at Elam, University of Auckland. Lee's artworks are comprised of digitally collaged photography and video installation. He explores sensibilities and concepts relating to the nomadic experience of the artist in contemporary environments. Lee's digital image bank has been compiled from widely differing geographical locations, and he also makes digitally collaged landscapes.

1 Excerpts from the written component for the degree of Doctor of Fine Arts at Elam School of Fine Arts.

PINHOLE CAMERAS: POSITIVES AND NEGATIVES

Michael Potter



Figure 1. Michael Potter; ceramic pinhole camera.

In this essay, I will examine the history of the pinhole camera and camera obscura. In particular, I will investigate the types and uses of these cameras and theories about the use of the camera obscura by the seventeenth-century painter Johannes Vermeer. I will also look at how the pinhole camera has influenced my own studio practice and my use of an historical tool in a modern technological context.

A pinhole camera is simply a light-tight box with a hole in one side, facing a well-lit scene. That scene is then projected onto the opposite side of the box, upside down and inverted left to right. Because light travels only in straight lines, what is at the top of the image travels through the hole and continues in a straight line to the lower edge of the projected scene, and light from the left of the scene travels to the right-hand side of the camera. The term 'camera' makes us think of a portable box, as in twenty first century cameras, but early pinhole cameras were often as large as a room in a house, or assumed a portable form that was tent-like. Although these instruments are called cameras, the technology for permanent and reproducible image capture was not invented until the middle of the nineteenth century, almost simultaneously by Daguerre and Fox-Talbot.¹



Figure 3. Johannes Vermeer, *The Music Lesson* (c 1662-65). Photo credit: http://en.wikipedia.org/wiki/The_Music_Lesson.

the observer to trace the projected image onto paper placed on the screen. It also meant that, on a larger scale, an artist could sit inside the chamber and draw the image onto paper placed on the back wall, or stand outside the chamber to trace it onto an opaque screen mounted on the rear wall. These types of cameras were widely used as an aid to drawing.

Prior to this, from the 1420s, concave mirrors had been used to reflect an image onto a canvas or paper. It is in this period that a dramatic shift in painting occurred characterised by an increase in realism, particularly the more naturalistic treatment of faces. Perspective also became increasingly accurate, giving what David Hockney called "an optical look" to paintings.⁷ Hockney argued that from the 1420s, artists such as Van Eyck, Caravaggio, Velazquez and Vermeer used optical devices such as concave mirrors, camera obscura and camera lucida aids to rendering lifelike images in their paintings.⁸ (Camera lucida does not involve the use of a camera, but rather a set of mirrors.) In 2001 Hockney published *Secret Knowledge: Rediscovering the Lost Techniques of the Old Masters*, where in association with physicist Charles Falco he published the results of tests on a series of paintings to establish whether or not optical devices had been used in their creation.⁹

Also in 2001, Philip Steadman published *Vermeer's Camera: Uncovering the Truth Behind the Masterpieces*.¹⁰ In it he examines a number of Vermeer's paintings and explores repeated elements in several paintings and the use of viewpoints that might point to the use of a camera obscura. Steadman goes to great lengths to establish the size of the room in which the scenes he studies were set, and is able to measure with some accuracy the size of the original floor tiles as well as the maps that hang on the walls in the background of several paintings. The original maps used by the artist have been located in museums, and Vermeer's versions show very accurate reproduction of detail and correspondence in size when compared to the maps in the paintings.¹¹ Furthermore, the sizes of six of Vermeer's canvases were predicted to a high level of accuracy by Steadman's camera obscura hypothesis.¹²

However, this approach proved to be highly controversial, and Hockney in particular experienced quite a backlash from the art world. Some art historians and artists were not prepared to admit that the Old Masters used a technique that is considered by many as cheating, at least as far as drafting a painting is concerned. Many people with

The earliest recorded mention of a pinhole camera was as early as the fifth century BC, by the Mohist philosopher Mozi.² In 1021, the Arabian scientist Ibn al-Haytham wrote about pinhole effects in the *Book of Optics*. He discovered that by using a smaller pinhole the image appears much sharper, but is also dimmer.³ Later in the same century, Chinese scientist Shen Kuo was the first to establish geometrical and quantitative attributes for the pinhole camera.⁴ In the thirteenth century, the English monk and scientist Roger Bacon described the use of the pinhole camera to observe solar eclipses without damaging the eye.⁵ This became one of their major uses.

The first mention of a camera obscura, from the Latin for 'darkened room,' was made in 1604 by German astronomer Johannes Kepler, not long after lenses had been invented for use in microscopes and telescopes in the Netherlands.⁶ The use of a lens allowed much more light into the camera obscura and, with a mirror placed at 45 degrees to the rear wall, meant that the image could be projected onto an opaque glass screen on the top side of the camera. This enabled



Figure 4. Michael Potter; circular ceramic pinhole camera.

a vested interest in maintaining the credibility of the art world were unwilling to see the reputation of some of the world's most famous artists undermined. However, many art experts have been concerned to refute the arguments put forward against the use of optics in these paintings.

Personally, I do not have a problem with artists using optics as an aid to painting. It stands to reason that a successful artist in a competitive market would use new technology to create a new style or enhance realism in order to gain an advantage over the competition, or purely out of interest. In any case, the use of a camera obscura or pinhole camera is limited to the laying out of initial drawings. The skill of these artists as painters was never questioned by Hockney or Steadman; as Hockney put it, "Optics don't make marks."¹³ Painters like Vermeer are held in high esteem today because of their ability to paint light. Just because I can use a camera obscura does not mean I would be able to paint remotely as well as an Old Master! However, these investigations have definitely shed light on techniques that may have been employed by the artists involved.

My research into the historical use of pinhole cameras came about through my own attempts at making pinhole cameras and my former profession as a photographer. As part of my degree project, I chose to make a series of ceramic pinhole cameras for the studio practice component of my final-year project, using traditional black-and-white darkroom techniques to produce photographs with them. It goes without saying that my abilities as a photographer far outweigh my abilities as a painter!

In the past, I have made pinhole cameras out of cake tins, shoeboxes, wooden boxes and homebrew beer cans. Using ceramics as the material for the cameras brought with it its own history, particularly in relation to the vessel and its function of containment. Pinhole cameras need only to contain a sheet of photographic paper to become functional. Their purpose is to exclude all light, except during exposure, after which they contain a latent image on the paper; the negative. There is a certain mystery about their contents, as they need only be opened for material to be placed inside and removed in a darkroom. There is a functional, domestic feeling about these cameras, with

all of them seemingly at home in the home. I have sought to raise questions about their exact purpose by additions that hint at the sculptural, but remain within the realm of the domestic.

My first ceramic camera was made in the shape of a biscuit tin (see Figure 4). The idea was to make a camera that can take a 360° panorama, comprising four images taken from four pinholes positioned at 90° to each other around the circular body. As this camera has no front or back, I had to devise a system for holding the photographic paper in place. Attached to the underside of the lid is a tube that the paper is wrapped around; being removable, the lid also helps to attach the paper.



Figure 5. Michael Potter; photograph taken with circular pinhole camera. The camera was rotated to take four shots of the same subject, in this instance another ceramic camera.



Figure 6. Michael Potter; photograph of Mapua channel taken with a concave back pinhole camera.

My hope was that each lens would expose one quarter of the paper inserted, and therefore create a panoramic image that merged one scene into the next, with horizons that bent in towards each other near the centre of the image, as in Figure 5. The horizon lines are distorted due to the paper sitting on a convex surface. This particular camera had two main uses: taking four shots of the same scene by turning the camera around on its turntable bearing, and taking 360° panoramas. For most of my ceramic cameras, I have used local ash glazes fired to cone 10 in reduction. This is the opposite of the effect one would expect in a biscuit tin – very drippy, with bare patches and rough textures from the seaweed glaze (as seen in Figure 4).

The next ceramic camera I made (Figure 1) had a concave focal plane where the paper sits. This produces an image with horizons that curve out towards the top and bottom of the image. The result is a very panoramic view, almost a fish-eye lens look. This is great for landscapes – it feels like the landscape is coming towards you and you feel very much at the centre of the scene (Figure 6).



Figure 7. Michael Potter; decal applied to ceramic tile. Photograph of an Udu drum taken with a ceramic pinhole camera.

For this camera, I devised a lid with an additional rim set about a centimetre in from the outside wall; this rim acts as a light trap when it sits over the raised rim of the camera body. This camera has a very organic shape, with a smooth apple ash glaze complemented by a small scallop shell fitted as a 'lens cap' – all the cameras need something to cover the pinhole before and after exposure. The pinhole itself is in a piece of tin can glued to the inside of the camera. I have solved the problem of holding the cap in place by using magnets glued to the back of the cap that stick fast to the tin pinhole shim. Traditionally, black masking tape is used for the cap and also around the opening.

The second part of my project involved converting the images I had taken with these cameras into ceramic decals that were then fired onto ceramic picture frames. Once the negative is developed, it is scanned and inverted into a positive image that is ready to print. Decals have a long history in ceramics going back to the Industrial Revolution, and have often been used for mass-produced domestic ware, replacing intricate and time-consuming hand painting of images on a large scale. With a laser printer I can print my own graphics directly onto water-slide decal paper. The image is cut to size and soaked in water and then slid off the backing paper onto the fired piece. The image fires to a sepia colour as the ink in the printer contains iron oxide. Generally the decal is fired on top of a glazed area so that the iron oxide can melt into it.

I am also testing placing these images on bisque ware and onto green ware, both of which are giving interesting results due to the lack of adhesion in the firing stage. My 'picture frames' for displaying the photographs are white clay slab, representing traditional paper, rolled onto a heavily grogged dark chocolate brown clay that functions as the 'frame.' I am also testing thin white clay slabs with naturally curving edges that lead the viewer to assume that the image is on paper. I have applied this technique to my domestic ware with good results.

A very sharp image is obtainable from pinhole cameras constructed with laser-drilled pinholes set in brass shims and using very long exposures. However, I prefer the high-contrast images with softer edges that result from my use of handmade shims. For me, the slightly dreamy, otherworldly and distorted images produced in this way is what makes using these simple cameras such a pleasure.

Today, we have any number of devices that capture very high quality images that can be sent around the world in an instant. By contrast, the pinhole camera is the ultimate in slow photography. It is hands-on, needs a darkroom, and takes only one photo at a time – and the resulting image is usually not what you were expecting. It is all about slowing the creative process down, having time to think and to compose a shot and savouring the darkroom experience as you watch the image develop in the tray. Quite often I find that surprise, delight and disappointment are all swirling around at the same time.

This essay has brought together two passions and two careers for me, photography and pottery. When I started to combine the two, I was sent in a direction that I had not planned but that now seems very natural, with exciting possibilities. Researching the pinhole camera has given me a new perspective on the history of optics and image-making and has shown me a new way in which to view historical paintings. Using my own photographic images as decoration links me with the history of printing on ceramics, but in an even more direct way. By taking this approach, and using the latest technology available to me to convert and print the original negative, I am possibly imitating the Old Masters who had recourse to the camera obscura.

Michael Potter has completed the Diploma in Ceramic Arts programme by distance at the Dunedin School of Art at Otago Polytechnic. His pinhole camera was selected for "Best in Show" at Objectspace in 2015.

- 1 http://en.wikipedia.org/wiki/Pinhole_camera [accessed 2 Aug 2014].
- 2 Ibid.
- 3 Ibid.
- 4 Ibid.
- 5 *The Camera Obscura in History*, <http://www.obscurajournal.com/history.php> [accessed 10 Aug 2014].
- 6 *Art Optics: New Theories of Opticality in Western Painting of the Past 600 Years*, <http://hockney-optics.brandeis.edu/introduction/index.php> [accessed 10 Aug 2014].
- 7 Ibid.
- 8 Philip Steadman, *Vermeer and the Camera Obscura* (2011), http://www.bbc.co.uk/history/british/empire_seapower/vermeer_camera_01.shtml [accessed 10 Aug 2014].
- 9 David Hockney, *Secret Knowledge: Rediscovering the Lost Techniques of the Old Masters* (New York: Viking, 2001).
- 10 Philip Steadman, *Vermeer's Camera: Uncovering the Truth Behind the Masterpieces* (Oxford: Oxford University Press, 2001).
- 11 *Art Optics*.
- 12 Ibid.
- 13 Steadman, *Vermeer and the Camera Obscura*.

VAN BRANDENBURG: UNFURLING IN AN ERA OF WASTE CRISIS

Leoni Schmidt

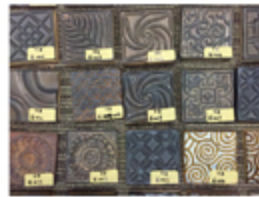
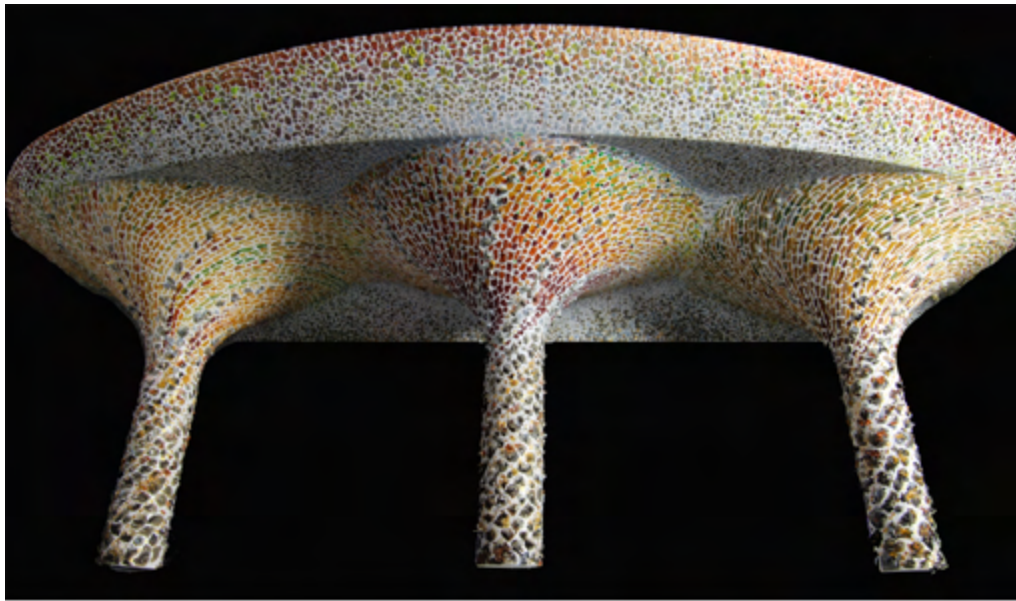
Biomimicry and Ecology

Architecture van Brandenburg has a studio in Dunedin, New Zealand, from where they participate in some of the major architectural discourses of our time. One of these revolves around 'biomimicry' or the ways in which architecture can reference the natural world to escape from its Eurocentric reliance on geometrical structure and the single façade. This is evidenced in the design for the Chinese Marisfrolg Apparel Headquarters in Shenzhen. Following a tactile epistemology that favours haptic experience of matter over privileging the ocular view, their work displays an intimate knowledge of the structural particularities of natural forms. A hand has held and touched a leaf, a frond, a shell, and this shows as a creative *unfurling* in the work. Johani Pallasmaa has brought this kind of thinking into the fore with his publications titled *The Eyes of the Skin: Architecture and the Senses* (2005) and "Hapticity and Time: Notes on Fragile Architecture" (2000) where he quotes Maurice Merleau-Ponty to argue for the primacy of touch "in the task of architecture to make visible 'how the world touches us'!"¹

In an era of heightened awareness around issues of sustainability, researchers at Eindhoven University have written: "Why biomimicry? The more our world functions like the natural world the more likely we are to endure in this home that is ours, but not ours alone."² Michael Pawlyn concurs where he studies biomimicry as "ways of translating adaptations in biology to solutions in architecture...mimicking the functional basis of biological forms, processes and systems to produce sustainable solutions."³ Architecture van Brandenburg positions their practice firmly within this discourse. Not only do they do this; they also extend an involvement with the organic into the way they work as an ecology wherein they are sculptors, designers, architects, builders, painters, ceramicists – whatever the Marisfrolg project needs is paramount at any given time in their process. In an age of digital fusion in integrative design, they maintain the handmade, the tactile epistemology of the crafts, and the sculptor's sense of the weight and volume of materials, whilst embracing the digital in all its aspects. Inspired by the work of Spanish architect Antoni Gaudí (1852–1926), the team set out to research geometric codices to enable nature-inspired forms to be built in practical ways. Most recently, the finishing of these forms has moved into central focus and, again, an ecological approach is proving productive while positioning Architecture van Brandenburg within another topical discourse: material sustainability in a post-industrial era of waste crisis.

Scarcity and Waste

In times of materials scarcity, architecture gained prestige through the use of scarce materials: marble, lapis lazuli, and gold foil for example. It also gained prestige through highly worked materials: tooled stone, ornamented cornices, intarsia patterns, for example. Craftspeople contributed to long histories of material manipulation and used their special skills learnt in guilds to produce goods made from scarce materials through skilled labour for the rich and powerful. The guilds led to the emergence of the first universities in Europe: Bologna, Oxford, and Paris around c. 1200. In these early universities the figure of the architect-artisan continued and extended the material genealogies integral to their craft. Despite the rise of the cult of the individual – Brunelleschi, Alberti, Michelangelo, Palladio – during the Renaissance, the architect retained oversight of projects on the ground as, for example, the level of



structural calculations remained within their scope. However, with the rise and extension of the Industrial Revolution, the relationship between architect, materialities, and production processes underwent a major change. The architect became more specialized and lost in part the oversight of an integrated project; machines produced building and other materials *en masse*; the seeds were sown for over-production and concomitant over-consumption; subsequently waste has become one of the largest problems of our time. Architecture van Brandenburg responds to these shifts from a 21st-Century perspective through not only *being* an ecology but also through *creating* an ecology of materialities.

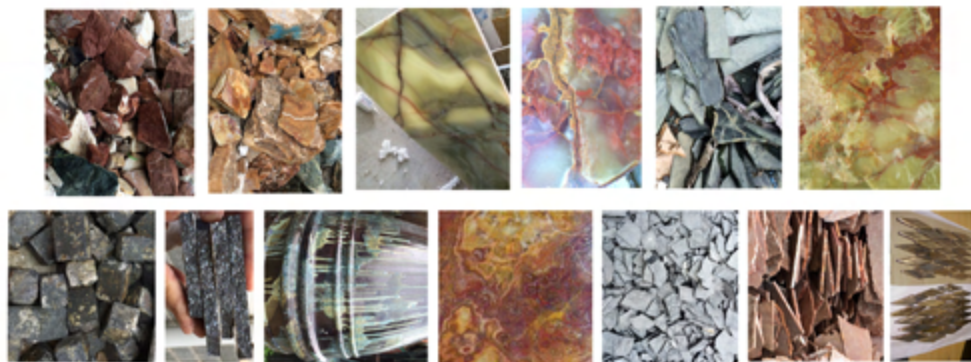
Recycling and Ornamentation

Now that Marisfrolg Apparel Headquarters is in the finishing stage, a cross-disciplinary integrated design approach is paying off. Again, there is a respectful nod to Gaudí. On the one hand, he commissioned artists to provide ceramics, stained glass, carpentry and wrought iron forged work for integration into this buildings. On the other hand, he also used waste ceramics pieces in his *trencadís*, which is a type of Catalan mosaic made from ceramic shards sourced from broken tiles or plates, an example being the finish of the lizard in Guell Park, Barcelona. Architecture van Brandenburg goes much further: they refuse to use any new materials in their finish – all are recycled. Fred van Brandenburg writes: "...using only recycled material [for finishes]. The source is waste from factories in China – especially off-cuts of imported marble, granite, etc. where suppliers to the building industry cut their quarried material into precision shapes and therefore generate waste from the irregular shapes that come from the quarries. The other source is broken earthenware: terracotta pipes, pots, roof tiles, etc. – all rejects. Similarly, the glass blowing industry produce giant balls of beautiful coloured slag. In short: all waste products that factories and suppliers have on their site are transported to and stockpiled on our site."⁴

What one now sees emerging in the finishing of Marisfrolg Apparel Headquarters is a circulation of existing waste rather than the creation of new products in an already over-saturated field of production and consumption. One also sees an explosion of texture and tone. These are simultaneously exuberant and carefully composed within structural boundaries. Some areas are highlighted through the use of bright colours referencing attraction in nature; other areas are toned down referencing camouflage in nature. Gaudí wrote: "Ornamentation has been, is, and will [always] be [in] polychrome. Nature does not present us with an object in monochrome, totally uniform with respect to colour – not in vegetation, not in geology, not in topography, not in the animal kingdom. Always the contrast of colour is more or less lively, and for this reason we must colour wholly or in part every architectural element."⁵

Roughly a century after Adolf Loos's famous lecture titled "Ornament and Crime" (1910)⁶, Architecture van Brandenburg participates in current architectural discourse via their practice in freeing us from the dictums of an aspiring – and even aggressive – modernism which proclaimed that the "evolution of culture marches with the elimination of ornament from useful objects".⁷ Read in the context of an exclusionary progressionism, Loos's dictum in relation to its current 'overturning' brings to the fore a range of serious concerns: 'ornament as crime' had a subtext: ornament was for women and 'savages', for 'gays' and children; for those marginalized by a progression-obsessed society. Architecture van Brandenburg's celebration of ornament participates in the recuperation and restoration of something that was lost or hidden away during the long reign of modernist architecture and its underlying philosophies that now seem outmoded in our Anthropocene with its understanding of what that world left us with: waste, both literal and figurative.

The team's celebration of a relatively new-found freedom in the use of materialities and a concomitant recycling purpose is evident from an exuberance in the use of a range of waste products: variously coloured marble offcuts, green, blue and ochre ceramic shards; recycled red brick; blue stone and brown rock; glazing bricks and plates from ceramic kilns; gold and silver glazed ceramic pieces; and oyster shells. All these fragments are reconfigured into densely patterned surfaces rich with the combined material references and associations of its parts. In *Building from Waste: Recovered Materials in Architecture and Construction* (2014)⁸, Dirk E. Hebel, Marta H. Wisniewska, and Felix

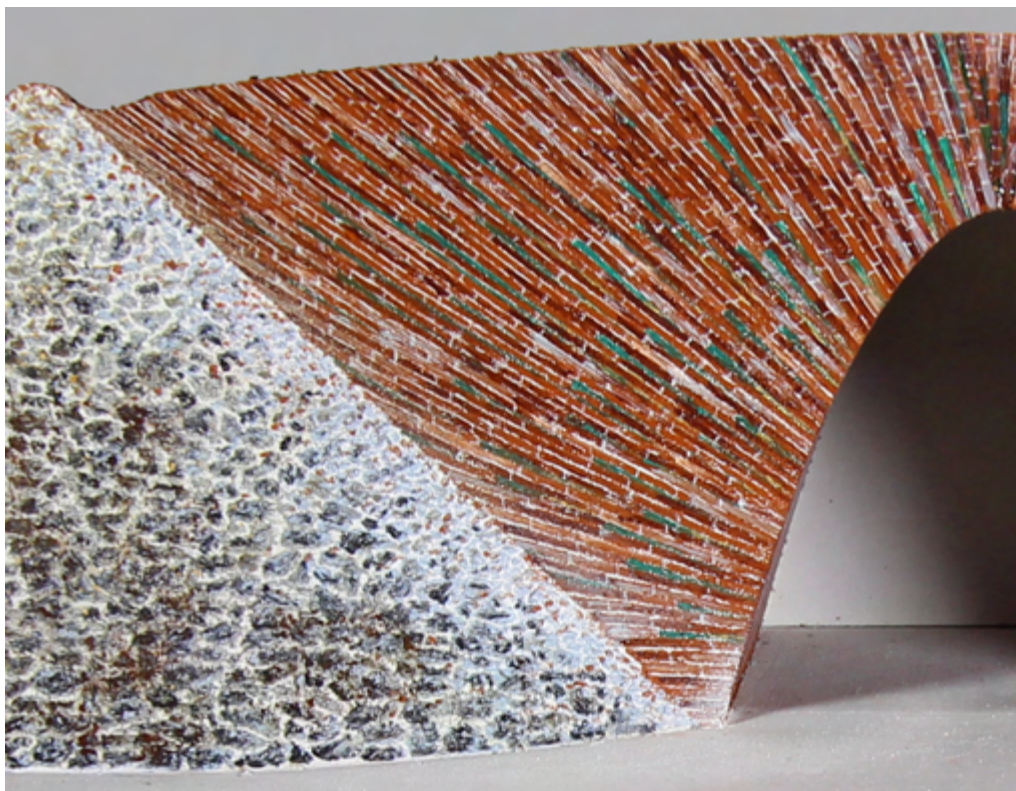




Heisel write critically about linear views on waste: "Instead of being included in a metabolic cycle and flow model of goods and resources, waste is considered within a dead-end scenario of a linear process; to be literally buried from view – out of sight, out of mind – as a formless substance that has no value...It is the story of a resource being wasted."⁹ Waste can be a renewable resource. Waste is densified, reconfigured, transformed, designed and cultivated innovatively as a choice over newly manufactured alternatives. In "Going Around in Circles: Regimes of Waste", Marc Angéllil and Cary Siress write: "Waste and its meticulous handling are valued as gifts, offered by society to itself. Where we turn the parable's missed opportunity to our advantage, a modified economy would be set into motion."¹⁰ They in turn refer to the ideas of French philosopher Georges Bataille (1897-1962) on waste as a "gift" rather than the "dirty secret" it is called by Mira Engler in 2004.¹¹ Bataille presaged much of later 21st-Century thinking about waste.¹² He argued for a new understanding of "refuse in all its heterogeneity as wealth to be mined, as a material endowment to be recycled, re-processed, and re-circulated. Framed as an economic principle, waste is expenditure with return."¹³ Architecture van Brandenburg is currently participating in the sustainability discourse in our era of waste crisis. In this respect they are joining a growing global community of architectural practice looking back to Bataille and looking hard at the future.

Community and Practice

Currently the smooth white surfaces of Marisfrolg Apparel Headquarters are being finished with waste produced in China, a country fast becoming one of the major waste accumulators in the world. "The World Bank estimates that China will produce more than half of the total of solid waste by 2025."¹⁴ In recycling some of this waste, Architecture van Brandenburg is part of a community of concerned architects worldwide. Some of the writers who have joined this brigade are mentioned above. Many practitioners are also working on the ground to either diminish waste or to transform it into a new productive life. The New York-based firm of McDowell Espinosa has created a new term for this kind of endeavour: "Trash Tectonics".¹⁵ Another firm that comes to mind is the Dutch group called "Superuse". Led by Jan Jongert and previously called "2012 Architecten", this team recycles metal offcuts, fragments of timber cable reels, bits of car windscreens and even coffee grounds. In the Villa Welpeloo they used only waste materials and currently they are taking ideas developed for that project on the road in a materials library aimed at educating students and potential clients about an economy wherein nothing goes to waste.¹⁶ Dutch architect Chris Collaris agrees and is now involved with a project called "Black Gold" aimed at finding new housing uses for obsolete oil





tankers along the Arabian Peninsula.¹⁷ It seems that the Dutch are at the forefront of such developments, possibly due to their tradition of innovative hydro engineering. In this regard it is interesting to note that Architecture van Brandenburg has itself got Dutch roots.

Their practice brings together the unfurling of beautiful natural forms in space with an ecological system of working that makes possible crossovers between architecture, sculpture and painting in outcomes that are at once tectonic, haptic and densely coloured. In a productive twist, the waste materials used add value to their work while allowing it to perform not only a reversal of waste production but also the transformation of base materials into a higher aesthetic whole: the alchemy of consummate artists.

Architecture van Brandenburg's practice actively contributes to what has been called the "circular economy", one that replaces a "linear economy". Harking back to Bataille's ideas, these terms came into use in 1966 when Kenneth E Boulding used them in relation to potential futures¹⁸ and in 1976 when Walter Stahel and Genevieve Reday wrote a report for the European Commission sketching their ideas about an economy that would work in loops rather than in straight lines.¹⁹ "The circular approach is a framework that takes insights from living systems. It considers that our systems should work like organisms, processing nutrients that can be fed back into the cycle – whether biological or technical – hence the 'closed loop' or 'regenerative' terms usually associated with it."²⁰ The 1960s and 1970s texts looked to the future in an almost apocalyptic fashion, imagining the advent of a diseased world, which would need new ways of managing. That world has arrived with our current waste crisis being one of its symptoms. In the context of China – where Marisfrolg Apparel Headquarters is situated – it is important to note that this crisis is acknowledged with a circular economy identified as national policy in that country's 11th five-year plan starting in 2006.

In a previous text on Architecture van Brandenburg, this author came to the conclusion that their biomimicry eschews "the first of the triad of [Vitruvius's] principles of architecture, namely *firmitas*, [leading to] the box-like

structures resulting from the three proportional orders and the humanist-centred focus on the body.²¹ It has since become clear that they also eschew the traditional linear economy of technologies and materials in favour of the transformation of waste in a circular economy: a fitting strategic complement to the absence of straight lines in their unfurling aesthetic.

Images supplied courtesy of Architecture van Brandenburg.

Leoni Schmidt is the Head of the Dunedin School of Art at Otago Polytechnic in New Zealand. Her research centres on drawing practices and also on interfaces between architecture and the visual arts.

- 1 *Architectural Review*, May 2000, p.78.
- 2 Ir:A.D.C. Pronk, Monique Blacha and Anne Bots, "Nature's Experiences for Building Technology", in *IASS-SLTEBook of Abstracts: New Materials and Technologies, New Designs and Innovations*, ed. JGO Salinas (Acapulco: Ajusco Coyoacan Grupo Editorial Formato, 2008), s.p.
- 3 Michael Pawlyn, *Biomimicry in Architecture*, 2011 <http://www.ribapublishing.com:1-2> (accessed 26 September 2015).
- 4 From an email correspondence between the author and Fred van Brandenburg dated 4 September 2015.
- 5 See Caren Yglesias, *The Innovative Use of Materials in Architecture and Landscape Architecture* (Jefferson NC: McFarland, 2014), 63.
- 6 Adolf Loos wrote this lecture in 1908 and delivered it in 1910; first published in French in 1913 and in German in 1929. Now available at http://www2.gwu.edu/~art/Temporary_SL/177/pdfs/Loos.pdf (accessed 26 September 2015).
- 7 See Marian Moffett and Michael W. Fazio, *A World History of Architecture*, on Adolf Loos and Ornament and Crime (London: Lawrence King, 2013).
- 8 Basel, Birkhäuser.
- 9 Ibid. p. 7.
- 10 "Going Round in Circles: Regimes of Waste", *Log: Observations on Architecture and the Contemporary City*, 18, Winter 2010, pp. 101-112.
- 11 Mira Engler *Designing America's Waste Landscapes* (Baltimore: Johns Hopkins University Press, 2004), 14.
- 12 See Allan Stoekl, *Bataille's Peak: Energy, Religion and Postsustainability* (Minneapolis: University of Minnesota Press, 2007), Chapter 5, "Orgiastic Recycling", pp. 115-149.
- 13 See endnote 9, p. 112.
- 14 See endnote 6, p.7.
- 15 See www.mcdowellespinosa-architects.com (accessed 26 September 2015).
- 16 See www.superuse.studios.com (accessed 26 September 2015).
- 17 See www.cargocollective.com (accessed 26 September 2015).
- 18 Published in 1981 as *Jobs for Tomorrow: The Potential for Substituting Manpower for Energy* (Burlington: Vantage Press).
- 19 To be found at www.ub.edu/prometheus21/articulos/obsprometheus/BOULDING.pdf (accessed 26 September 2015).
- 20 See https://en.m.wikipedia.org/wiki/Circular_economy (accessed 26 September 2015).
- 21 Leoni Schmidt, "Van Brandenburg Unfurled: Architecture in the Expanded Field of Contemporary Practice", *South African Journal of Art History*, 2014, 29 (2), pp. 173-179.

#WHOMADEMYCLOTHES

Fiona Clements



Figure 1. Senorita AweSUMO stands with Robbie Burns upon completion of #whomademyclothes korowai for iD Dunedin Fashion Week and Fashion Revolution Day, 2015.

While researching the fashion industry, I became disheartened and disenchanted by the environmental unsustainability of fashion 'waste' that ends up in our landfills¹ as a by-product of 'fast fashion,' and also of the economic imperative which drives the fast fashion industry.² Fast fashion features short runs and large quantities of stock sold at low prices through discount clothing outlets. The result of these short runs, fast turnarounds and low costs is exploitation in the production chain,³ including low wages for impoverished workers and unsafe working conditions and work environments.

In 2012, I created my own label as a local solution to this global problem. Senorita AweSUMO is a zero-waste textile label dedicated to solving the problem of overconsumption in the fashion industry. In producing my clothing, I upcycle textile waste, reuse old garments and repurpose vintage fabrics to create high-quality garments. My label seeks to encourage conscious consumption by spreading awareness and giving wearers an environmental choice in clothing.

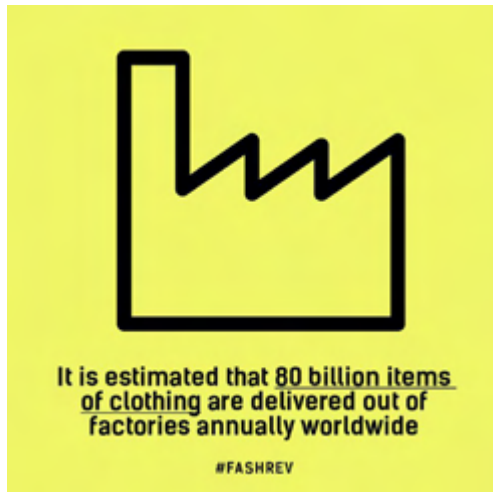
At the forefront of the global response to fast fashion is Fashion Revolution, a global coalition of designers, academics, writers, business leaders and parliamentarians who are calling for systemic reform of the fashion supply chain. On a global scale, Fashion Revolution is advocating for changes to working conditions in the fast-fashion industry.⁴

According to Fashion Revolution co-founder Carry Somers, “When everything in the fashion industry is only focused on making a profit, human rights, the environment and worker’s rights get lost.”⁵ Fashion Revolution Day is held each year on 24 April, the anniversary of the Rana Plaza disaster in Dhaka, Bangladesh. Rana Plaza was an illegally built garment factory which collapsed in 2013, killing 1133 people and injuring over two thousand. In New Zealand, this is the day before Anzac Day, an already emotional time – “Lest we Forget.”

Fashion Revolution Day 2015

Fashion Revolution aims to use the power of fashion to inspire a permanent change in the fashion industry and reconnect the broken links in the supply chain. At the moment of purchase, most of us are unaware of the processes and impacts involved in the creation of a garment. We need to reconnect through a positive narrative, to understand that we aren’t just purchasing a garment or accessory, but a whole chain of value and relationships.

To achieve this goal, fashion reports have been conducted on various retailers and retail streams within the fashion industry worldwide. The Australian Fashion Report was released by Baptist World Aid Australia on 16 April 2015, a week before Fashion Revolution Day.⁶ The report surveyed 219 brands, assessing their performance according to four categories: policies, traceability and transparency, monitoring and training, and worker rights.



Figures 2-5. Be Curious, Find Out, Do Something! A call to action to all consumers from Fashion Revolution Day.



Figure 6-8. Taniko weave in the cloak rear of Robbie Burns' statue and as viewed from front and side.

This year, Fashion Revolution Day fell during iD Dunedin Fashion Week 2015, and in response I created a large-scale public textile work as a visual cue designed to trigger conversations about the sustainability of fashion in the marketplace.⁷ The work featured the words “#who made my clothes” on a korowai (a woven cloak) which I made from recycled t-shirts that would otherwise have been destined for landfill. The cloak design was based on korowai from the Otago Museum's collection, and I received direction in korowai construction from weaver and teacher Robin Hill.

I constructed a makeshift loom from a clothing rack, to which was added a length of wood with a row of nails protruding from it. The large size of the work meant that I had to first sketch out the overall design on graph paper as a guide for the size of the panels (Figure 9). I also worked in thirds, limiting the amount of weaving undertaken at any one time. My use of unorthodox materials meant that much experimentation with the width and tensions of whenu and aho⁸ was required to attain an even weave texture. I found that cotton was easier to work with than synthetic fibres.

I wove consistently for six weeks, using approximately 150 deconstructed t-shirts. I pushed myself to work under sweatshop conditions in any spare moment (outside of my day job). Physically, it was extremely hard work and was mentally exhausting. I was joined by a large and dedicated volunteer workforce who helped with cutting, sewing strips and weaving as the project deadline loomed closer. Without their help, the work would not have been completed, and this experience strengthened my view that such projects are best undertaken with communities of people working towards common goals.⁹

With more awareness of ethical garment-making – including the fairtrade movement – and since the inauguration of Fashion Revolution Day, customers are starting to ask more questions of their retailers. So I ask you, #whomademyclothes? Do you care? Will you be more aware the next time you purchase a garment – will you ask your retailer where it came from? Will you aim for a more sustainable wardrobe?



Figure 9 Working pattern for korowai.



Figure 10 and 11. A community made this: friends and whanau cutting and sewing t-shirt strips.

Senorita AweSUMO is **Fiona Clements**. Of Pakeha and Kai Tahu ancestry, Fiona is the founder of sustainable fashion designer clothing label Senorita AweSUMO. Her work includes community and education-led initiatives. Fiona gained a Bachelor of Design (Fashion) from Otago Polytechnic in 2011 (passed with merit) and her final year collection, *Te Warewhare Whakapau*, was included in the runway show held at the Dunedin Railway Station during iD Fashion Week XV (Fashion iD, Dunedin) in 2012. See <http://www.idfashion.co.nz/content/exhibitions.php>.

- 1 "The industry is huge, producing – by my reckoning – more than 80bn new garments a year. We often dump clothes before the first wash. And while initiatives like Greenpeace's Detox Fashion try to clean up fashion, in pollution terms the fashion industry still comes second only to the oil and gas industry. That's some rap sheet." Lucy Siegle, "What Clothes can I Wear to Help Save the Planet?" *The Guardian*, 5 April 2015, <http://www.theguardian.com/environment/2015/apr/05/what-clothes-can-help-save-the-planet-lucy-siegle>.
- 2 "Recent decades have seen the rise of fast fashion, a retail style that consists of the expedited production and distribution of short runs of trend-based fashion." Tansy E Hoskins, "Sweatshops and Slavery," in her *Stitched Up: The Anti-capitalist Book of Fashion* (London: Pluto Press, 2014), 70.

- 3 Ibid.
- 4 "Upcoming Events," *Fashion Revolution*, <http://fashionrevolution.org/events/> [accessed 24 April 2015].
- 5 "Fashion Lovers to Demand That Global Fashion Industry Cleans up its Act on Fashion Revolution Day 2015," *Fairtrade Foundation*, News, 25 March 2015, <http://www.fairtrade.org.uk/en/media-centre/news/march-2015/fashion-revolution-day-2015> (press release).
- 6 Gershon Nimbalker, Jasmin Mawson and Claire Cremen, *The Truth behind the Barcode: Australian Fashion Report 2015*, <http://www.baptistworldaid.org.au/assets/Be-Fair-Section/FashionReport.pdf>.
- 7 Alongside the public artwork, I took part in a panel discussion to debate contemporary ethical and sustainable fashion initiatives that 'put people, purpose, and planet ahead of profit.' The panel was chaired by Simon Swale of the Otago Polytechnic School of Design and held at the Dunedin Public Art Gallery. See "Cloak Points up Fashion Issues," *Otago Daily Times*, 21 April 2015, <http://www.odt.co.nz/news/dunedin/339718/cloak-points-fashion-issues>.
- 8 The *aho* (weft, or horizontal threads) and the *whenu* (warp, or vertical threads).
- 9 Thanks go to Otago Polytechnic, the Robbie Burns Pub and 'anon' for their generous donations to cover the cost of my being an iD associated event. Thanks are also due to my cutters, sewers, weavers and general helpers: Paul and Glenys Clements, Aroha Novak, Alice Anonymous, Hinewai, Ali Shackelton, Shae McMillan, Nathan Kelly, Colleen Kelly, Vanetta Rosenberg, Rosie Manins, Melanie Child, DiZZiePiXie, Rachael Lodge, Anna Clements, Brenda Morrison, Daniel Kwok, Dallas and Christine from Aunty, Sharon Te Au, Meeral Patel, Tom and the Blue Oyster Art Project Space

46° 'BENT – DESIGN, MANUFACTURE AND DEPLOYMENT OF DIY RECUMBENT BICYCLES

Andrew Last



Figure 1. Andrew Last touring on *Recumbent #5*.

This article maps the evolution of my studio-based project developing a series of five recumbent bicycles primarily used as commuter transport. From a desire to experience the differences involved in recumbent cycling, without the expense of an untested purchase, there grew an obsession that has spanned five years to date. The project has drawn together related aspects of my various professional practices: I have sought to extend my metalsmithing craft; broaden my knowledge of learning strategies relevant to arts education; and experienced first-hand how riding a homemade bicycle may offer an effective critique of our society's unsustainable dependence on fossil-fuel transport.

The project had five key aims:

- to investigate the potential benefits of recumbent bicycle designs that challenge the market dominance of traditional diamond-frame bicycles
- to test the potential for producing viable DIY alternatives to mass-produced consumer bicycles
- to make use of internet communities as a source of information, learning and knowledge-sharing that offers a new mode of learning beyond traditional institutions or trade practices
- to use these unusual bicycles as a highly visible demonstration that cycle commuting is a viable alternative to fossil fuel-dependent transport and
- to examine the potential of the bicycle to function as a political catalyst to push toward a more sustainable society

MY EXPERIMENTS WITH RECUMBENT BICYCLES

In common with most suburban Melbourne boys growing up in the 1970s, my first bike (at age 7) was a dragster with a banana seat, sissy bar and ape-hanger handlebars (Figure 2). Eventually, I modified the dragster to become a much cooler proto-BMX (Figure 3).



Figure 2. Schwinn Dragster. Photograph: Nels P Olsen, Creative Commons Attribution-Share Alike 2.0 Generic.



Figure 3. 1969 Huffys All-Pro Dragster III. Image by permission: <http://bmxmuseum.com/bikes/huffys/48016>.

Looking back, I could say this DIY hack sowed the seeds of the permission I gave myself to modify a store-bought bike into something altogether more personal, while still retaining legitimate utility as transport.



Figure 4. Pichler Langliegerad. Photograph: Eva K, GNU Free Documentation License, Version 1.2.



Figure 5. Windcheetah. Photograph courtesy of Karl Sparenberg, Advanced Velo Design.

During a cycle tour from Melbourne to Sydney in 1988, I encountered a handful of Yankees riding recumbent bikes (Figure 4). I recall them moaning about the gravel roads, and dismissed them and their weird bikes for being both impractical and looking deeply uncool. Much later, an image of Mike Burrows' aluminium Speedy SL (or Windcheetah) from the early 1980s convinced me otherwise in terms of recumbent bike aesthetics. I stored away the desire to use my accumulating metalworking skills to one day build myself something like the Windcheetah recumbent. The rarity of recumbent bikes and lack of accessible information about them prevented me from pursuing this desire further until I discovered the Atomic Zombie website.

Canadian Brad Graham has an internet business selling plans for a variety of unconventional cycles, all pitched at low-skilled DIY home builders using largely recycled bicycles as raw materials. I recognised his plans as a resource for understanding materials and fabrication techniques that would be sufficient for a roadworthy bike build.



Figure 6. Andrew Last, launch of Recumbent #1.



Figure 7. Andrew Last, Recumbent #1 in regalia.



Figure 8. Andrew Last, Recumbent #2.

However, my own metal skills were at a much more sophisticated level than those Atomic Zombie caters for; and I was able to build his High-Roller design quickly and cheaply using a few bikes from the local tip shop and Trademe. The kick experienced from rediscovering how to ride a bike, combined with the satisfaction of riding a bike of my own manufacture, compensated for the machine's performance inefficiencies and rudimentary aesthetics. Despite its inadequacies, I rode this bike for eight months and it entirely replaced my mountain bike as a commuter vehicle.

At the time, my partner Bron and I were commuting together on a store-bought tandem bicycle. Without any say from Bron, I decided that my next project (two months after the making of the first recumbent) was to replace our entirely adequate tandem with a modified Atomic Zombie tandem recumbent design. The new tandem was as satisfying to ride as the single, so we decided to give the store-bought bike to Bron's sister:

This bike provoked squeals of joy from kids who spotted us riding by, and drew the unavoidable smart comments from disbelieving adults ("The one on the back's not pedalling!")

By now, my obsession with refining these bikes was in full swing. My first single recumbent was awkward as a result of the high pedalling position, and I could feel that both bikes were losing power transfer because of insufficiently rigid frames.

The next single bike I made was my own design, compiled from extensive internet research on commercial and DIY recumbents. My aim was to build a better commuter bike. The lower seat and pedal height made it much easier to start and stop, and I used better quality recycled bikes to make the bike lighter and more rigid. These improvements compensated for the less efficient frontal wind-reduction area associated with this style of bike.

I found that my second single recumbent was faster than the first, due to a combination of improved mechanical efficiency (a more rigid and lighter frame) and greater comfort (I found the lower pedalling position less fatiguing).

The green tandem recumbent also suffered mechanical losses due to its flexible frame. The other major disadvantage was that the (conventional) linked pedal system demanded that both riders pedal at the same cadence. I naturally prefer to pedal at a higher cadence than my stoker, Bron.

I redesigned a tandem around an independent front and rear wheel drivetrain and introduced improvements to the rigidity of the frame construction. I also added disc brakes to make stopping more reliable. This bike was again my own design. Because of the independent drive systems and stronger frame, this bike is a great improvement on the first tandem. However, the low pedal height of the rear rider and the relatively vertical seat positions mean that there is no great frontal area improvement compared to a conventional upright tandem. It's slow in a headwind.

Bike number five is as much an acknowledgement of my bike-building habit as it is a further development in pursuit of the ideal commuter bicycle:

This bike concedes some loss of traffic visibility in a desire to gain as much aerodynamic advantage as possible. It successfully achieves practicalities of comfort, load-carrying ability and manufacture from easily accessed materials.



Figure 9. Andrew Last, *Recumbent #3*.



Figure 10. Andrew Last, *Recumbent #4*.



Figure 11. Andrew Last, *Recumbent #5*.

While the seat is quite reclined, forward view is unimpeded; neck position is still neutral and due to less pressure on the backside, combined with rear suspension, it is the most comfortable of all the recumbent bikes I've made. On the flat, I can keep up with road bikes. At 16kg the bike is slower going up hills, but its small frontal profile gives it a huge speed advantage going downhill and cycling into a headwind.

CONVENTIONAL VS RECUMBENT BICYCLES



Figure 12. Aerodynamics of a diamond-frame bicycle compared to recumbent models. Image courtesy of Dana Leiberman, Bent-Up Cycles. This image illustrates progressively faster riding positions on a conventional bike and two comparative recumbent positions.

The reduction in frontal profile is the main claim recumbent bikes make for improving efficiency. Wind resistance is the greatest loss a cyclist has to overcome at speeds of 15kmh,¹ and increases dramatically at speeds greater than 15kmh. On a recumbent cycle, the frontal profile is dictated mainly by the degree of seat recline and height of the pedal axle (bottom bracket). The recumbent rider on the far right in Figure 12 is reclined such that he can just see over his knees, and his feet project neither higher than his head nor lower than the seat.

The other major claimed advantage recumbent bikes have over upright designs is comfort and, by inference, reduced levels of fatigue. In Figure 12, the riding position at the far left is the most comfortable, with the rider having a vertical pelvis and his weight borne by the gluteus maximus. As the rider rotates forward to decrease frontal area, pivoting on the 'sit bones' changes the point of contact on the saddle and increases the weight borne by the arms and neck muscles. The degree of comfort decreases accordingly. By contrast, the recumbent seat distributes the rider's weight more evenly and typically eliminates weight on the arm and neck muscles.

RECUMBENTS AS RACERS

It is interesting to note the absence of recumbent bicycles in cycle racing – they have been effectively banned since 1934 by the Union Cycliste Internationale (UCI), the governing body of cycle racing. The previous year, the Vélo-Velocar, designed by Charles Mochet, had been ridden to a new record of 45.055km over one hour by French rider Francis Faure.²

This ban ostensibly ensures that athletes compete on equipment that does not offer any unfair advantage. It has been argued that the UCI ban on recumbent racing bikes has relegated their technological development to the fringes of cycle manufacturing and therefore hindered the development and uptake of more utilitarian recumbent bikes.³ The UCI maintains this ban in 2015.⁴ Despite the resulting inhibition of recumbent cycle technology, organisations such as the International Human Powered Vehicle (IHPV) Association are fostering their development and recognising speed and distance records achieved by these bicycles. Most significant cycling speed and distance records are held by recumbent bicycles, particularly those enclosed within a streamlined fairing shell.



Figure 13. Francis Faure on his Vélo-Velocar, 1933. Reproduced by permission of Alexandre Pépin, www.velorizantal.com.

At 133.78kmh, the world 200m unpaced flying start record is held by Sebastian Bowier pedalling VeloX3, a streamlined recumbent in which the rider relies on a camera for forward vision (Figure 14).⁵

THE VELOMOBILE

The ultimate utilitarian transportation derivative of a streamlined racer is the velomobile.

Vittouris and Richardson observe that velomobiles promise the ultimate in aerodynamic advantage, speed and weather protection.⁶

In a culture where automobility is dominated by the petrol-engine sedan car, velomobiles are at the cutting edge of recumbent/HPV development. In order to broaden their appeal, velomobiles need to be developed for low-speed urban use, vehicle ergonomics, load capacity and visibility. "The concept of the velomobile can play an important role to offset the unsustainable transportation patterns in the post-modern world and its development as a technology of transportation is a unique opportunity that should be seized."⁷

Vittouris and Richardson discuss the contribution of Do It Yourself (DIY) approaches to velomobile uptake and diversification. They argue that the niche market currently held by velomobiles necessitates a DIY approach to finding solutions to technical and design challenges where the vehicle maker is directly involved in problem-solving and implementation.⁸ Subsequent evaluation and analysis generates new problems to solve by means of a cyclic rather than linear methodology. The net result is an iterative series of new prototype revisions. The iterative design process has become the research methodology which has formed the basis of my own recumbent development project.

Vittouris and Richardson discuss the potential of Open Source Information Systems for furthering the development



Figure 14. The streamlined recumbent VeloX3. Credit: Bas de Meijer, Creative Commons attribution share alike.



Figure 15. Sinner Mango Velomobile (Velox Incendia). Credit: Emiel Ketelaar, Creative Commons Attribution-Share Alike 3.0.

of velomobiles. These systems are typified by the kind of software development conducted in an information technology environment where authors are not bound by a hierarchy of corporate ownership and may work collaboratively. The capacity for many designers to share information in a Computer Aided Design (CAD) format via the internet, and the increasing accessibility of Computer Numeric Control (CNC) machines such as laser cutters and 3D printers, offer potential to extend the possibilities of DIY manufacture.¹⁰

THE MAKER MOVEMENT

As a popular culture phenomenon, DIY has seen renewed interest in recent years through its association with the Maker Movement:

The maker movement, as we know, is the umbrella term for independent inventors, designers and tinkerers. A convergence of computer hackers and traditional artisans, the niche is established enough to have its own magazine, *Make*, as well as hands-on Maker Faires that are catnip for DIYers who used to toil in solitude. Makers tap into an American admiration for self-reliance and combine that with open-source learning, contemporary design and powerful personal technology like 3-D printers. The creations, born in cluttered local workshops and bedroom offices, stir the imaginations of consumers numbed by generic, mass-produced, made-in-China merchandise.¹¹

My education and background as an art-school trained jeweller and metalsmith aligns me with the traditional artisans described in the above definition. I am interested in the ways that contemporary DIY or Maker Culture may influence both art and craft education and, in turn, how DIY art and craft practice may be part of a movement toward sustainable development in general.

American jeweller and craft writer Bruce Metcalf enumerates the advantages of craft-based activism:

Craftivists, like local food advocates, think about shifting production back into the hands of ordinary people. They promote the same ideals of self-empowerment that motivated both Ruskin and Morris. By getting people to make useful objects for themselves, they hope to decrease complicity in modern consumer culture. Handmade objects could last longer, or be used longer, than their mass-marketed equivalents. Handmade things could have a smaller carbon footprint. They could reduce the need for income, and if pursued in the community setting I mentioned before, they could become agents in social bonding and mutual help networks. The point, I think, is that if craft is practiced on a massive scale, the world would be better off for it.¹²

AGENT OF PROTEST

The bicycle has a rich history as an agent of political protest. In his book *One Less Car: Bicycling and the Politics of Automobility*,¹³ Zach Furness discusses the history of the bicycle as an agent of protest against the motor car:

"In Holland in 1965 an anarchist group called Provo proposed several plans for social change including a White Bicycle Plan: ban automobiles from Amsterdam and launch a free bicycle program."



Figure 16.A Critical Mass event in Brussels. Photograph: Ben2, Creative Commons.

"Pro-bike/anti-car activities first appeared in North America in 1970 with a Bicycle Ecology Day in Chicago and then a 1972 protest in New York City where bicyclists rode by an auto show chanting 'cars must go!'"

"Critical Mass, the once-a-month, leaderless rides that originated in San Francisco in 1992 and continue through to the present day have been perceived as protest activities. Large groups of cyclists gather at regular intervals and ride *en-masse* through city streets, displacing the automobile. The rides make a highly visible claim that cyclists are not blocking traffic, they are traffic."¹⁴

CONCLUSION

After five years of almost exclusive recumbent cycling, I am convinced that for me it is a better way to ride. For my commute, a recumbent is faster and more comfortable than a conventional bike. The added satisfaction of riding a self-made bike and the opportunity to dynamically gather design feedback with each ride make the continuation of this project even more compelling. Although recumbent bikes are still on the margins of cycle culture, the global connectedness of the internet allows access to a community of riders, designers, makers, and manufacturers of recumbent bikes. This access has enabled me to produce bikes that are comparable in quality and performance to those that are professionally built. Having ridden in excess of 3,000km in the last year, I am confident that my local community have noticed me riding and accept my unusual bike as a legitimate if slightly eccentric vehicle.

In conclusion, my DIY recumbent bicycle project has successfully drawn together the research, design and making aspects of my practice, together with an understanding of cultural contexts that give a wider meaning to the work.

After studying engineering for a short while, **Andrew Last** received a BA (Fine Arts, Gold and Silversmithing) from the Royal Melbourne Institute of Technology (RMIT) in 1987 and an MFA from RMIT in 1994. Andrew has been teaching jewellery and metalsmithing in Australia and New Zealand since 1989, and is the Studio Coordinator for jewellery and metalsmithing at the Dunedin School of Art. His practice spans the disciplines of jewellery, silversmithing, design, sculpture, luthiery and occasionally architecture.

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BEHIND THE SCENES WITH DR CLAWHAMMER

Jane Venis

I am a multimedia artist working across sculpture, sound and performance. I have made musical instruments since 2001. Many of my earlier works served a dual purpose, not only as playable instruments but also as *chindogu*, which are objects that have been purposefully designed to be somewhat useless.¹ I reference *chindogu* as a starting point to address issues surrounding the design and proliferation of arguably useless and wasteful consumer goods and systems. This position also influences the resources I use. Recycled and re-purposed objects and materials are used to construct my absurd contraptions and instruments. In some cases I rework these assemblages to become, rather ironically, shiny (but pointless) objects of desire. Recently I have been making stringed instruments, some of which are more at the playable end of the spectrum, yet continue to be made from unusual materials.

My practice as a maker of musical instruments is situated in the blurry boundary between art and design. In my current project I am creating a solo exhibition of bespoke instruments, many of which have an element of humour. These works employ a combination of designed parts and found objects and will be exhibited in the Forrester Gallery in Oamaru, New Zealand, from May to July 2016. This exhibition will function partly as a retrospective, as it will have some of my earlier wind and percussion instruments; however, it will also feature recent works (and works presently in progress) such as the *Dr Clawhammer* series of stringed instruments.

In this article I will discuss the making of three works in the *Dr Clawhammer* series. They comprise *The Carrot Grating Ukulele* (2010-12) a corrugated iron ukulele with an inbuilt vegetable grater; *The Banjolele in Morris Minor* (2014), a hybrid banjo-ukulele that sports a Morris Minor hubcap resonator; and lastly, *The Panjo* (2015) which, as its name suggests, is a banjo made from a copper-bottom frying pan. I will also discuss the histories of both the ukulele and the banjo as they are relevant to this project and explore the present surge in popularity of the ukulele. This positioning is vital, as my works serve not only as playable instruments but also as contemporary art objects designed to comment on popular culture.

The ukulele was introduced to Hawai'i in 1879 through visiting Portuguese sailors. At the time, the lute-like four-stringed instrument was, rather ironically, called the *machete*. Its original tuning was lost and various open tunings were developed by the Hawai'ians.² The ukulele, which means 'dancing flea,' became significant in the musical culture of Hawai'i and to a lesser extent in other Pacific islands.³ It also became a popular portable instrument in Western cultures, particularly in the United States and also in England during the first half of the twentieth century.

Unfortunately, the ukulele has had a reputation of being a mass-produced and often ill-made kitsch object found throughout the Pacific as a cheap airport souvenir. The public perception that it is not a 'proper instrument' has also been reinforced by its use in humorous songs and performances. Songs such as *Tiptoe Through the Tulips* by Tiny Tim, a performer with too many teeth and too few chords, has left the ukulele with a long-lasting legacy as a joke instrument. However, in the last decade there has been a remarkable resurgence of interest in the ukulele. This interest has been sparked in part by ukulele music being produced by extremely accomplished musicians such as Jake Shimabukuro and James Hill. There are also now high-quality instruments available right across the price spectrum.

Ukulele virtuosos aside, the public perception of the ukulele as a user-friendly instrument that anyone can play is indeed true at the beginner level. With only four strings and shorter fret distances than the guitar, a novice can soon learn to play easy songs with three chords. However, although performances by hordes of school children with colourful ukuleles playing *The Lion Sleeps Tonight* may have warmed the community's heart, they have left more than a few cynics in their wake. There are those who in a backlash of anti-uke sentiment would love to give the 'dancing flea' a swift slap. For example, Rhodri Marsden, in his article "Am I the Only Person in the World who Hates the Ukulele?," featured recently in *The Independent* online,⁴ commented scathingly that "the plink-plonk of the ukulele is being harnessed by corporations and repeatedly used to sell us everything from dating services to mortgages."⁵

As a musician, I am undeniably drawn to the ukulele's charm. However, entranced as I am, I have to admit that not *all* things sound good on the ukulele. The *Ukulele Songs* album by Pearl Jam's front man Eddie Vedder is a good example of an idea that should have remained just that. To use Rhodri Marsden's phrase, there is far too much 'plink plonking.'



Figure 1. Jane Venis, *The Carrot Grating Ukulele* (2010), baby iron, wood and stainless steel.

The growing visibility of ukuleles within mass popular culture prompted the making of my performance work *The Carrot Grating Ukulele* (Figure 1). This work is designed for the 'niche market' of multi-tasking musicians who wish to play music while cooking. The instrument has a grater installed over the sound hole and can be played using firm vegetables as picks; carrots have proved to be the best so far. The grated carrots are retrieved through a cunning hatch created by sliding the grater to the side. However, there is a paradox implicit in all chindogu 'products' such that any problems solved tend to generate new ones.⁶ For example, when vigorously playing *The Carrot Grating Ukulele*, the player will find that more much carrot flies around the room than ends up stored for future cooking within the body of the ukulele. This work also doubles as an instrument for the masochistically inclined if no vegetables are used.⁷ *The Carrot Grating Ukulele* positions the ukulele against the prevailing popular image of the 'extra cute' instrument that is just too damn happy. This is one of several works I have made that employs irony to critique 'labour saving' devices and multi-purpose products.

My second instrument in the Dr Clawhammer series is *The Banjolele in Morris Minor*. This instrument is tuned and played as a ukulele but sounds like a banjo. This sound inspired me to learn to play 'clawhammer,' a rhythmic and percussive banjo-playing style that originated in Africa, as did the banjo itself. In her book *The Half-barbaric Twang*, Karen Linn writes about the history of the banjo and traces its origin from a simple skin-covered gourd known variously as the banjar, banjer and banshaw that was played by African slaves on plantations in the Southern United States and also in the Caribbean.⁸ The banjo also became popular with white musicians before the American Civil War when, rather ironically, minstrel acts featured white banjo players wearing 'blackface.' This was a blackening of the features created by smearing on burnt cork in a rather bizarre bid to emulate the black slave musicians who (musical skill notwithstanding) had no status at the time.⁹ Blackface acts were prevalent well into the twentieth century.



Figure 3. Jane Venis, *The Banjolele in Morris Minor* (2014). Back view.



Figure 2. Jane Venis, *The Banjolele in Morris Minor* (2014). Front view.

In poorer communities where players could not afford expensive manufactured instruments, banjos were often made from scratch from whatever materials were available. Various banjo styles and instruments developed over time, including both four and five-string versions with varying neck lengths. The most notable playing style change was the adoption of a 'new' finger-picking style learned from guitarists that spread during the time of the American Civil War.¹⁰ This new approach helped the banjo gain a reputation as a more genteel instrument which was now touted as suitable for ladies to play.¹¹ During the 1920s, Dixieland jazz also incorporated the banjo as a strummed rhythm instrument, as its loud 'voice' could be heard above the brass instruments.

Meanwhile, the clawhammer or 'frailing' style derived from African banjar playing was still prevalent in the Appalachian Mountains where geographic isolation helped preserve the method.¹² This was the style shown in the 1974 movie *Deliverance*, a film that did no favours to the profile of banjo players, as it embedded

the notion of the banjo as an instrument of 'interbred hillbilly rednecks,' a trope that (despite its humour) was also present in the *Beverly Hillbillies* TV sitcom of the previous decade.

The history of the banjo as a homemade instrument – made with whatever materials come to hand – is reflected in the construction of *The Banjolele in Morris Minor* (Figures 2 and 3). The key materials in this work are all found objects, including an adapted existing soprano ukulele neck, an eight-inch tambour drum frame, a Morris Minor hubcap and a vellum (calfskin) head. There is an ongoing debate in the banjo-making community about the advantages and disadvantages of using either synthetic drum 'skin' or vellum for the head. I decided on vellum as it has a mellower tone, but was prepared for having to retune the instrument more often as moisture affects the natural skin. On completion of the instrument, I was pleasantly surprised by both the sweet tone and its lack of weight in comparison to commercially available banjo ukuleles. After an initial settling-down period common to all new stringed instruments, the banjolele held its tuning well despite the choice of vellum. *The Banjolele in Morris Minor* had its first real outing when I played a set at the 2014 FIUL International Ukulele Festival in Lorraine, France, in July 2014. On that occasion, to acknowledge the history of the instrument I played both clawhammer and blues.

I consider that *The Banjolele in Morris Minor* is the 'odd one out' in my trio of instruments. Unlike both the *Carrot Grating Ukulele* and *The Panjo*, it doesn't incorporate materials one would associate with the kitchen. Essentially, I made this instrument to 'cut my teeth' in gaining some of the skills needed to make a skinned string instrument.

Skills learned in the making of the banjolele have been very useful when creating *The Panjo*, which is a five-string banjo with a full-length neck. *The Panjo* has a tailpiece made from a fork and also uses a copper-bottomed frying pan base which acts as the resonator (Figure 4). A skin was added to the instrument by using a tambourine body as a stretcher. I made clip-on tensioners to tighten the skin to the frying pan rim. Many trials were needed before the action – the distance of the strings from the neck – was correct for comfortable playing. The neck was lengthened by adding in a small block to ensure that the bridge was in the correct position for the instrument to play in tune (Figure 5).

My intention is to create a larger collection of kitchen-themed instruments in order to work towards a future performance and video work. The concept is to take an ironical look at the current obsession with both reality



Figure 4. Jane Venis, *The Panjo* in progress, 2015.



Figure 5. Jane Venis, *The Panjo* in progress, 2015.

television cooking programmes and talent quests, with a view to making a rather absurd connection between the two. This idea is still in the development stage; however, my intention is that the work will be resolved in time to become part of the Forrester Gallery exhibition.

The body of work discussed in this article exemplifies the tension between instrument design and contemporary art practice, communicated through the creation of objects that not only critique popular culture but reference the history of the instruments. This Artist's Page forms a snapshot of evolving works a year out from the exhibition.

Jane Venis is a sculptor, musician and installation artist. As part of her practice she is a maker of musical instruments that are made with repurposed or unexpected materials. Some of her instruments are particularly impractical, allowing her to reference the Japanese art of Chindogu to comment on popular culture. Jane is a Principal Lecturer in the School of Design at Otago Polytechnic and supervises students in the postgraduate programmes in both the School of Design and the Dunedin School of Art. She has an MFA from the Dunedin School of Art and a PhD in Fine Arts from Griffith University Queensland.

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O LE MALAGA I LANU MA MUSIKA: MY JOURNEY THROUGH COLOUR AND MUSIC

Ana Teofilo



Figure 1. My adaptation of the Richter process using a painting roller.

I use the title “O le Malaga i Lanu ma Musika: My Journey Through Colour and Music” to express the way I form my paintings; this is my way of expressing colours through Samoan music in my studio practice. The key aspects of my paintings that inform my studio practice include my artist’s models, tatau (tattoo), Samoan musika, siva Samoa and Samoan cultural customs. These are the influences that enable the various elements of my artworks to show through, such as the symbolic meanings of the patterns, the high and low intensity of bright colours and tones, and the texture of the glue dots used in many of my works. My paintings reflect the process of reminiscence experienced when going through old photographs when I was a child, as well as embodying themes relating to aiga (family), performing Samoan dance, attending church functions, significant events, and time and space.



Figure 2. *Pasifika Drums*, 2015, mixed media, 122.5 x 122cm.

The three most important elements of Samoan culture are faith, aiga and music. These are the three themes I always carry with me throughout my studio practice. The decorative patterns I create express my links to my land and genealogy. My work evokes the interweaving of connections between past and present through oral history, genealogy and storytelling, memories and artistic sentiment.

PAINTING PROCESS

The Western influences in my works show through dynamically gestural painting marks, and the depiction of compositional space through the play of colour shades. In terms of my painting process, I am influenced by techniques developed by German artist Gerhard Richter – in his abstractions rather than his photographs. He uses a squeegee to smear the paint across the wet surface of his work. In my earlier works I started off using the same technique as Richter; but I found it hard working with the thick paint residue scraped off during this process, so I began to use a roller. I dip the roller in water and then scrape paint off to creating a swirl effect, giving me the ability to choose an area of the painting over which I can exercise control.

SWIRL

The swirl is an important aspect of my work. It symbolises the movement and rhythm that I perceive in siva (dance) Samoa and music. In Samoa, one of the most admired and revered dance forms is the tauluga. A traditional Samoan dance which has been part of Pasifika culture for thousands of years, it is regarded as the most important dance in Samoa, unchanged since the beginning of Samoan history. And indeed, it has been part of Samoan culture for thousands of years. The siva is performed at any cultural celebration that affirms the relationship between family values, the Christian faith and the importance of fa'a Samoa (the Samoan way). The swirl symbolises the arm movements and hand gestures performed during traditional dance, which are used to illustrate the accompanying songs. The movements are fluid, elegant and effortless. Tauluga is thus one of the central influences on the swirls I use in my art.



Figure 3. *Tattoo the Men and not the Women*, 2015, mixed media. 122.5 x 122cm.

GLUE DOTS

The glue dots I use in my work represent many things for me. In my paintings, these dots often signify the general characteristics of contemporary Samoan dance, most often large group performances. In group dances, the performers are generally arranged in rows and columns, and the dots mimic the way in which the rows of dancers echo one another. The glue dots also signify the journey I have taken through my own storytelling, revolving around loved ones, the warmth and love I have received from family and friends and the influence they have had on me, especially in my walk with the Heavenly Father. The repetitive marks carved into my works are influenced by my father's Samoan tatau, but also by my own tatau that I wear as a reminder of where I come from to help me in whatever situation I encounter in my own personal journey. In Samoa, the strength provided by the family unit is the foundation of society.

LANU MA MUSIKA THEORY

Wassily Kandinsky, an influential Russian painter and art theorist, was fascinated by colour theory, but also by the relationship between music and colour. He believed that composing music was very much like creating a painting. Drawing on Kandinsky's colour and music colour theories, I was able to develop my own lanu ma musika (colour and music) theory that I experiment with in my own painting.

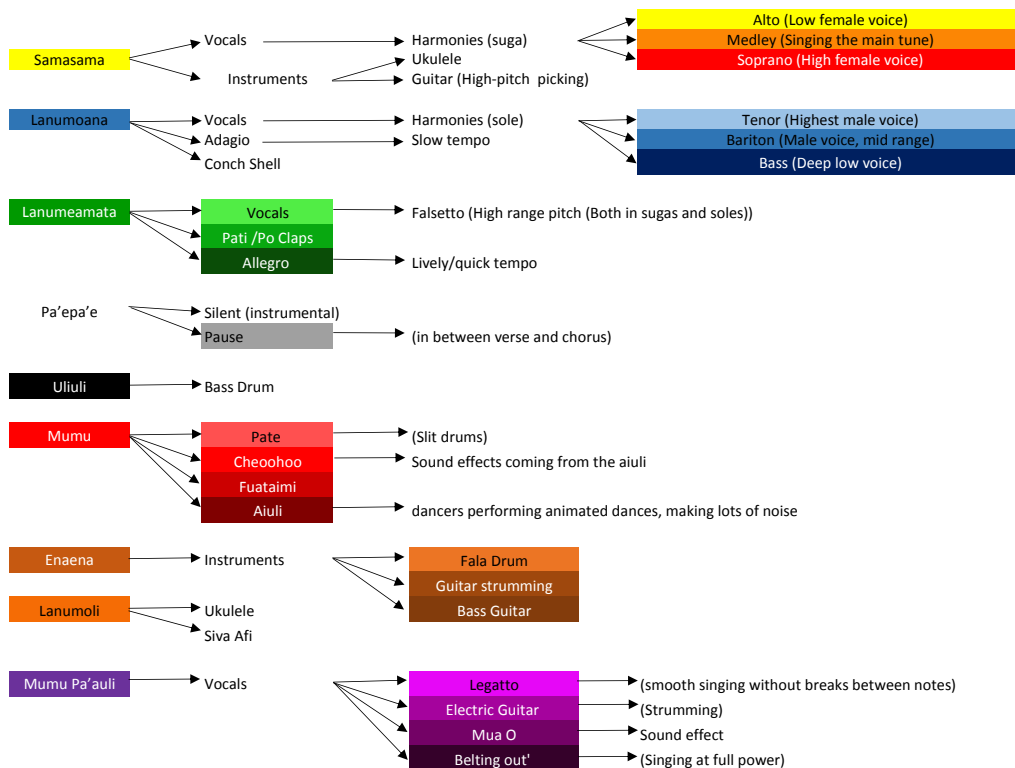


Figure 4. Lanu ma musika (colour and music) correspondence chart.

While Kandinsky's musical colour theory was inspired in turn by Alexander Scriabin's symphonic work *Prometheus: The Poem of Fire*, my approach is based on traditional and contemporary Samoan music. In Samoan music, the most important and essential ingredient has always been the voice; singers mourn, rejoice and indeed reflect every

emotion. The past, the present and sometimes even the (near) future are turned into song. The two songs I used to create my lanu musika were *Faliu le la* by soul and reggae singer Ben Vai and the traditional *Tausagi mai manu e*. To me, these two songs embody the essence of Samoan music.

Figure 4 illustrates the system of correspondences I have devised between colour and musical styles (lanu ma musika) in a Samoan cultural context. In the vocals section of the samasama (yellow) phase, I have placed harmonies for the sugas (girls or young women), whereas the harmonies for the sole (men) are assigned to the colour blue. For the girls assigned to samasama, the alto voices are in yellow, the medley section in orange and sopranos in red. The instruments for samasama are ukulele and guitar (high-pitch picking).

Next comes lanumoana (blue), where the harmonies for the male voices resolve into light blue for the tenors, mid blue for the baritones and deep blue for the deep, low bass voices. The slow tempo beats of the adagio are represented by the conch shell.

Lanumeamata (green) is subdivided into falsetto vocals (light green), mid green for pati/po, which are different kinds of hand clap, and dark green for allegro.

Pa'epa'e (white) represents the silence that falls when all the instruments stop playing, while lanu efu'efu (grey) suggests the pauses found between the verse and chorus. Uliuli is black for the bass drum.

Mumu is red, while piniki (pink) is used for the pate, a Polynesian percussion instrument. The various sizes of pate produce sounds of different pitch and volume, with the choice of striking the instrument in the middle or near its ends. Also in red is cheoohooo – a sound signifying joy and happiness, usually used when a group or a taupou (sacred maiden) is performing siva Samoa. In the mid-red section I have placed the fuatimi, the person who guides both the dancers and musicians in a group performance, conducting the choir as it accompanies the dancers with singing or movement. Dark red signifies the aiuli. For example, when a chief's daughter is dancing, she is surrounded by a group of animated dancers making a lot of noise, known as aiuli.

Enaena (brown) is associated with three instruments: the fala drum (light brown), a rolled up mat beaten with two sticks called the fala, and one of the oldest Samoan instruments; the guitar (mid brown); and the bass guitar (dark brown).

Lanumoli (orange) is represented by the ukulele and the siva afi or fire dance.

Mumu Pa'auli means purple. I use a purply hot pink to represent legato, smooth singing without breaks between notes. Purple proper is used for the electric guitar, while mid purple represents the phrase “mua o,” traditionally voiced at the beginning or end of a performance. Dark purple is reserved for singing at full power – belting out the vocals.

CONCLUSION

I have explored my use of decorative mark-making using carving tools and the hot glue gun, and the use of Pasifika motifs as a signifier of events and a sign of respect. My Pacific-based concepts and ideas are the cultural driving force that defines me as an artist in a predominantly Western cultural context. They enable me to draw on past traditions to inspire new ideas and concepts. In brief, my art practice is a reflection of my life journey: my parents leaving their homeland in Samoa and my positioning myself as a New Zealand-born Pasifika artist.

O le Malaga i lanu ma musika: my journey through colour and music.

Fa'afetai lava

Anasaunoa Teofilo graduated with a Bachelor of Visual Arts in painting from the Dunedin School of Art in 2013. She is currently completing a Master of Visual Arts.

HORIZON. BETWEEN

Robyn Bardas

My horizon is not your horizon, because my eye level is not yours.
The horizon line tells us where we are in the world. It leads us through time and possibility.



Figure 1. *Time(s)* / 2014, Acrylic on Digital Prints, 330gm Rag paper; 152 x 105.5cm.

Horizontal lines are a foundation theme in my Masters research. They recur alone or grouped in my studio practice, and function as a formal device, affecting viewpoint and lateral motion, and marking place. The idea of liminality or in-between space is addressed here. The works considered are large-scale photographic inkjet prints and gouache on paper, sized 152 x 105.5cm. Horizontal lines in these works imply horizon – earthly and psychological, spiritual and allegorical, as in “walking the line,” “drawing the line,” dichotomy, scar, grief, barrier, connection, vastness.

The lines in this work are sometimes ‘between:’ between the stones, between the histories. As Homi K Bhabha writes in *The Location of Culture*, “Being in the ‘beyond,’ then, is to inhabit an intervening space ... but to dwell ‘in the beyond’ is also ... to be part of a revisionary time, a return to the present to redescribe our cultural contemporaneity; to reinscribe our human, historic commonality; to touch the future on its hither side.”¹

A focal notion in my practice, the verb to *limn*, derived from Latin and Middle English, means to shed light or highlight; to illuminate manuscripts; as well as simply to "depict or describe in painting or words."² It refers to a threshold or lintel, and represents a transitional idea of neither in nor out. It speaks also of ritual initiations in non-space.

Liminality is found initially in the transitional spaces of the architecture of these images. Manifest in the sixteenth-century ramparts surrounding the Old City of Jerusalem, where the original photographs were taken, these in-between spaces allow a certain expansion of thought and an undoing of mono-faceted 'fact': an archer's slit or *arrow loop*, a plumbed water channel, building blocks from varying eras on a tourist walkway, the exterior montage of bricks in a prison wall (Figures 1-4). These small, linking, transitional physical spaces provide a welcome uncertainty, akin to the use of ritual non-space. In their presence one senses concurrent time infinitely layered in present time. Painted lines in the works build into these photographed spaces.

The Hebrew word *da'at* translates as knowledge or consciousness, and it too involves the idea of liminality. In the heart position on the Jewish Tree of Life, *da'at* is placed where all energies are united. In Kabbalah (Jewish mysticism) *da'at* is an internalised 'empty slot,' not always accepted as existing – an unspoken knowing.³ My superimposed



Figure 2. *Time(s) II*, 2014, Acrylic on Digital Prints, 330gm Rag paper, 152 x 105.5cm.

painted line too may be read as an empty slot or interfering otherness, incongruous yet contained within the whole. The mini long paintings themselves are redolent of energy, atmospheric cloud movement and occluded horizon. They are a vast, internalised *da'at*, slipped between the physicalities of rock walls.

Long, thin painted rectangles are also a void or portal through which to enter. This space may be read as a landscape, seascape, spacescape, as an internal environment, emotion, or state of being, allowing a dreaminess or imagining to emerge, as if breaking through the material representation set in the photograph. The work does not take a stance or make an opinion. It provides a line on which to lean one's own thoughts.

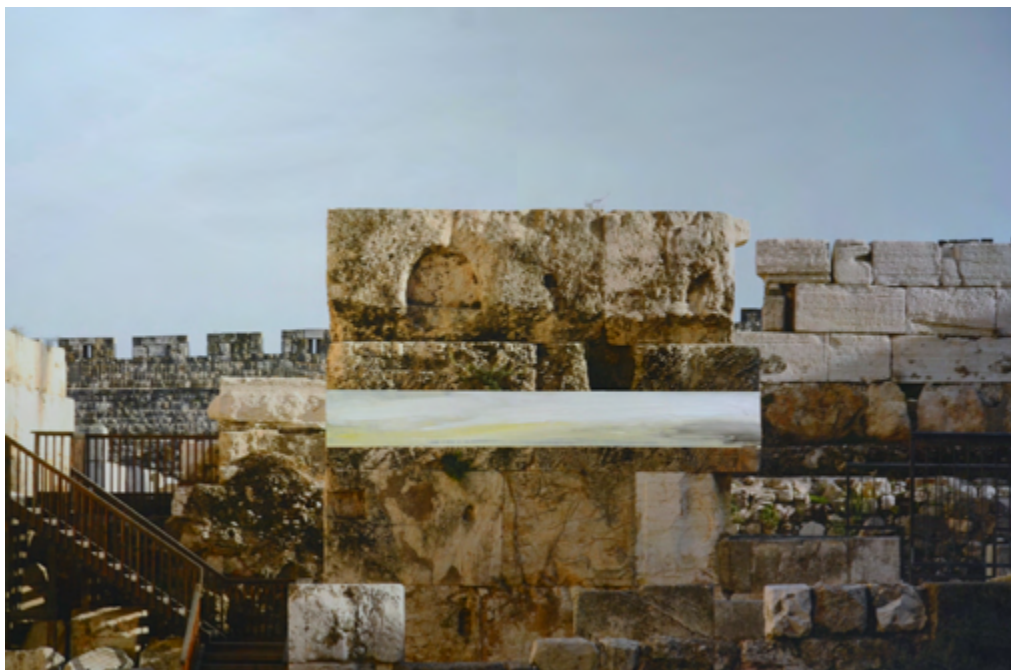


Figure 3. *Akhshav (Now)* 2014, Acrylic on Digital Prints, 330gm Rag paper; 152 x 105.5cm.

My painted lines intervene with the ubiquity and predictability of the mechanised photograph, on the paper and in the viewer's understanding. Each line's colour, in neutral sandstone tones, is sympathetic to the rhythm and palette of its digital image, melding into a synthesised whole work. The paint itself is luscious, viscous and applied with fingers.

The word *horizon* comes to us through Middle English via Old French and ultimately Latin, as well as being etymologically related to the Greek terms *kuklos*, 'limiting circle,' *horizein*, 'bound,' 'limit,' 'divide,' 'separate,' and *horos*, 'boundary.'⁴ An apparent visual differentiation where we imagine earth and sky meet, horizon refers also to the extent of one's knowledge or potential. Visually, we read horizontal as prostrate/ restful/ continuum/ landscape, while vertical means standing/ divisive/ strong/ human. As the position of a horizon exists relative to the viewer's eye, it is an entirely subjective and moveable construct. According to poststructuralist theoretician Louis Marin:

The limitless horizon is one of the main characteristics of the romantic landscape, an indefinite extent related to the display of a transcendence at this extremity where it seems possible to have a glimpse of the other side of the sky, a 'beyond space' encountered through the poetic and rhetorical figure of the twilight, in terms of which a bridge seems to be established between the visible and the invisible.⁵

Set in Israel, these four works marry a material world, found in the photographed walls of the Old City of Jerusalem, with a spiritual, multi-layered energy applied in paint. A melding of selected liminal spaces in both media, they embody the potency of the place itself as well as the notion of horizontality.

A Hawea Flat resident since 1996, **Robyn Bardas** is an MFA candidate at the Dunedin School of Art. Originally from Melbourne, where she graduated with a Bachelor of Fine Art (Painting) from RMIT in 1989, she has exhibited regularly in painting, video, performance, theatre, photography and mixed media. Her current research focuses on the significance of the horizontal line.



Figure 4 *Time.Line*. 2014, Acrylic on Digital Prints, 330gm Rag paper; 152 x 105.5cm.

- ¹ Homi K Bhabha, *The Location of Culture* (New York: Psychology Press, 1994), 10.
- ² *Oxford Dictionary of English*, 3rd ed. (Oxford: Oxford University Press, 2010).
- ³ Basics in Kabbalah: Da'at, 23 Jan 2014, <http://www.inner.org/sefirot/sefdaat.htm>.
- ⁴ <http://www.oxforddictionaries.com/definition/english/horizon>.
- ⁵ Louis Marin, "Frontiers of Utopia: Past and Present," *Critical Inquiry*, 19:3 (1993), 397-420, at 407.

PROCESS OF THE GRAPHIC NARRATIVE: *WHITE GUILT*

Alex Theron



Figure 1. Alex Theron, *White Guilt*, unpublished graphic novel. Angry runaway, six-year-old Diana is the opposite of everything a well-behaved Afrikaner girl is supposed to be. She barely listens to adults, runs away often and ignores house rules ... all because she is sitting on a rather large secret.

My auto-ethnographic depiction of identity as a white female South African raised in the apartheid era is illustrated in a graphic novel format in my unpublished novel *White Guilt*. The African Ubuntu tenet, "I am, because we are; and since we are, therefore I am,"¹ has formed the basis for this process. The work was shown as part of my MFA graduating exhibition at the Dunedin School of Art in February 2015.

Drawing on the genre of auto-ethnography, the novel conveys an emotional response through the depiction of personal trauma and cultural liminality and is the medium used to depict my encounters. The self-reflexive process and auto-ethnographic approach I have adopted enable an account of both personal and real events. This approach

is described by Rosemary Hathaway in a discussion of the graphic novel *Maus*: “[It] literally illustrates how power and history work through [ethnographies], in ways their authors cannot fully control.”²

Comics and graphic novels, which are steadily gaining acceptance in the academic world, are nonetheless still in need of theoretical grounding. While academic publishing on comics is on the rise, the most useful recent texts are still, by and large, anthologies or works published outside New Zealand, where the academic study of comics has a more established and serious history.³

What defines a work as a graphic novel? How is a given work interpreted as a graphic novel, and who is ultimately the audience for the work? Graphic novel artist Chris Ware describes comics as “an architecture of visual information that aligns seeing and reading.”⁴ In 1980, Ware’s genre-testing experiments⁵ coincided with explorations by other artists in the field, and in 1995 Art Spiegelman⁶ described the situation of comics as having shifted from the “icon of illiteracy” to the last bastion of literacy, adding that most people don’t possess the “patience to decode comics.”⁷ In a 2004 cover story for the *New York Times Magazine*, “Not Funnies,” Charles McGrath argued that comics are in fact the newest literary genre.⁸

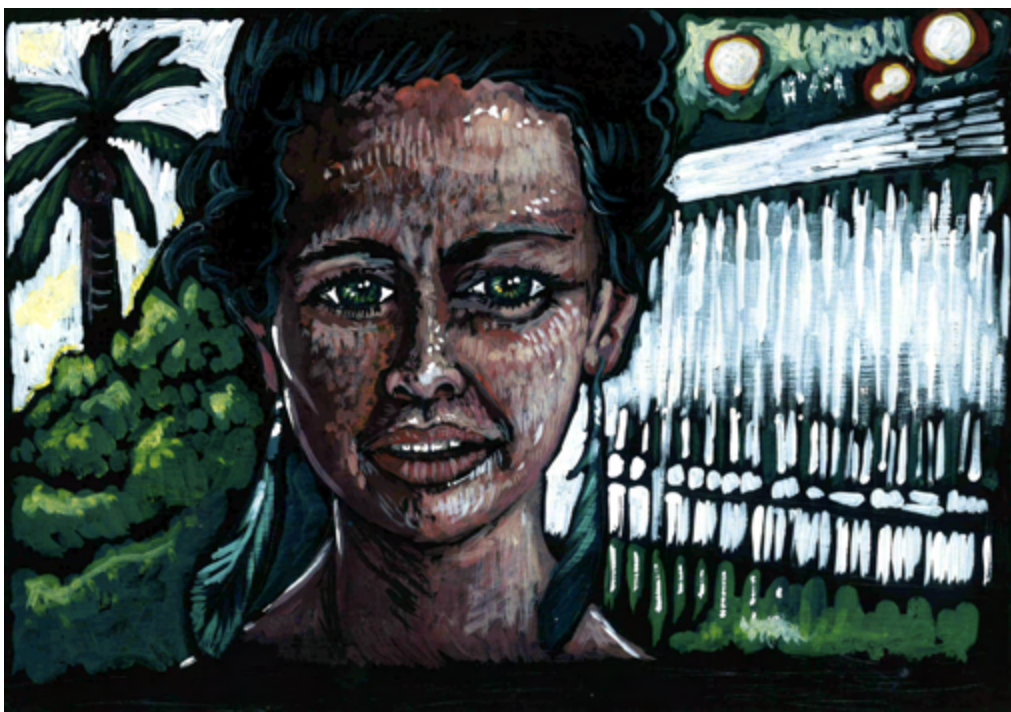


Figure 2. Alex Theron, *White Guilt*, unpublished graphic novel. A good friend of Diana, Karla is a Māori woman battling to raise her children on her own. Karla helps Diana recognise some key issues in her own life.

In her book *Graphic Women*, Hillary Chute asserts that there is no place outside the graphic novel form where a woman can tell her stories truthfully.⁹ On one level, my novel is a pictorial narrative of an Afrikaans girl growing up in South Africa, narrated from an adult perspective. The story deals with events viewed by a wily young girl growing up on a farm outside Pretoria, the legislative capital of apartheid South Africa. Depicting personal trauma and the transitional experience of migration, the narrative is structured around specific events that connect the voices of both child and adult with similar issues in New Zealand, where the adult narrator/protagonist likewise reflects on her childhood. Set in two superficially very different countries, the story examines universal concepts of human and national identity, as well as the plight of a stateless woman, as both a drama and a truthful story.



Figure 3. Alex Theron, *White Guilt*, unpublished graphic novel. Sample page from graphic novel, showing how people lived in South Africa during the apartheid era, and in many cases still do. The story showcases the separation between white and black.



Figure 4. Alex Theron, *White Guilt*, unpublished graphic novel. Introductory page to graphic novel, showing key characters and influential people for Diana ranging from her brother's friend's father (former State President FW de Klerk) to Kiwi friends.

As a painter and filmmaker I focus on narrative, visually projecting my emotions and stories in a process based on chiaroscuro effects. I paint found digital images and have a special interest in family portraits. After painting my subject in large scale, I repaint exact duplicates onto A3, capturing the finer detail required for the novel format. The process is one of retracing and revisiting events, and literally re-picturing these juxtaposed images as part of the graphic novel. Art Spiegelman calls this process “materializing history”¹⁰ and, as Hillary Chute explains, these recollections of life-based narratives are neither cathartic nor didactic, but textual and material. It is through this materiality and textual form that image and text become merged into a single work where narrative has become transformed into art.

In regard to Art Spiegelman's book *Maus*, Chute notes that “The size of an image is constitutive of its meaning, of how it functions.”¹¹ In my novel, the scale and size of a given image indicates the value and importance of the character depicted. As in a film where time is represented in pauses and in long takes over sweeping vistas, the larger the painting, the longer the time I intend the viewer to ponder over the image. However, unlike film this narrative process makes each work a tangible and fixed object in time – something which a painting is able to do.

While creating a book versus a film is an entirely different process from a practitioner's perspective, the actual editing process, narration and construction is very similar. With a graphic novel, the process requires a level of rigid analysis and structure which a single painting does not demand. In fact, much like a film it is the editorial process that demands the most effort and focus. Combined with the rigidity required by the graphic novel form, the omission of a soundtrack from my work was the most challenging part of the process. While I had become used to sound as a part of the visual process, what became evident was that the omission of sound often has its own power, particularly in a world where we are constantly bombarded by sound.

Writing about graphic novelist Chris Ware's work, David Ball states that “Innovative artists often invent their own ancestors as a way of giving a pedigree to their work. There is a sense in which Franz Kafka invented Charles Dickens and T.S. Eliot invented John Donne.”¹² In a similar way I have often referred to Terrence Malick, a filmmaker who has steeped himself in history and regards the accuracy of its retelling as an art form, as my ‘ancestor’.

According to Scott McCloud, “many comics creators still measure art and writing by different standards and act on the faith that ‘great’ art and ‘great’ writing will combine harmoniously by virtue of quality alone ... suffering the curse of all new media being judged by the standards of the old.”¹³ In my own work, I strive to combine text and image as an inter-dependent form, whereby the words and images go hand in hand to create a sort of abstract montage, expanding on an emotion or giving a sense of space extrapolated in time. Because an image may express a political message and yet play only a small part in the story, the accompanying text fills out the back story. I place a high value on text remaining simple and clean; I want the text to read as a sort of tract.

Because we are, McCloud says, a self-centered species, readers will have no trouble in seeing themselves reflected in my story. While my background as a South African now living in New Zealand means that I am able to move between the two cultures and comment on both through my position of cultural liminality, what I lack is a sense of belonging – further underlining the issue of liminality. Writing from this point of view means that there is no clear, determined ending to my narrative, which is a story still unfolding.

Alex Theron came to Aotearoa in 2003 following a decade at sea as a marine officer. After education in South Africa at a specialist art, ballet, music and drama school – where she trained in art – she pursued marine engineering and captaincy for ten years. In Aotearoa she pursued tertiary education at AUT, Whitecliffe College of Art and Design, Ilam (SOFA, Canterbury University – BFA film), Unitec (MDES) and, finally, the Dunedin School of Art (MFA). During the last decade, Alex has been involved in creative projects in New Zealand and abroad ranging from film to painting exhibitions, residencies, collaborative shows, a children's book and most recently a graphic novel. She continues to work on pedagogic narratives that reflect her love for ethnographic narratives and indigenous cultures.

- 1 David Lutz, "African Ubuntu Philosophy and Global Management," *Journal of Business Ethics*, 84 (2009), 313-28, citing JS Mbiti, *African Religions and Philosophy* (Nairobi: East African Educational Publishers, 1969), 314.
- 2 Rosemary V Hathaway, "Reading Art Spiegelman's *Maus* as Postmodern Ethnography," *Journal of Folklore Research*, 48:3 (September/December 2011), 249.
- 3 Hillary Chute, "Decoding Comics," *MFS Modern Fiction Studies*, 52:4 (2006), 1014-27, at 1015.
- 4 David M Ball and Martha B Kuhlman, *The Comics of Chris Ware: Drawing is a Way of Thinking* (Jackson, MS: University Press of Mississippi, 2010), x.
- 5 Chris Ware, *Jimmy Corrigan: The Smartest Kid on Earth* (New York: Pantheon Books, 2000).
- 6 Art Spiegelman, *Maus I: A Survivor's Tale: My Father Bleeds History* (New York: Raw Books and Graphics, 1986).
- 7 Ball and Kuhlman, *The Comics of Chris Ware*, x.
- 8 Charles McGrath, "Not Funnies," 11 July 2004, *New York Times*, <http://www.nytimes.com/2004/07/11/magazine/not-funnies.html>.
- 9 Hillary Chute, *Graphic Women: Life Narrative and Contemporary Comics* (New York: Columbia University Press, 2010).
- 10 *Ibid.*, 2.
- 11 *Ibid.*, Preface.
- 12 Ball and Kuhlman, *The Comics of Chris Ware*, 4.
- 13 Scott McCloud, *Understanding Comics: The Invisible Art* (Northampton, MA: Kitchen Sink Press, 1993).

THE RISOGRAPH AND ANALOGUE RESILIENCE

Gregory Thomas



Figure 1. Gregory Thomas *Brillograph*, 2015, Risograph print.

There's been a quiet counter-current trend of people going back to analogue technologies despite the overwhelming advances in high-tech gadgetry and production that makes our lives more convenient. The compact disc succeeded the vinyl record and the venerable cassette tape as the chief product to deliver music to the masses via a trip to the store. As computers became more affordable and the internet more widespread, the CD started to decline in popularity when music could be easily downloaded (either legally or illegally) straight to your computer or music-playing device. The fallible, easily scratched CD was discarded after enjoying a shorter reign as music format king than its vinyl counterpart had. And yet despite the demise one physical music format, the vinyl record has seen a resurgence in popularity, reflected in sales.¹ While you could make an argument for superior sound quality as one of the reasons why, there is a tangible element: the thrill of the chase in picking through a record bin; the large and legible cover and sleeve artwork; and the ritualistic act of flipping sides and dropping the needle. An extra depth of dimension beyond just music; a physical experience that connects you more to the media.

Photography also has experienced a similar resurgence in people returning to its physical roots. In the luxurious post-digital Western world, the advances that have made taking and seeing a photograph instantly, limited only by your memory card size, and the ability to reproduce colours almost perfectly plus the screen-based nature of digital

technology, has left a gap of affectual value inherently found in material experience and physical process. The very factors that made shooting digital replace film are the same factors that are seeing the post-digital generation (and those wanting to relive a nostalgic process) take up shooting film. The requirement to carefully consider each shot due to the limited amount of exposure on a roll means that the photographer is engaging in critical thinking and processing the scene they are shooting rather than firing away madly, playing a percentage game where they're bound to get a good shot *if they shoot enough*.

The developing and darkroom image-making process that has been a staple of art school photography – and something sadly being phased out by many institutions – engages a creative area that's outside of the actual image itself – that is, the material you're handling and how it can be transformed by physical and alchemical decisions in wet processing. That is not to say that someone working primarily through digital means cannot engage with materials in the same way; it's rather a question of how much control the creator has over the whole process that can affect and evolve an outcome that might not be reached if they are relying on a third party to process and print the image for them. The print world has experienced a similar phenomenon. The combination of extra involvement in the image-making process, and the alternative aesthetic of the printed result, has seen the Risograph being adopted by designers, design studios and creative institutions worldwide.

The Risograph is essentially an automated screenprinting machine that looks like a photocopier. Much like it's silkscreen cousin, an image is made into a wax stencil, affixed to the meshed drum which contains ink and a squeegee. During printing, paper is grabbed by the machine, passed through under the rotating drum where the squeegee pushes ink through the stencil onto the paper, which emerges on the other side with the printed image. While it's an automated printing process, manual attention is required from the start. Older models relied almost exclusively on scanning in from a pre-made stencil, while later models started integrating PC serial connections and USB support. Even so, it can take some doing and attention to detail to get the image as desired. Registration is rarely perfect, and it is a machine version of rubbing your stomach and patting your head to get it right. Ink intensity takes multiple prints to adjust – and this only if the scanning has gone right to start with.

In terms of the actual printed result, it's the unique, less-than-perfect nature of the Risograph aesthetic, where no two prints are exactly the same, that provides an interesting, cool – and dare I say increasingly hipster – point of difference when compared to the average full-colour glossy print offered by your standard print company. The automated screenprinting technology, where ink is pushed through both a screen and a wax stencil, emulates a printed aesthetic that is both nostalgic and hip when one thinks of the zines and radically charged political and music posters so often produced by the Risograph's progenitors – the mimeograph, spirit duplicator and Gestetner during the twentieth century.

The qualities of the ink mean that printing on a matte, textured paper is more desirable and successful than on a glossy stock, which is something that 'limits' the Risograph in a wider commercial sense but helps narrow down a 'look.' The ink sits back into the page, highlighting the grain of the paper. Detail is lost. Image sharpness is blurred, or halftoned, and made fuzzy. Ink gets picked up by machine parts and transferred to other parts of the page. Some areas get obliterated into a dark mess and other areas washed out, causing dramatic contrast in a photograph. It's a transformative process that translates a stencil into something of its own. Moreover, adjustments that influence the outcome can be made on the machine itself. The machine becomes a drawing-like implement in its own right, rather than the 'end' machine where the operator darts back and forth between the computer and printer, tweaking the settings on screen to get it 'perfect.'

The Risograph has become a perfect operating tool to complement the digital generation of graphic designers looking for greater involvement in the making process. Rather than finalising a project on screen – whether or not it started with hand-drawn concepts in the first place – which is then passed off to a third party for realisation, the designer is further involved in the process. The physical object manifests in their hands as they experiment with the medium and make running adjustments that transform it from a flat, digital graphic into an inky object with layered

visual depth. The ability to have such a machine in-house expands the role of the designer to the point where they can create from scratch; without a client-oriented project as fuel, the designer isn't confined to operating at a point along the way for the project. Taking on the extra roles of author, publisher, distributor, and so on doesn't necessarily redefine the role of designer, but adds an extra set of critical and creative skills that can be applied in other ways and in other media.²

There are also reasons that make this adoption in some ways a practical and financially beneficial one: the latest Risograph machine released by a Japanese company uses 95 per cent less power than a toner-based system;³ its soy-based inks are environmentally friendly and the tubes they come in can be refilled if need be. At up to 185 pages per minute it's an incredibly fast way for an institution or business to print one-colour flyers *en masse* – which is one of its chief uses in primary and secondary institutions, public departments and churches worldwide.



Figure 2. Gregory Thomas, spread detail from "Phototype" Issue 1, 2014/15. Risograph printed zine.

And so, somewhat ironically, the fascination with going back to analogue technology is just as quickly flipped around and emulated digitally as photography has experienced with apps like Instagram and Hipstematic, which aim to digitally recreate the unique effects of film (such as cross-processing or light leaks) without the process of finding an old film camera, some film, a place to develop the film (or yourself) and then scanning the negatives or prints. Their borrowing of the language of photography ensures that anyone can get that cool alternative aesthetic to the point where it's not really alternative. A trip to the creative portfolio website behance.net and a search for 'Risograph' provides a mix of documentation of real Risograph prints and digital compositions where the designer has cleverly made their image look like it's been printed through a Risograph. This bypasses the actual need to use the machine itself, to get a trending style that appears to be different. I experienced this reference to print syntax last year when

I ordered a vinyl copy of Arcade Fire's album *Cities*. Opening the package, I found what appeared to be a screen-printed cover in glorious 40 x 40cm format. The image was a photo of a car parked in front of a house, with a red light leak to the side, which appeared to have been shot on slide film and cross-processed. I slipped the album out of the protective sleeve and ran my hand over the surface – completely smooth. The large halftone dots were visual tricks; holding the cover up to my nose I could see halftones inside the halftones. A printed 'Inception!'

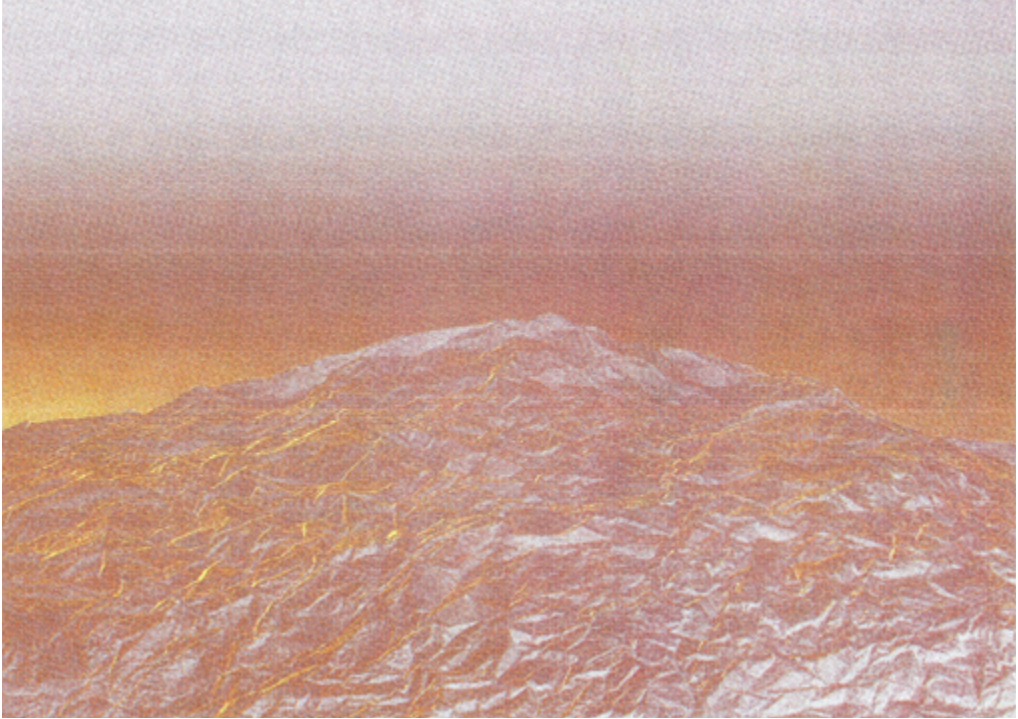


Figure 3. Gregory Thomas, *Mt. Papuros*, 2015. Tritone Risograph print.

For institutions such as the Dunedin School of Art, Otago Polytechnic's School of Design and Ilam Press at Canterbury University, the Risograph provides an interesting teaching tool for art and design students to come to grips with various aspects of image-making and book production. The automated screen-printing machine prepares students for silk-screen printing features such as composition, registration, layering, halftoning and how ink overlays and mixes to form new colours, as well as having implications for paper stock and format. It also helps students work out the complications of editorial design and pre-press work such as layout, typography, imposition, bleed, trim and aspects of bookbinding. The high-volume capacity of the machine and simple mechanical setup helps students gain fundamental skills while simultaneously allowing them to experiment with different realisations of their work, both graphically and physically.

Gregory Thomas completed a Bachelor of Visual Arts in 2012 and a Bachelor of Design (Communications) in 2014 and is currently undertaking a Master of Fine Arts. His multidisciplinary practice takes the city and urban architecture as subject, utilising photography and printmaking process as means of production.

- 1 "Sales of Music on Vinyl Hit 18-Year High," <http://www.theguardian.com/music/2014/nov/27/sales-music-vinyl-18-year-high>.
- 2 "Points of Departure," <http://of-departure.tumblr.com/post/16024406553/at-the-start-of-the-2011-i-began-a-local>
- 3 "Riso Releases World's Fastest Digital Duplicator," *Graphic Arts*, 6 Jan 2015, <http://graphicartsmag.com/news/2015/01/riso-releases-worlds-fastest-digital-duplicator>.

AN IPHONE, AN APP AND AN IMPOSSIBLE PROJECT

Rachel Hope Allan

Polaroid is a trademark, like Coca-Cola. The success of a product of this kind is based on a sense of mystery: the object must be magical, it must surprise us, never completely reveal its secret.¹

Hervé Guibert



I have been lured into a world of mimicry, investigating every app and device that purports to deliver an analogue outcome. Watching chemistry and code intermingle to deliver a somewhat unpredictable print, I fetishise the device that I traveled half way around the world to procure and listen for the click written in code.

In *The Long Walk*, a short film made in 1970, Edwin Land predicts our future, suggesting that “a camera that would be, oh like the telephone, something that you use all day long, whenever an occasion arises in which you want to make sure, that you cannot trust your memory. A camera that you used as often as your pencil or your eye glasses.”²

Photography has a way of slowing down life and its subsequent decay. It enables the viewer to contemplate a lost moment in time. It allows us to be present in a past time. It bears witness. Each cut, each click, signals a moment captured, inscribed onto acetate or written in code.

According to Geoffrey Batchen, "Photography has never been any one technology; its nearly two centuries of development have been marked by numerous, competing instances of technological innovation and obsolescence, without any threat posed to the survival of the medium itself."³

Edwin Land invented the system of 'in-camera' development and presented it to the world in 1947. In two minutes or less a photograph could be taken, processed and viewed. The Polaroid camera had it all. It was modern, revolutionary and fun. It provided instant gratification, chemistry and magic melding together to create a highly desirable device. Nearly 60 years later, I find myself walking in the rain after traveling half way around the world to procure its modern equivalent. I have coveted it from afar, researched its development and watched it sell out online. In the window of a hidden, unmarked store was the only remaining device in Tokyo.

Housed in a black, buffed, cardboard box is my instant lab. Like a luxury car, it comes with various accoutrements and beautifully produced handling and maintenance manuals. Embossed on the lid is the word 'impossible'. The founders of The Impossible Project, now simply referred to as Impossible, believe that "analog things have major value in a digital world."⁴



In 2012, The Impossible Project developers proposed a concept that was revolutionary. They had dreamed of a device that could turn iPhone images into instant photographs. Code into chemical. While devotees of instant film were skeptical about the apparatus, they believed in the idea and the possibility. A total of 2,509 backers pledged US\$559,232 to kick-start the project.⁵ "The Impossible Instant Lab is designed to transform any digital image via your iPhone into an instant photo that is exposed using only the light from the display, then processed and developed by chemicals. A photo that exists physically – IRL. A photo that is a one-of-a-kind original that can be shared, exhibited and preserved. A photo that no longer needs an electronic device to be seen."⁶ It has been suggested that Steve Jobs modeled Apple on Polaroid (the company). "Both fetishised superior, elegant, covetable product design."⁷

In 2008 The Impossible Project saved the last Polaroid Film production plant from destruction and reengineered the film to eliminate its known carcinogenic properties. Although instant film, and Polaroid in particular, has always been somewhat unpredictable, its surface coating is unlike any other photographic substrate. We shoot it, aware of its defects and peculiarities, both cursing and celebrating its deformities.

Photography is magical and the instant image never fails to amaze. Sixty years after Polaroid's début, people are still drawn in by the device and its ability to capture a moment in time and offer it up for inspection moments after its occurrence.

And herein lies the kicker: Some IP film takes up to 45 minutes to develop and has to be shielded from the light during development. It also expires very quickly and if your film is past its 'best by' date, you are left with a ghostly image that never fully develops. It is also extremely sensitive to temperature, leaving photographers filling their pockets with exposed film and shooting into cardboard boxes. The newly released IP film is supposedly less light-sensitive – but why risk it at \$4 a shot? I continue to have the same problems with shooting in a cold climate as I did before, and on a couple of occasions I have been sold expired film by IP distributors. But I continue to buy it, hoping that one day it will be less unpredictable.

Relieved of its box and silken covering, the Instant Lab cradles your iPhone on a tray balanced precariously on a series of pullouts that resemble the bellows of a large-format camera; its mechanics mimic a nineteenth-century camera more than a twenty-first.

But I am enamoured with the Instant lab, my Polaroidiana heightening with every whir and click it murmurs. I dutifully release film stock from the fridge and carefully shade the Instant Labs offerings, each chemical image cherished as if its digital counterpart has ceased to exist. Historically, instant film lent itself to certain art practices – “No negative, no trace, no proof”⁸ – and it has successfully sidestepped its demise by continuing to endear itself to a new generation who, while they do not remember the Woody Allen–Mia Farrow incident,⁹ recall André (Ice Cold) 3000’s instructions to “be on your baddest behavior” and “shake, shake it like a Polaroid picture.”¹⁰ Although the instant photograph might appear to some as no more than a plaything, it has a surface which is unmatched by any other photographic substrate and – beyond the sorcery of watching a past moment being delivered almost simultaneously as it dissolves – the film itself is unique. It has a pearlescent and a weird sheen. The moment captured dwells between the plastic back and front, twisting and turning till it escapes.

In his book *Ghost Image*, Hervé Guibert retells a story about aging André Kertész and how in his twilight years, confined to his New York apartment, losing light and devoid of time to wait for film to be developed and “out of fear that death might snatch the image away,”¹¹ he takes Polaroids.



Even though instant film is unruly, unpredictable and unstable, enthusiasts were devoted in their ‘Pola love,’ and when the final batches passed their use-by date in 2009 proponents were more than upset. John Waters declared, “The world is a terrible place without Polaroid.”¹² I, like many, hoarded film. I still have one box of 8 × 10 that I have to use, but cannot bring myself to do so.



Of all the digital pretenders, The Hipstamatic 'instant' film has come the closest to recreating the anomalies of the positive/negative image contained within that neat white border. The Hipstamatic iPhone application¹³ was based on the 1980s 'Hipstamatic 100' camera, which was developed by Bruce and Winston Dorbowsk. This application, that mimics vintage films and lenses, has successfully enticed some proponents of chemical photography into the realm of appography. It references technically obsolete analogue photography and marks a trend in lomography that reflects the groundswell in popularity of analogue and chemical photography amongst a particular demographic. The app was developed by two 29-year-old design graduates who have recently augmented their tech stable by releasing an online magazine that is analogue in feel but is "infused with technology."¹⁴ While only available online, the magazine is a "reaction to the anti-social network."¹⁵

Hipstamatic cleverly negotiates the boundary between application and entertainment and becomes a photographic device engaged within a contemporary photographic discourse. One of the main – and perhaps most important – differences that the Hipstamatic app has from other camera-phone applications is that the user has to decide which lens and/or film to use before the picture is taken. I believe that it is this difference that has created a loyal following of 'art' photographers who regularly collaborate in the development of new software for the Synthetic Corporation. In 2010, the *New York Times* enthused: "Scores of photography titles are in the App Store. Many are terrific, but not one matches Hipstamatic's blend of simplicity, serendipity and art. At heart, the app is a filter that will unpredictably saturate, blur or discolor your images, among other things."¹⁶

As an avid user of this application I know what each lens and film I have purchased will do. I have combinations saved and can deploy them as I would an analogue lens or film stock. The Hipstamatic application enables users to feel in control and enables the handler to flex. It talks to a particular aesthetic and its simulation capabilities, including aural and visual codes referencing the analogue world, reassure the darkroom alchemist that not all we see is predetermined by code. There is no command Z.¹⁷

Photography breeds a certain kind of loyalty and generally you choose a team, Canon or Nikon, Polaroid or Fuji – and for some people, it is either analogue or digital. I find it hard to choose a team. Once a purely analogue

practitioner; I have been lured by the portability and performance of my camera phone and by certain applications that mimic film types and lenses. My stable of large format cameras and darkroom alchemy will never be replaced by an application, but my head has been turned by a device that turns code into chemistry.

My Instant Lab has fulfilled its promise and while the IP film continues to have its issues I continue to buy it, hoping for that day when the film will be as good as its caustic forerunner. But until then, I can simulate and recreate digital equivalents and analogue cousins. I can live with the film's twitchiness because, without it, my beautiful 50-year-old SX 70 would just be a paperweight. I can live with the jpeg outcome from my camera phone. I have become less fire and brimstone. Maybe it is the darkroom haze or maybe, just maybe, I have got over the ghettoisation of digital photography and the purported digital deluge. Maybe.

Darkroom alchemist and appographer; collector and purveyor of snippets of light, **Rachel Allan** was awarded a Master of Fine Arts with Distinction in 2013 from the Dunedin School of Art, where she now lectures in photography. Her work scratches at the surface of reality and investigates the notion of loss and the fetishisation of objects. Rachel exhibits locally and internationally in public museums, project galleries and artist-run spaces.

- 1 Hervé Guibert, *Ghost Image* (Chicago and London: The University of Chicago Press, 1982), 107.
- 2 Christopher Bonanos, *Instant: A Cultural History of Polaroid*, <https://www.youtube.com/watch?v=zAlwd3lxxjQ>.
- 3 Geoffrey Batchen, *Burning with Desire: The Conception of Photography* (Cambridge, MA and London: MIT Press, 1999), 213.
- 4 <https://www.kickstarter.com/projects/impossible/impossible-instant-lab-turn-iphone-images-into-rea/description>.
- 5 <https://www.kickstarter.com/projects/impossible/impossible-instant-lab-turn-iphone-images-into-rea/posts/1133870>
- 6 <https://www.kickstarter.com/projects/impossible/impossible-instant-lab-turn-iphone-images-into-rea/description>.
- 7 Christopher Bonanos, *Instant: The Story of Polaroid* (New York and Princeton: Architectural Press, 2012).
- 8 Guibert, *Ghost Image*, 109.
- 9 Maureen Orth, "Mia's Story," *Vanity Fair*, November 1992, <http://www.vanityfair.com/magazine/1992/11/farrow199211>.
- 10 "Hey Ya!" by Outkast, Arista Records, Inc, 2013.
- 11 Guibert, *Ghost Image*, 110.
- 12 Bonanos, *Instant: The Story Of Polaroid*.
- 13 *Hipstamatic – Classic*, <http://hipstamatic.com/classic/>.
- 14 "Hipstamatic founders Lucas Buick, Ryan Dorshorst," *SFGATE*, 13 May 2012, <http://www.sfgate.com/style/article/Hipstamatic-founders-Lucas-Buick-Ryan-Dorshorst-3550129.php>.
- 15 Ibid.
- 16 "Top 10 Must Have Apps for the iPhone, and Some Runners-Up," *New York Times*, 10 November 2010, <http://www.nytimes.com/2010/11/11/technology/personaltech/11smart.html?r=2>.
- 17 Hipstamatic released a software update in September 2015 that offers a 'Pro Camera' mode. The update provides the handler with more control, offering iso and focus control as well as after shot editing effects.

MISS SCARLET IN THE LOUNGE

Ted Whitaker



Figure 1. Ted Whitaker, *Miss Scarlet in the Lounge*, 2015, found old-media, custom casing, 3D-printed object, video, Galerie NIKA, Prague.

In 2015 I studied at the Academy of Arts, Architecture and Design in Prague, working in the Super Media Studio which has a focus on technology and the use of media. The ideology and conversations around technology that were carried on there were simultaneously embracing and suspicious of certain media developments. The term 'super' was used in a variety of ways, to describe both the technology used and attitudes to a given creative approach. The carefully worded title of the studio steers away from problematic terms such as 'new media' or 'moving image.'



Figure 2. Ted Whitaker; *Miss Scarlet in the Lounge*, 2015, found old-media, custom casing, 3D-printed object, video, Galerie NIKA, Prague.

This studio environment, along with its location in central Europe, enhanced my studio practice in both old and new media, giving me access to resources ranging from historically rich flea markets to contemporary technology. My first exhibition in the Czech Republic, *Miss Scarlet in the Lounge*, embraced these conversations involving media archaeology and network cultures.

In the work, the vintage board game Cluedo played out in the setting of a grand old mansion. The location can only be imagined in the British countryside. Six characters strode the cold and empty corridors, each suspected of committing the murder of Dr Black, the mansion's owner. Tension arose as each player became closer to solving the mystery through discovering three key clues – the scene of the murder; what implement was used and by whom.

The exhibition title, *Miss Scarlet in the Lounge*, made a direct reference to the Cluedo scenario. The work was exhibited at Galerie NIKA, a small glass capsule-like space situated in the metro station of Karlovo Namesti in Prague, Czech Republic. The gallery is curated by Markéta Jonasova and funded by UMPRUM, the Academy of Arts, Architecture and Design in Prague. Each exhibition in NIKA runs for four weeks and typically shows new works made to fit the unique characteristics of the space. Located in a metro station, the works are viewed by a diverse audience, usually in fleeting moments in transit.

The heart of my work *Miss Scarlet in the Lounge* is a found old-media device, a Soviet Super 8 camera from the 1960s. The camera is dysfunctional, corroded and on the verge of obsolescence. It rests comfortably, strapped down and embedded in a green felted box suggestive of a pool table. The camera has been modified by replacing the original lens – which was broken – with one reproduced using a 3D printer. Encased in felt, the camera is wired to a vintage analogue monitor placed on a trolley alongside. The video that appears on the screen simulates



Figure 3. Ted Whitaker, *Miss Scarlet in the Lounge*, 2015, found old-media, custom casing, 3D-printed object, video, Galerie NIKA, Prague.

DNI (Direct Neural Interface), a direct communication pathway between the brain and an external device, here apparently visualising thoughts or memories. The images on the screen take the form of a fleet of ghosts gliding through a decaying Baroque interior (the Colloredo-Mansfeld Palace, Prague), amid the exhibition *Superimpositions*, curated by Monika Dizkova.

Galerie NIKA replicated the mood of *Cluedo* by placing the object up for questioning. The technology was an implement in the crime. In the work, the vintage camera lay in a comfortable felt box, as if resting; the old camera has arrived at a destination that is somewhere between a museum, a hospital and a psychiatric ward, ready for interrogation as to what information it can provide to throw light on the murder case.

The technology presented within Galerie NIKA stood on trial, extracting information in a penal-like setting. The images, extracted through a simulated DNI, anthropomorphised the camera as if it were on trial. These human-like traits attributed to the electronic device aided a compassionate response to the issues of personal interrogation and surveillance that it elicited while on show in Galerie NIKA.

The camera used in the exhibition represents a specific era on a timeline of technological development. From the viewpoint of the consumer electronics world, it is ancient history. While the camera references the past, and may well appear stylised neutrally in a twentieth-century aesthetic, the work is set firmly in the present, abetted by modern technology in the form of a 3D-printed human object. In the twenty first century, 3D printers have solidified their place through the freedom offered by open source technology. Controversy arose in 2013 when Cody R Wilson, a 25-year-old University of Texas law student, sought to build semiautomatic weapons using 3D printers. This has become possible in an environment where an active online community shares files that enable weapons to be 'printed': "just as it's clear that 3D printing is set to boom, it's clear that Wilson and company have changed the boundaries of what that boom will bring."¹



Figure 4: Ted Whitaker, *Miss Scarlet in the Lounge*, 2015, found old-media, custom casing, 3D-printed object, video, Galerie NIKA, Prague.

The small 3D-printed component that features in *Miss Scarlet in the Lounge* is intended to locate the work in two periods; as it traverses the changes it also challenges an older generation as it interfaces with technology. The camera contains human characteristics, namely those of a hospital patient. The 3D-printed limb is a reference to medical technology and reflects contemporary humanity's desperate attempts to find ways to survive.

The subject of the video – the suggested memory of the camera – was created with humour in mind. Actors were dressed as cliché ghosts in white sheets with eye-holes cut out. The ghosts glide through the Colloredo-Mansfeld Palace, through an exhibition mounted by three young artists. Although not directly linked to the exhibition, the work has a role to play as *Superimpositions* was curated as an intervention by young artists showing their work in a grand Baroque building. Their works reference digital culture as a return to the object while reacting to their immediate environment, refusing to compete with the dramatic intensity of the exhibition space. The video in my work was edited and colour-graded to appear like a fragmented, dreamlike sequence of images. It was recorded digitally, manipulated in post-production and exported to analogue-compatible media for display. While the analogue display softens the edges, it adds another layer through which the image is mediated.

The murder mystery in the Cluedo game may never be resolved, locked in a perpetual stalemate within the time capsule of Galerie NIKA.

Ted Whitaker is a MFA candidate at the Dunedin School of Art. His research is focused on media archaeology, retro culture and art after the Internet. He is an independent artist and curator exhibiting in private, public and artist-run galleries. He is the co-chair of the Aotearoa Digital Arts Network (ADA), curator of BRUCE Gallery and editor of the independent surf zine Black Wax.

¹ Erin Lee Carr; *Click, Print, Gun: The Inside Story of the 3D-Printed Gun Movement*, 25 March 2013, <http://motherboard.vice.com/read/click-print-gun-the-inside-story-of-the-3d-printed-gun-movement-video>.

SAS SERIES

Severine Costa



Figure 1. Severine Costa, *Put Together* (November 2014), performance, making the *Cumulus* necklace, involving 17 hours of performance (two hours a day). V Space, Robertson Library, Dunedin. Photo credits: Ted Whitaker.

I am passionate about adornment in all its forms. My interests are mainly focussed on issues around identity, analysing different aspects of its construction, its reception and potential for deception. The jewellery object is a bridge; it occurs in the 'in-between' space, that awkward space filled with opportunities to modulate the way in which people perceive you. Using performance, jewellery-making, make-up and drawing, the repetition and accumulation of simple gestures, marks, signs and objects are all significant aspects of a practice that becomes therapeutic. For example, with my works *Cumulus* and *Put Together* (both 2014), the making process expressed the urge to methodically put things together in an obsessive attempt to tidy, to attain order, to fill the void.

My work is a study of the chronic anxiety I suffer from, and presents an analysis of how it affects my emotions, thoughts and actions. I intend to express visually the instinctual protection systems put in place by my mind for survival when confronted with the urge or need to fit into my social environment.



Figure 2. Severine Costa, *Cumulus* (2014), SITE Graduating Student Exhibition, November 2014, and Objectspace, "Best In Show 2015," Auckland, April–May 2015. Photo credits: Alex Lowell-Smith. *Cumulus* has also been used as a prop for a dance performance, *The Instance of Getting Up*, in *Pick-A-Path: Dance in the City*, Dunedin Fringe Festival 2015.

I usually try to describe these awkward situations by drawing on the connotative aspect of the materials I use. The objects I make embody the duality of these situations and hint at the idea of a price to pay, a sacrifice to make. With most of my jewellery pieces, haptic memory is crucial, as it unravels the meaning of the work. For example, *Choker#2* is soft and beautiful, almost attractive on the outside, but dangerous and painful for the wearer. This speaks about the urge I have to please people, even when it means that I will be the most inconvenienced.

Cumulus is ambivalent too. It protects and provides the wearer with a comfortable cloud of almost-nothingness in order to get away from the real world and find peace in a dreamy nonconfrontational environment. It shines in the sunlight and is soft and pleasant to touch. At the same time, it obstructs sight and movement, becomes tangled and weighs on the wearer's sense of capacity. Its white is almost clinical, and its structure is fragile and forces the wearer to be constantly cautious and careful before making a move.



Figure 3. Severine Costa, *Choker#2* (2015), "ID2K16," a group show curated by Hana Aoake, Blue Oyster Art Project Space, Dunedin, April 2015. Photo credits: Motoko Kikkawa.

Lately, I have been very interested in the power of performance, and have experimented with the notion of affect, especially as a way of addressing mental illness (depression and anxiety) and feminist concerns. *The Instance of Getting Up*, a dance performance – part of *Pick-A-Path: Dance in the City*, organised by the Gasp Collective for the 2015 Dunedin Fringe Festival – also used *Cumulus* as a prop. The performance consisted of my friend Miriam and I, entangled in the necklace. The two of us represented contradictory forces in action, so that the performance became a metaphor for the anxious mind. Walking slowly up a staircase, Miriam pulled me along with the necklace, struggling and crawling on the floor behind her; thus recreating the mental debate between reason and emotion during the 'instance' of getting up.

Another performance, *In Store Makeovers* – part of "ID2K16," a group show curated by Hana Aoake at the Blue Oyster Art Project Space in April 2015 – also staged this 'mental debate.' My friends Alannah Kwant and Kimmi Rindel, two of the Fresh 'n Fruity girls, acted an application of make-up, mirroring each other's actions as if one of them was the reflection of the other. (A video of the performance is accessible on the Blue Oyster website.) Throughout the performance, the application of make-up becomes increasingly hectic, until one of the actors breaks the cycle by throwing her eyeliner on the ground. The performance highlighted contradictory feelings about

the application of make-up: enacting femininity can be both empowering and alienating; it can result in feelings of satisfaction and confidence, but sometimes with a tinge of "I am not enough myself."

I also worked on a video for the group show *Title Title What's a Title*, at Yes Collective in Auckland, curated by Hana Aoake and Mya Middleton, in July 2015. It all started with a Google document that brought together a group of artists from around the world, discussing difficulties women face on a daily basis – within the art world, within their school or work environments, and so on. The exhibition showcased a work by each participant addressing these issues. I know the work I contributed would not have been made without this dialogue; like a big critique session, the conversations were inspiring and supportive, and I loved the collaborative aspect of it.

A NOTE ON FRESH 'N FRUITY

Fresh 'n Fruity is an all-female collective, physical space and social media spectacle based in New Zealand. Fresh 'n Fruity was co-founded by Zach Williams and Hana Aoake in 2014. The collective now consists of Severine Costa, Kimmi Rindel and Alannah Kwant, and is directed by Mya Middleton and Hana Aoake. With bases in both Dunedin and Auckland, the collective is involved in pop-up projects and is constantly seeking to work as a collective – including challenging its own hierarchical structure. Critiquing corporatised social media is central to Fresh 'n Fruity's approach to exhibition-making. Fresh 'n Fruity is a reflection of lifestyle imagery. It is a simulacrum of capitalist ideals and the problems within the art world.

Fresh 'n Fruity is intended to offer a challenge to the white cube gallery system, which is inherently faux progressive and is part of the same power structures which operate within corporate spheres. Fresh 'n Fruity is an appropriation, a copy, and will never be concerned with being 'original' because originality does not exist. Fresh 'n Fruity came into being as a response to issues around branding and lifestyle imagery and the way corporate motives find their way into the art world. It has morphed into a bridging space, offering young women the chance to gain skills and experience by having shows and hosting them. Fresh 'n Fruity aims to create space for people who are both excluded and exploited within the art world and art market, especially under a neo-capitalist framework.

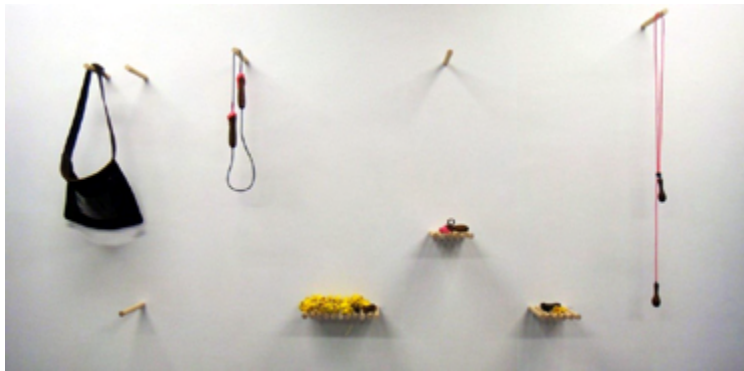
Severine Costa graduated with a Bachelor of Visual Arts (majoring in contemporary jewellery) at the Dunedin School of Art, 2014.

RECENT PROJECTS

Mildred Leckie



1. Mildred Leckie, *Testosterone*, found wooden handles, cord, crayon medium. From the installation *H is for Handle* (2014), SITE 2014, Dunedin School of Art.



Figures 2 & 3. Mildred Leckie, *H is for Handle* (2014), installation. From the installation *H is for Handle* (2014), SITE 2014, Dunedin School of Art. Detail is of iPad playing video in the leather 'tool belt' of the *Mould Your Own Brooch Project* (2014).

My artwork is driven by a response to people, place and time. My jewellery practice is open-minded and often includes interdisciplinary methodologies of working. I explore wearable objects that engage with tactile responses to materiality. Hands play an integral role in the activity of making, wearing and gesturing conversations around jewellery. As a maker, I am interested in the social dynamics contemporary jewellery has to offer.

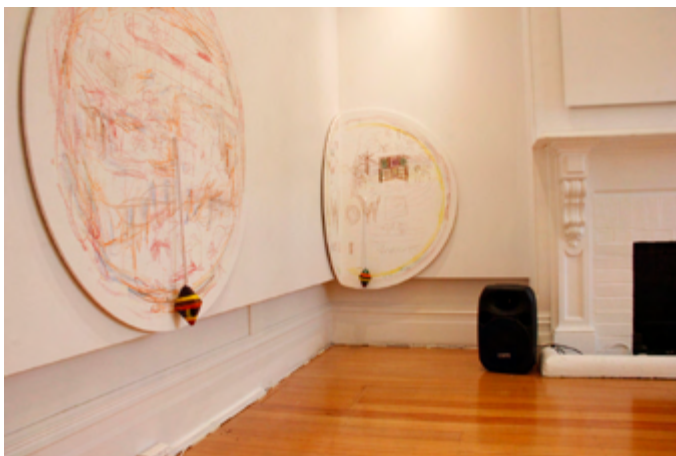
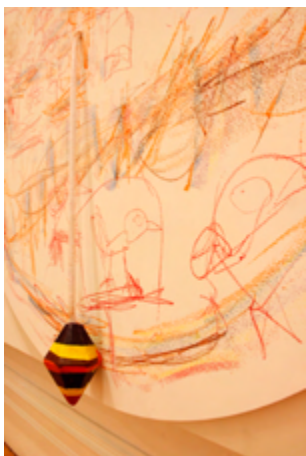
My childhood years were spent surrounded by tools, contributing to my identity as a maker and a passion for exploring the places where people make things. *H is for Handle* (2014) is a diverse collection of wearable objects that engage with tactile responses to materiality. It features a collection of old and well-used handles. As objects, these are imprinted with memories of blood, sweat and labour:



Figures 4 & 5. Mildred Leckie, *Eeny, meeny, miny, mo* (2014), found wooden handle, found steel ferrule, rawhide, steel binding wire, crayon medium; and *Yellow* (2014), found wooden tool handle, macrocapa, jarrah, hand-drawn leather; found steel ferrule, crayon medium. From the installation *H is for Handle* (2014), SITE 2014, Dunedin School of Art.

In *H is for Handle*, these objects were juxtaposed with reminders of materiality normally associated with childhood, such as crayons and skipping rope. I discovered that melting the crayons with hot glue and then letting them set allowed me to solidify a malleable substance that is intriguing yet delivers a process-driven aspiration. One of the works from this suite, *Yellow*, was selected for an International Graduate Exhibition in the Netherlands, at Galerie Marzee.¹

The physical 'tools' of childhood tactile materiality and imagery also make an appearance in a suite of works developed for *Opening Night* – a curatorial development initiative run in conjunction with Studio One Toi Tū



Figures 6 & 7. Documentation of *childhood* performance for *Opening Night*.

and Objectspace in Auckland.² Early in 2015 I worked on a project entitled *Childhood* as part of a group of eight selected participants, working with curator and Paris-based writer and designer Ben Lignel, to develop installations for *Opening Night*.

Childhood combined visual and audio expression documented from the performance of four 8-year-old children made in the gallery on the day of the opening. The installation recorded a sense of scale and captured the young artists' personalities and movement in the children's drawing performance. As an installation after the event, *Childhood* replayed their haptic experiences and engaged with audiences of all ages. The aim of the show was to "immerse yourself in a child's mind and imagine a world you might have once left behind."

Mildred Leckie graduated with a Bachelor of Visual Arts in jewellery and metalsmithing from the Dunedin School of Art in 2014, and also received the prestigious Con Hutton Scholarship. She is one of only a few New Zealand graduate artists to have had work selected for the Marzee Annual International Graduation exhibition.

www.mildredleckie.com

¹ The Marzee Annual International Graduation Show is a unique event offering the best new graduates from international schools and academies their first opportunity to exhibit work in a world-famous gallery. Exhibiting work by over 100 students from 39 schools in 20 different counties, the show is truly a global event and highlights some of the most outstanding and original work by the new generation of jewellery artists. See <https://www.facebook.com/marzee.modernartjewelry>.

² <http://www.objectspace.org.nz/Events/Detail/Opening+Night>.

SCARLETT JEWELLERY

Cobi Taylor



Figure 1. Rebecca Scarlett, outer rings from *Spectrum* collection, middle ring from *Absence*. Photograph: Juliette Pow.

Scarlett Jewellery Label melds innovative design and metalsmithing techniques to produce contemporary fashion jewellery collections.

Two collections to date have been released, and Rebecca is now working on the third. She says: "I feel that starting a brand is the best way to learn how to be a better designer and metalsmith. Often established jewellery brands will create collections that are aesthetically similar, and for a niche customer base. I am more concerned with learning new metalsmithing techniques and expanding my skill set. This is why the two collections I have released so far have been vastly different." Scarlett's current collection, *Spectrum*, is a gender-fluid range of sterling silver rings, bracelets, earrings and necklaces. Exploring – and rejecting conventional expectations of femininity and masculinity, which are still so prevalent within fashion jewellery design, she has created pieces that appeal to the contemporary wearer who prefers their accessories to be more ambiguously gendered.

Scarlett's previous collection, *Absence*, was released in late 2014. The aesthetic developed in this collection directly references the stone-setting technique frequently encountered within the canon of fine jewellery. Traditionally, the

metalsmithing component is skeletal, created to encompass and complement the precious stone. Little emphasis is placed on the structure that holds the stone in place. Paying homage to the art of working metal, *Absence* defiantly redirects the focus onto the form, which is ironically constructed around empty space, emphasising the absence of a gem.

All pieces are handmade by Rebecca in the Dunedin studio that she shares with Richie Boyens of local streetwear label Clothes I've Made and Henry Devereux, a fine-art jeweller. With each new collection, Rebecca challenges her metalsmithing abilities by learning new techniques and critically engaging with ideas present within the various subdivisions of jewellery. Each piece of sterling silver jewellery is cast from a mould and can be reproduced any number of times – a method frequently employed in the designer fashion jewellery industry. By adopting this model of production, Scarlett Jewellery Label aligns itself with other designer jewellery brands – labels that also utilise photography and branding as crucial aspects of their practice.



Figure 2. Rebecca Scarlett, *Eternity Ring 3*; trinity necklace and eternity ring from *Absence* collection.

In the age of the internet, an online presence is equally as important as physical stockists. Social media sites such as Instagram and Facebook are frequently utilised to reinforce a controlled brand image and to further the social reach of the label. This approach has already met with success – in addition to the online store, Scarlett Jewellery Label is available from Company of Strangers Store in Dunedin and White Willow Fashion in Balclutha. In the future, Rebecca plans to add more stockists throughout New Zealand and overseas while continuing to challenge customer expectations of designer fashion jewellery.

Rebecca Scarlett graduated from the Dunedin School of Art with a Bachelor of Visual Arts in 2013.

Cobi Taylor also graduated with a BVA from the Dunedin School of Art in 2013. In 2014 she won the New Zealand Art Show Emerging Artist Award.

BEHIND THE INK

Rachel Hope Allan

Tattoos are laced with connotations and symbolic meanings, whether relating to cultural tradition, protection, fashion, memorialisation or domination. As subject matter for anthropologists and sociologists tattoo is rich and bountiful, with a bold history and an intriguing future; and with the rise in popularity and acceptability of tattoo, art historians are increasingly traversing the arena of tattoo design as an art form. The once closed world of the tattoo convention has become fodder for 'reality television' and newspaper copy, and renowned tattoo artists are commanding big money and have large, loyal followings. The artists themselves are revered for their skill and style, and some for their personal aesthetic. Tattoo appears to have moved into the mainstream. New Zealanders love their body art. According to a UMR press release of a survey conducted in 2009, 36 per cent of New Zealanders under 30 have a tattoo, making New Zealand the most tattooed nation per capita in the world.³

Sitting at the heart of the story is the voyage of Captain James Cook and his voyages of exploration in the Pacific. Cook's crew is credited with bringing the word 'tattoo' to England after returning from one such voyage of discovery in 1769. Not only did expedition members bring back botanical specimens and make astronomical observations, they made observations of indigenous cultural practices such as *tatau*. Many of the crew came home with marks on their bodies from their encounters with the locals, and had also participated in the trading of *mokomokai* (the preserved heads of indigenous people).¹

Tattoo spread amongst seafarers as a system of meaning – including the kind of protection afforded by good luck charms – and gave rise to a whole range of sailor iconography. Sailor art was already synonymous with scrimshaw and this spilled over into tattoo design, with images of swallows, nautical stars and crossed cannons adorning biceps and the motto "HOLD FAST" inked into knuckles.²

WATCHING LONG

In 2015, I spoke to tattoo artist Matt Wilson about his art practice, tattoo culture in New Zealand and the business of tattoo.

Matt graduated from the Dunedin School of Art in 2010. His chosen major was sculpture, but he tracked into drawing. Drawing is integral to a tattoo practice. Tattoo artists are adept at recreating images from source material, but good tattooists develop their own unique line language. While Matt was at art school he started his apprenticeship. An apprentice spends hours at a light table honing their skills before any blood is shed. "I learnt the practice by standing and watching. I spent a lot of time cleaning. It is the route of the apprentice. Watching long. Also drawing lots and making stencils."

The art of tattoo is something that is handed down, and in the time-honoured tradition Matt has also taken on an apprentice.⁴ "This is the way that you learn. You can't go to tattoo school – unless you are in the United States. Some people claim to teach tattoo in weekend workshops but you can't learn this stuff in a weekend."

As with other art forms, tattoo involves stylistic and technological developments which leave their mark on the final piece. While there will always be old-school tattooists, scratchers and diggers, Matt is part of "a new breed of tattooists who are accepting new processes and reinventing the way [tattoo] is delivered."

CUTTING EDGE

Tattoo machines are beautiful. The mechanism that drives the needles into the skin's epidermis hums and purrs. The designs that cover the coils on some machines are laced with connotations relating to traditional tattooing. It is a common misconception that the needles are the ink-delivery system – in reality, ink is delivered between the needles that puncture the skin. The tattoo machine was invented by Samuel O'Reilly in the late 1800s and was based on an autographic printer invented by Thomas Edison.⁵ Traditionally, an apprentice had to learn how to make a machine as well as maintain it, but now hi-tech companies provide new and improved means of delivering ink into skin. That old vibrating buzz has been replaced with a low, sometimes inaudible hum that – anecdotally, at least – reduces the amount of pain associated with getting inked. The newer machines Matt uses have a swash-plate rotary mechanism and he believes that this mechanism is softer on the skin.

New equipment, however, is only part of the process. The expertise of the tattoo artist is still crucial. Hand speed and correct technique are necessary for delivery of the design. Body artists need good hand-eye co-ordination and physical and mental stamina. They require the mental capacity to concentrate for long periods of time and the ability to be empathetic with clients, but to not allow this to interfere with their work. They need to be conscientious and clean, keeping themselves and their clientele safe.⁶ "It's all about the training and hygiene. There's too many people with low skill levels and that don't know about – and how to go about – sterilization and minimization of infection, cross-infection and blood borne pathogens. Studios in town are pretty good. They are governed by by-laws and are checked at least once annually."

Once the preserve of bikers, hippies and women's libbers, now "tattoo[s] are synonymous with liberation from the confines of 'normal' society with all its unseen cues and rules of behavior."⁷ While tattoos still sit outside mainstream culture, increasingly they are a great leveller. Matt has found that people wanting a tattoo come from all social classes and every walk of life: "It is changing with so many more people getting awesome tattoos."⁸ Many people get tattoos because they are seen to be cool. Matt's clientele includes police, working men from the industrial area near his studio, and even a 75-year-old lady who got a tattoo featuring the embroidered roses on a favourite piece of linen.

We may accept the tattoo as a concept and as an art form but, despite changing attitudes, the tattooed person is still considered something of an outsider. Matt believes that in New Zealand "there is still an 80s association with gangs and bikies." This lingering attitude affects tattoo businesses as well as clients. "Even as a successful business, a tattooist will have difficulty in getting appropriate studio space in town and insurance for premises."

Nevertheless, a survey carried out by American Business Information, Inc. in 1996 reported that tattoo parlours were amongst the top six growth businesses in America.⁹ "Tattoo studios pay tax like everyone ... they are a business, like any other business."¹⁰ Misconceptions associated with tattoo parlours (money laundering and tax-dodging) are today a thing of the past, with many tattoo studios proving that even in a recession business is good. While many purveyors of tattoo cannot see themselves spending money on a new car or house maintenance anytime soon, they can almost always find enough 'scratch' to add to their canvas.

EMBODIMENT – MORE THAN SKIN DEEP

People get tattoos for a number of different reasons. It may be to celebrate their cultural identity, to mark a rite of passage, as a memorial, to look cool like a celebrity or sports idol, or just because the artwork looks good! Body art or decoration is like jewelry and fashion in that it is a means of social display. Some people see tattoo as an identity signifier, while others see their body as a canvas. "You buy a painting because you like it and put it on the wall – why not get one for your chest?"

There is a correlation between tattoos and addiction – some can do it just once, while others are hooked for life. The release of endorphins leaves you wanting more, and the smell of the disinfectant tweaks a want inside. Tattoos do hurt, especially those that take hours to complete, but there is a rush that you get from getting a tattoo that

is unlike any other and the subsequent 'tattoo brain,' that lasts only hours, is intoxicating. It is like swimming three kilometres, meditating for days and having a tooth pulled without anaesthetic. It is a slow, warm burn – an emotional vulnerability tied to a lifelong infection between skin and ink. Some tattoos are almost painless, but it is those that make you grit your teeth, sink into the tattooist's bench and just breathe that make you come back for more.

In Aotearoa New Zealand, there is a strong tradition of cultural *tatau* and *ta moko*.¹¹ Even in countries with a distinctive tattoo heritage such as Japan, there can be cultural stigma attached to an inked body. On a 2009 tour of Japan, All Black rugby players were asked to cover up while training in a swimming pool because their tattoos were considered offensive.¹² Historically, in Japan tattoo is associated with the yakuza crime gangs and businesses face losing clientele if they are seen to allow the criminal element to frequent their premises.

In New Zealand, non-Māori tribal designs including Celtic are also popular.¹³ Other 'tribes' include heavy metallers, whose designs hark back to Scandinavian Vikings with shields and axes festooning their biceps. Bikies and members of the armed forces adorn their bodies with symbols, as do circus performers and extreme athletes. For many years elite swimmers and divers have lined up, sporting tattoos celebrating their country of origin or participation at the Olympic level.¹⁴ A peculiarly twenty-first-century phenomenon has seen tech tribes and brand-loyal tribes choosing to have Nike symbols or Nintendo and PlayStation logos inked into their flesh.¹⁴

Loyalty to sports teams has always fascinated me, and the fact that some fans express their allegiance by getting sports insignia inked into their bodies has not gone unnoticed by marketing companies, which increasingly provide mesh tattoo sleeves for those wishing to express their allegiance temporarily (and more cheaply – as in the case of the 2014 Rebel Sport supporters' gear). Led by changes in sports apparel design by leading brands such as Adidas, rugby shirts have gone from being rugged, full-sleeve cotton garments to high-tech figure-hugging fabrics with short sleeves. These frequently reveal the body art of elite rugby athletes such as Sonny Bill Williams. One cannot ignore the influence that tattooed 'celebrities' have had on the acceptance of tattoo in mainstream culture. Matt says: "Some people come to me and want a tattoo like Sonny Bill for the culture behind the style, but many more just want one like SB because they think it looks cool."

In recent times, there has been serious discussion about cultural appropriation and commodification of traditional designs as fashion motifs when indigenous designs are done on people outside of the tribe. To cite an example from sports fashion – in 2013 Nike chose to withdraw their women's running leggings featuring Polynesian tattoo designs following an uproar based on allegations of cultural offensiveness.¹⁶ Websites such as *Steal her Style*, a paparazzi style site, inform visitors which tattoos are worn by which celebrity. Increasingly, such sites are crediting the artists involved, and these artists quickly develop a cult following of their own.

OUT OF SIGHT – OUT OF MIND: SEXISM AND CONCEALED-NESS

For our modern-day gladiators of the sports field and tattooed rock stars, a tattoo is fine and perhaps even dandy – but is the acceptability of tattoos universal across the sexes? As in other areas of cultural practice there is a double standard, and tattooed women are viewed differently. Think Rihanna, Lady Gaga, Amy Winehouse and Miley Cyrus.¹⁶ Often tattoos are revealed, or even photoshopped in, for publicity shots of male celebrities, but photoshopped out for their female counterparts, such as Lady Gaga. Mylie Cyrus hid her tattoos until Hannah Montana was put to bed, and their unveiling signaled her fall from grace at the Disney empire. It is okay for Sonny Bill to represent his country with tattoos visible, but an air hostess similarly adorned would lose her job.¹⁸ One must question if this attitude harks back to an era when women with tattoos were the subjects of sideshow entertainment, or had associations with massage parlours, white trash and women with loose morals. It seems that our society is still based on Judeo-Christian moral norms and the deep-seated belief "that tattoos are still largely connected with channels into spiritual and demonic possession."¹⁹ The idea persists that what is on another's body will somehow affect you.

According to a 2012 *New Yorker* article, in the United States more women wear tattoo than men.²⁰ The tattooed lady has been a stalwart of the sideshow or freak show for centuries, with most of the inking being attributed to

husbands and fathers.²¹ Maud Stevens Wagner traded a date at the World's Fair in 1904 in St Louis, Missouri, to learn the art of tattoo, and became the first known female professional tattooist in America.²²

INFLUENCE OF SOCIAL MEDIA

"The influence of social media is huge. It is the new word of mouth. It works both ways as a way to showcase work and to make you more approachable. It's important for clients to research a tattooist's work before they come in. Social media is a way to check out an artist's skill and artistry." (Matt Wilson)

Social media platforms such as Instagram, pinterest and tumblr are making tattoos more visible.²³ Visitors can see tattoos from all around the world and see what's happening at tattoo conventions. With the advent of Instagram, some tattooists are becoming world famous. Sydney-based tattooist Laura Winzer has 200,000 followers. Earlier this year, she chronicled Miley Cyrus 'fanning out' on her style – Winzer grammed hanging out with and tattooing Miley after a concert. Winzer is part of the 'new breed' of tattoo artist who utilises social media to develop their brand by sharing their life and art with their followers. Winzer is solidly booked out and travels the world doing guest spots. She is paid very well for her craft, a lot more than you would imagine. Los Angeles-based tattooist Dr Woo has 569,000 followers – once in a while he will free up a day in his calendar that sees people lining up around the block. He has recently been named Hollywood tattoo artist of 2015.²⁴ Needless to say, he is hip as hell.²⁵

GENTRIFICATION

The route to gentrification has included the popularisation of tattoo by the fashion, sports and entertainment industries and as a means to sell product. Tattoos are a "vehicle for visual semiotic."²⁶ They now occupy an interesting position in "a world in which the artwork in advertisements becomes an index for the tolerance of social commentary." Advertisements tell a story in which narrative elements must connect with the audience for a given product. Tattoos have become part of the common lingo.

Any discussion of the commodification of tattoo and the tattoo image cannot ignore the influence of Norman Collins (aka Sailor Jerry). US servicemen on shore leave in Honolulu lapped up his traditional style, one influenced by early Japanese tattoo artists or *horishis*. "The mix of shenanigans and bravado that characterized the mindset of an American serviceman on shore leave is a deep thread in Jerry's art. From 'Man's Ruin,' an image of a vixen in a cocktail glass surrounded by a dice, cards and dollar signs – to a picture of a bloody knife sticking through a heart with the words 'Death Before Dishonor' – Sailor Jerry's tattoos dealt with issues that were at once practical and elemental."²⁷ His flash art is still popular today, with its bold outlines and bright colours. Aside from being a staple in most tattooists' repertoires, Sailor Jerry's flash is emblazoned on t-shirts and jackets, and his name is used to sell rum and anything else associated with a "balls to the wall attitude of a sailor."²⁸ Ed Hardy,²⁹ a student of Jerry's, licensed his name and tattoo flash and cashed in through all the douchebags wanting a bit of tattoo swagger without the pain.³⁰ In 2009, Ed Hardy's company expected to move more than \$700 million dollars worth of merchandise.³¹

We are living in "[a] world wherein an aesthetic decorative function of artwork can be found in sites as diverse as T-shirts and cereal boxes."³² In 1990, Jean Paul Gaultier's mesh tattoo shirt brought street culture full circle into the world of couture.³³ Today, Gaultier continues to exploit the tattoo theme in product design in advertising for brands such as Coca-Cola.³⁴

The idea of branding is ancient. With roots in slavery and oppression,³⁵ the contemporary take on branding mimics advertising, with leading technology and fashion label logos competing for real estate on skin. Tattoo – once used in advertising and marketing to denote a certain class – has filtered into the mainstream and is now used to sell a range of products to (generally) upwardly mobile consumers, while retaining street cred through its associations with 'a bit of ruff'.³⁶ Think bearded hipsters selling high-priced luxury goods to yuppies. Marketers understand that consumers strive for symbolic capital.

In another case the informant came into the studio wanting a tattoo of the Oakley Sunglasses logo. When asked why, he explained that he saw another individual with this tattoo: 'this person looked really cool' (fieldnotes 8/8/96). This informant believed that the brand image represented positive symbolism, by acquiring the design in the form of a tattoo, their own identity takes on this sign value.³⁷

WHAT'S IN A WORD; WHAT'S IN A PLACE?

The shift in how tattoo is perceived has been a gradual one that has seen many practitioners change the name of their premises and forgo the term 'parlour' for 'studio' – each word has a subtle nuance of its own. The introduction of the new name was intended to 'lift' the associations that had been formed around tattooing. In the nineteenth century, the parlour was the front room – a place to receive guests, the place where high tea was served on the best china, cloaked in heavy drapes. Unfortunately, the term also picked up unwanted associations with massage parlours. Visions of hardened criminal types and skimpily dressed ladies infiltrated the minds of the majority.

Situated in Dunedin's Kaikorai Valley, Matt's premises are old-school – clean and minimal, with bright lights and walls adorned with artwork. On the morning we visited, he had just signed a lease for a shop in Princes Street in the downtown area of Dunedin. His clientele is changing and he wants a studio "which everyone will feel comfortable in." The Princes Street studio will be more boutique than his suburban quarters and will be called the Fine Line Tattoo Collective. The different environment reflects changing times and changing clientele. "Different people as clients bring different ideas about what artwork they want tattooed or commissioned."

Matt's existing clients will still come – he has bookings for major work for months ahead. While he still sees a big market for stereotypical images, tastes are changing and he gets more requests for customised work. "Some groups go through phases. Not just the men. There was a craze just recently with young women for a feather on the neck with a flight of little birds trailing off from the end of the feather. Other times it has been dandelions."

RECLAIMING BEAUTY AND THE MEDICAL TATTOO

There is a trend among some women to embrace their mastectomy by getting a tattoo to cover the scar following breast removal. Some combine reconstructive surgery with body art as a symbol of their strength and courage.³⁸ Another group of surgery veterans are amputees who get their prosthetic limbs tattooed.³⁹ And there is a growing group of older people keen to express their undeniable and indelible wishes about the end of life by having the words "DO NOT RESUSCITATE" inked on their chests.⁴⁰ Others have their 'medic alert' information tattooed on their wrists in the event that their bracelet comes off in an accident or is simply not noticed by medical staff. Another group is parents of pre-verbal or non-verbal special needs children who make use of temporary tattoos to communicate potentially life-saving information about allergies to those charged with caring for them.

YOU GET WHAT YOU PAY FOR – ENTER THE [ART] MARKET

Good Work AIN'T CHEAP, CHEAP WORK AIN'T GOOD.

Sailor Jerry Collins

When in 1896 the Prince of Wales had a Jerusalem cross tattooed on his forearm, it set off a craze for tattoo amongst the British upper classes.⁴¹ According to DW Purdy, who opened the first British tattoo shop around 1896, "Before you commence to tattoo any individual you must be able to sketch well, as it is a very difficult matter to sketch on a person's arm or on any other part of the body; you will have a good deal of rubbing out to do before you get the figure drawn correctly."⁴²

Tattoos have always been costly. "In 2008, the average hourly [rate per artist] was \$120. Today the average is \$150/hr."⁴³ Costs rise according to the skill, reputation and demand for a particular artist – a full back tattoo can start

at \$5,000. Some artists only do commission work – no walk-ins – and they charge day and half-day rates. Some people come into the studio wanting something specific, while others prefer the tattooist to open the discussion, show them different styles of tattoo and help develop their original ideas into something unique. Often clients are inspired by something they've seen on Instagram. "Some people come in and want an arm cuff they can hide under their t-shirt, but for many – after a while they come back and want just a little bit to be revealed, and then for many they keep on going."

When you approach a tattoo artist you are commissioning a professional to transform your design idea into a unique piece of artwork, which you then agree to have permanently etched onto your body. Aside from their artistry, a good tattooist has a professional working knowledge of human anatomy including how different skin types will react to ink. All this does not come cheap. Trust is integral to the client-tattooist relationship. When things go wrong, cover-ups are time-consuming and costly. Matt says: "Get it done right. Make the right decision and get the right tattoo – it should never be removed."

BENEATH THE SKIN

Although tattooing apprentices used to learn how to make their own inks, not all inks were stable and not all inks were a good idea. The ingredients used in some of the older pigment concoctions would make your stomach turn. Concrete dust, anyone? In Japan, traditional tattooists still make their own inks and needles. In America and Australia, the Food and Drug Administration tightly regulates the inks that can be used. However, in New Zealand there are only guidelines.⁴⁴ While some ink companies now offer completely vegan inks, pigments can cause reactions in certain people, especially those with fair skin.⁴⁵ Some pigments in particular cause more problems than others – red is a case in point.

The old adage that 'tattoos are forever' is somewhat misleading, as they will gradually fade and become 'soft' or 'bleed' as the body replaces the pigment as the natural process of skin regeneration takes place.

MARK OF THE TIMES

Tattoo has cemented its position in contemporary visual culture. As we enter the twenty-first century, tattoo as an art form is ever-changing and constantly in a shifting relationship of tension with societal expectations of acceptability. Tattoo design has moved from body art to become an integral part of product symbolism.⁴⁶ For some, it is little more than a fashion accessory and certain iconography has become synonymous with particular hip tribes. It has moved from the badly lit backstreet parlours of the 1980s to mainstreet studios with elaborate shop fronts, hip waiting rooms and an online presence.

Although, at least on the surface,⁴⁷ there has been a change in how tattoo is perceived, it is yet to reach 'norm core' status among particular demographic groups, and while it is acceptable for particular celebrity role models to be tattooed, there is still an underlying bias that appears when others – particularly women – are inked.

Darkroom alchemist and appographer; collector and purveyor of snippets of light, **Rachel Allan** was awarded a Master of Fine Arts with Distinction in 2013 from the Dunedin School of Art, where she now lectures in photography. Her work scratches at the surface of reality and investigates the notion of loss and fetishisation of objects. Rachel exhibits locally and internationally in public museums, project galleries and artist-run spaces.

Matt Wilson graduated from Dunedin School of Art with a bachelor of visual arts degree in 2010. When his mentor Dan Wadsworth, proprietor of Tatrix Tattoos, died suddenly, Matt took over the business and ran it successfully, winning national awards and accolades. In the winter of 2015 Matt opened a new tattoo studio, Fine Line Tattoo Collective, in the CBD of Dunedin. He continues to augment and develop his style by maintaining a strong drawing practice. Matt is passionate about dogs and the restoration of classic vehicles.

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“I WANT MORE, IN A NUTSHELL”

Anita DeSoto

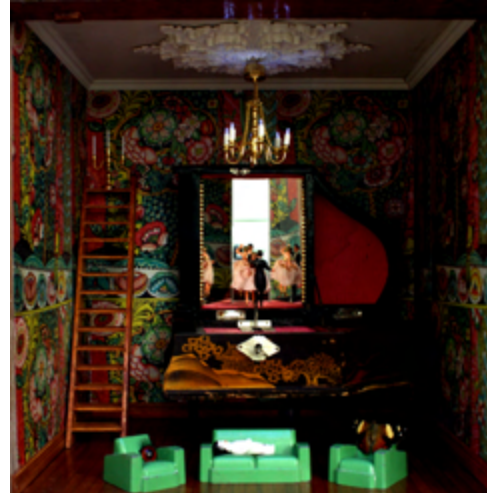


Figure 1. Anita DeSoto, *Light The Way* (2015), mixed media.

Arriba Arriba! was the exclamation I overheard from behind the neighbour's fence, along with a shrill whirring of the tongue, in Vallejo, California. This was a year ago.

It has taken me a full year to percolate my ideas and make my heartfelt response to that wonderful and challenging place. Although I painted there and exhibited, my new miniature 3D dioramas have been the most exciting outcome for me, and the most significant result of my artist's residency at New Pacific Studios in Vallejo.

Vallejo is a satellite city 40 minutes north of San Francisco by ferry. I feel so glad I did not google much about it before my partner, Gregory, and I went there, as we probably would not have gone. I had romantic pictures of a quaint little Mexican town: haciendas, dusty little roads, a hint of Frida Kahlo maybe ...



Figures 2 & 3. Anita DeSoto, *Detail, Three Love Stories Up* (2015), mixed media.



Figures 4 & 6. Anita DeSoto, *Detail, Three Love Stories Up* (2015), mixed media and *The Fertility Suite* (2015), mixed media.

Vallejo is populated largely by Mexicans, Afro-Americans and a Philippine community. These ethnic groups provided labour in the past for the US Navy's boat-building industry on Mare Island – described as a “potential historic place and contemporary arts precinct like Sydney's Cockatoo Island.”

We were struck by Vallejo's gun culture, and shocked by its poverty.

While I began painting in my sunny outdoor studio in a garden full of squirrels and fruit, Gregory bought two bicycles from the 'Sallies,' saving our sanity immediately. As a result of Gregory's volunteer work at the recycled bike depot (much like Dunedin's Crooked Spoke), the Saint Vincent's Community Garden and the delivery of meals to homeless people, we quickly became known as the Kiwi Kids when we pulled up on our bikes, which was pretty cute being both 53 years old! We instantly felt embraced by this community with so much welcoming hospitality and felt glad to have found ourselves there among a rich culture of blues, ethnic food and warm friendly Californians.

My intention was to research Mexican *retablo* painting in Vallejo. In Latin America, *retablo* is a type of devotional painting, especially small-scale folk art using iconography derived from traditional Catholic Church art. *Retablos* were typically made to express gratitude to the Virgin Mary for saving an individual or a loved one from a near-fatal event or other difficult circumstance. The intention is one of thanksgiving and also to seek protection through depicting a specific event. *Retablos* may be deposited at a shrine as a votive offering, or alternatively kept at home. The most important part of the *retablo* is the representation of the miraculous event in question, which is why most artists use bright, vibrant colors to portray its overwhelming significance to those affected.

I enjoyed an inspiring visit to the studio of Mexican artist, Luis Daniel Gutierrez. Gutierrez talked to me about his belief in the spiritual power of his work, even though he was contemporising the tradition of the *retablo* by replacing saints with contemporary icons like Wonder Woman.

I became interested in how the visual image can be a tool for opening ourselves up to wellbeing, and so I practiced with a few paintings depicting the circumstance and the desired outcome. The *retablo* provides a surreal framework for creating a dream state that has always been a tool for me. This led me to embodying my ideas about desire, longing, love, nostalgia, the shrine, the miniature and the souvenir in these dioramas.

I think of these tableaux as an expansion of my surreal painting themes, but instead of loss and longing I am focused on wellbeing and manifesting dreams. The work is encapsulated in old domestic cupboards and was shown along with large-scale photographs of the miniature interiors and their inhabitants.

The exhibition "I Want more, in a Nutshell" was shown at the Artists Room, Dunedin, in August 2015.

New Zealand artist **Anita DeSoto** lives in Waitati, Dunedin, and has been exhibiting nationally and internationally for the last 13 years. She has a Master of Fine Arts and has been lecturing in drawing at the Dunedin School of Art, Otago Polytechnic, since 2004. Located within the Neo-Romantic, DeSoto's paintings embody the recurring theme of perception coloured by desire, where nothing is quite what it might first seem.

A GATHERING OF HOOPS AND LA:
AN EXHIBITION OF CLAY AND FIBRE FORMS BY ROB
CLOUGHLEY AND PRUDENCE EDGE IN THE VOGEL STREET
CELLARS OF WINE FREEDOM, DUNEDIN, 10 OCTOBER 2015

Peter Stupples



Photo by Alan Dove Photography.

Among the listed attractions at the Vogel Street Party in Dunedin on 10 October 2015 was a “Neolithic production line” that made it sound like an elves’ kitchen, but as you made your way with care down the steps into the low-ceilinged cellars – the brick walls covered in buff plaster; the kauri beams brushing your hair; the light sepulchral through a few windows half-below ground, the two spotlights dimmed to throw shadows in the shadows – you realised that, by chance as it were, you had intruded upon a silent gathering of forms, inhuman, unnamed, reminding you only of things that cause those bumps in the night, or of the crags of Elsinore long after Hamlet had left the stage, leaving only shards of palaces, street theatres and the images of now placated ghosts remaining in silent concourse.

That conversation without words was most inaudibly clamorous in the largest of the three cellars where black ceramic forms and black cheesecloth tubes and hoops swung from wall to wall, from ceiling to floor; as if dancing without motion, intent on intimacy but withholding any approach that might hint at tactility. No need for a notice telling you “not to touch;” the very monumentality of the total installation forced you to your tiptoes and your remarks to falter and your mind too to cry out for something to catch hold of and offer some clue as to what was going on so manifestly – but below any threshold of consciousness. This was decidedly a liminal space, where you left the actuality of the world outside to enter the as-yet unknown.



Photo by Alan Dove Photography.

The clay forms are made from local red clay. They are handbuilt from gobbets of clay, pinched, prodded, poked into flat, irregular shapes, pressed together at their piecrust-edges, sometimes with holes showing through at places where they don't quite meet, or where a hole seemed urgently necessary, building up and up to form honeycomb towers. Other pieces are made of solid coils of clay, pushed into rough rectangles to form the base for thick stanchions rugged enough to bear heavy, cumbrous edifices, sometimes incorporating grids of wavy clay, like some ancient, collapsing car radiator.

Rob shatters glass bottles and mixes fragments with the heavy clay before moulding the work and covering each piece with a mix of four oxides to create a matt, black surface. In the kiln, at temperatures of 1120-1140° C, the glass within the clay begins to be extruded as small beads on the surface, as if the resultant rock was sweating with the effort. (Rob fires these pieces on a bed of alumina.) This glass perspiration, these dewdrops, catch every shaft of light to reflect their winking presence, ever changing as you move around the piece, bringing the solid immobility of the clay to eerie life. In some pieces, the glass has been left a little larger and the temperature taken up a notch, between 1160 and 1180° C. Now the glass is forced out into larger tears and smears of light, like the trail of some giant slug foraging the surface of a to-us-alien planet. When over-fired, some of the clear glass becomes solid white, appearing in fragments like bone on the surface of a Cro-Magnon's hoop.

At times these rough, organic-seeming structures are reminiscent of the rocky coast off Island Bay in Wellington – molten lava, battered by the sea, uplifted, broken into unforgiving points and wedges, containing bits of shell and brick, stone and weed, a surface treated harshly by time. There is even a barbaric rock pool hovered over by hoops of declining circumference drawing up black cloth from the widest to the smallest, like the pointed hat of an out-of-body witch. One large form is made in two pieces, one resting on the other; the line of their juncture lined with fur. Elsewhere lumps of grog come to the surface and tufts of fur are poked into the clay, as if the coat of some swiftly passing creature had caught on the rough surface, leaving evidence of its passage to nowhere.



Photo by Alan Dove Photography.

Into this landscape of ceramic forms these black-fibre, porous skeins are pulled and stretched until they are see-through over circles of electric conduit pipes and ceramic hoops, creating giant wheels, from which the mourning black is shaped into cones, sometimes in the shape of a pinch-waisted hourglass. In one case, the fibre is formed into a series of linked balls that rise from the top edge of a ceramic form and loop in a gentle arc upwards, like the neck of some listening prehistoric creature perfectly at home in this antediluvian landscape.

A second smaller, rectangular room, like the side chapel of a cathedral, had been beautifully restored and fitted with modern glass doors, cutting it off from the galactic primitivism of the main gallery. The only furniture was an altar-like table made of heavy wood on which had been placed a series of hooped architectural skeletons of unfinished, or abandoned, basilicas made of oxide-black clay with minute glints of glass, or, in one case, with a matt finish that contrasted so definitively with the rest. Here were arches, rose windows, Romanesque doorframes. Only the walls were missing or were never there. The whole room speaks of a peace, a calm, an elevated state of deep restfulness; so, still on tiptoe, you felt the need not to raise your voice, not because of the watchful frisson of fearfulness that pervades the larger gallery, but here out of respect for the mood of ruminant meditation invoked by the room with its single table of multiple hooped temples.



Photo by Alan Dove Photography.

In the third room, intermediate in size between the other two, it was as if the space was almost uncured, with only four white (white glaze on a white clay body) ceramic pieces lying about the polished concrete floor. These are cellular thigh-high towers, but are either unfinished or ruined remains, one lying on its side pierced from one side to another by a white pipe, and another standing against a wall holding an inverted tube with a conical bore, the wide aperture near the floor ready to disgorge some overflow from intergalactic scuppers to pool on the gallery floor. (Indeed, there was seepage from a connecting building drifting around the base of the work, leaving behind a white, salty efflorescence quite in keeping with the wasteland of the room.) Yet another standing piece had a twist to it, as if frozen at the point of collapse. Running up the curving walls were the ridged scales of a miniature albino stegosaurus spine. Another, the largest, seemed to have its top cut off diagonally, leaving the honeycomb interior exposed. Unlike the black universe in the largest room, these works did not talk to each other, but stood isolated, abandoned, uninhabited, even by ghosts.

Rob (ceramicist) and Prue (multimedia artist) work as a team. Both do preparatory drawings, white board doodles. Rob may make a maquette or two, plan the scaling up of the final pieces. These first steps are set aside, but not out of mind, as the creative process has its own momentum, a momentum sustained by the constant flow backwards and forwards of ideas, suggestions, compromises, try-outs, and new configurations of the installations in new spaces.

These works have no names, no ancestry, no precedent in art's history. They make a network of complex forms and shadows, inhabiting the space, claiming it for their own, speaking to each other; they render the viewer wordless, reaching for new-minted fables, fables without meanings, morals, or strings of causation. These pieces simply are, mutating as you move amongst them, with the change of light. La. The viewer was free to read these novel runes of a language no one has spoken for the first time, and then to read them again and again, before making towards the light and the stairs to the street where the all-too-familiar was waiting once more to disappoint.



Photo by Alan Dove Photography.

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Prudence Edge works in a wide range of media, most commonly employing photography, projection and installation. In 1999 she graduated from RMIT University (Melbourne) with an MFA in Painting. She has exhibited 39 times throughout New Zealand and in Australia and the United States where she completed a three-month Residency in 2001. In 2013 she was the Artist-in-Residence for the West Harbor Arts Charitable Trust in Port Chalmers. She has been three times awarded International Arts Foundation assistance. As a production or set designer she has been involved in many performing arts projects and facilitated workshops in theatre arts, sculpture and printmaking. Prudence is currently living and working in Dunedin.

Rob Cloughley graduated in 2004 from Dunedin School of Art with an MFA in Ceramics. He has exhibited 16 times in New Zealand and The United States and has completed residencies in the United States in 2001 and more recently at Driving Creek Potteries in the Coromandel. His ceramic work has included installation and performance, and Rob has also long performed as a musician in numerous bands. As Lecturer in ceramics he also coordinates the Diploma of Ceramic Arts programme at the Dunedin School of Art.

TE ARAROA DRAWING EXPEDITION

Hannah Joynt



Figure 1. Hannah Joynt, selected drawings (2013), pencil on paper, 170 x 235 mm.

The Te Araroa Drawing Expedition was hatched in reaction to my experience of contemporary life. With the constant urgency and multitasking, visual, virtual and aural noise of the city, endless 'to do' lists and the technologically dependent state we find ourselves in, I longed for simplicity. In the summer of 2013, I spent five months travelling alone on foot. I walked from the top of New Zealand to the bottom following the Te Araroa ('the long pathway') Trail. I carried everything I need on my back, one foot in front of another, residing nightly in my tent. I documented my trip by drawing.

In the beginning, I romantically regarded my journey as a pilgrimage or 'quest,' a self-nominated rite of passage via an extreme endurance venture, or a search for an identity (of sorts) that might be realised through entering the liminal space/time/zone of thru-hiking.¹ This was naive pre-walk thinking. On reflection, I realised that the trip wasn't really about pilgrimage or soul searching, but about just being, uninterrupted (by inane contemporary distractions), in the landscape, experiencing total immersion in a subject.

My drawing kit consisted of a small (170 mm x 235 mm) 210gsm wet media sketchpad and a selection of watercolour pencils. Drawing often multiple times a day, I finished up with two hundred coloured sketches. I was not interested in topographic exactness, or realistic representation, but rather to let myself be as free on paper as I felt walking the trail. I endeavoured to capture the essence of experience, place, time and journey in a drawn format. Over time, I made no distinction between the act of drawing and the act of walking; they were one and the same.

The environmental and atmospheric conditions, as well as my physical and emotional state, affected what and how I drew. I developed various different drawing methods in response to the weather and geography. For example, at the top of mountain passes I would look behind me and draw where I had come from, then turn around and draw where I was going. Another technique was to denote perspective as a series of textures that are stacked vertically in the picture plane. Sometimes I had to draw at great speed with line only, due to deteriorating weather conditions or cold temperatures.

I would observe what was around me and mark it down like writing a story. The action of reading the landscape is translated through the treatment of line and mark-making. The marks became a text. I had a particular mark, squiggle or flick for each type of tree, grass, rock, river cascade, and so on. Thus I developed my own drawn language.

The drawings of the French artist Pierre Bonnard (1867-1947) have been described in a similar way, as a language. Bonnard roamed the countryside and the area around his home, sketching the landscape. These sketches became starting points that were then enlarged and painted on canvas back in the studio. "Incredible detail is there but only if you look at the drawings as a whole ... a series of dots or ticks. The necessity to record on this scrap of paper everything that he would need later in his studio – to respond, and quickly to any quality he saw – resulted in a drawing 'language'."² Because Bonnard relied only on the drawings and his memory to paint from, these monochromatic pencil drawings became a 'code' representing a coloured reality, and Bonnard was obsessed with colour.

My emotions heightened by solitude, mountains and high country, I sometimes felt geographically isolated. Drawing helped me to make connections with and between places, and gave a somewhere-ness to the nowhere-ness. Huts and bridges were recurring subjects. They were destinations that gave me significant points of focus as a mark in the landscape: a bridge – a human-made line crossing a natural line; a hut – a cube, a flat vertical plane amid a heavily textured backdrop. These human interventions in the landscape reminded me that someone else had walked here before, but they also meant survival – a dry roof overhead or safe passage across water; an exact location for navigation.

I often found the colours in my views very seductive, and was surprised at how quickly the colours could change due to the time of day, altitude or geography. I submitted to these alluring hues and used colour in an oversaturated way, joyfully exaggerating my palette. I also developed a burnishing technique to mix colour and build layers. The process of burnishing begins by sketching down a fine layer of coloured pencil, followed by a heavy layer of white

pencil. Then more layers of colour and more burnishing with white. The layers build into a dense, waxy surface. Different colours can be layered up to make mixed hues, and the process is quite sympathetic to blending. This burnishing technique also creates a blurring effect which I found useful when drawing dappled forest light, or the distant hills with atmospheric perspective.



Figure 2. Hannah Joynt, selected drawings (2013), pencil on paper, 170 x 235 mm.

I came to regard walking and drawing as the same, an activity of total immersion and meditation. Sometimes I felt as though I was consciously outside of my body, watching myself walk or draw. Yet at the same time, I was totally aware and observant (I had to be – I was alone). I was merging into the landscape. In his article, "Walking and Reading in Landscape," Ben Jacks describes this state as one of "mergence": "Plunging into the immediate environment involves a heightened awareness of time and conscious presence as a special quality distinct from everyday life: our sense of time changes, we feel a sense of timelessness, and we become aware that we are noticing. Through merging we develop awareness of and sensitivity to the world ... akin to walking meditation."³



Figure 3. Hannah Joynt, selected drawings (2013), pencil on paper; 170 x 235 mm.

I entered states that may resemble such descriptions. I often lost myself in such states for days at a time – my legs seemed to walk by their own accord; similarly, when drawing, my hands just seemed to know what to do. I would go as far as to make a connection between my experience on the trail and a fugue (or partial fugue) state.

A fugue state – in formal terms, a dissociative fugue – is usually a short-lived state of amnesia (ranging from hours to days, but sometimes lasting months or longer) triggered by a stressful episode. The fugue state often involves

unplanned travel or wandering and is characterised by temporary loss of personal identity, memories, personality and other identifying characteristics of individuality. It can be – but is not always – accompanied by the establishment of a new identity during the state. After the fugue passes, one's previous identity is resumed (usually intact). Unlike amnesia – formally, retrograde amnesia – where someone forgets events that occurred prior to brain damage, the fugue state is not due to the direct effects of substance exposure, head trauma or other general medical condition.⁴

While I dismiss ideas of pilgrimage, there is a spiritual dimension to thru-hiking. In their essay "Wilderness Talk: Interpreting Remote Recreation Experience," social scientists Stephen Espiner, Harvey Perkins and Kerry Wray describe the spiritual dimension of hiking as a closeness to nature, or "nature on nature's terms." "It's a kind of spiritual feeling that you get through a wilderness experience and it doesn't have to be about religion or anything, just a realization that there's something greater than us out there ... There's just something and you know it when you've experienced it and it's something really special."⁵

The simplicity of what I was doing allowed me to have this 'close to nature,' holistic spiritual experience. Walking has a rhythm to it that became very meditative, and I saw this rhythm reflected back to me everywhere in the patterns of the landscape itself. As I walked, my body added to the definition of a line (the Te Araroa Trail) that was being etched into the earth's surface. The artist Paul Klee famously said, "A line is a dot that went for a walk." I was the dot.

Of the 200 drawings I completed, I chose 152 to exhibit in the Dunedin School of Art Gallery in 2015. Hung in a single horizontal line, in chronological order; the drawings occupied the whole gallery space. Viewers engaged with the work as both a series of individual moments and also as a singular work. The drawings were hung with the intention of embodying the sense of journey, and the scale of the drawings encouraged viewers to navigate their way around the walls.

By walking, navigating, drawing and living in the landscape, I became part of it in a deeper way, and from my expedition I recognised the disconnection we have with the landscape in contemporary city living. We don't live in the landscape but rather with it, as other, as a thing to visit. We see representations of landscape regularly on billboards, printed, painted, on screens, selling us carpet, cars and cheese. It occurred to me that all of these representations exemplify a disconnection we have with the actual landscape. I am continuing to explore ideas around the contemporary disconnection with the landscape in my current MFA project. The project, which I plan to complete by 2017, grew out of the Te Araroa Drawing Expedition.

Hannah Joynt teaches drawing, painting and illustration in the School of Design at Otago Polytechnic, and is a candidate in the MFA programme at Otago Polytechnic. She has been exhibiting her work nationally in both solo and group exhibitions since 2008. In 2009 she was winner of the COCA Anthony Harper Award for Contemporary Art. Her practice is located in the disciplines of drawing and painting.

1 "Thru-hiking is hiking a long-distance trail end-to-end." See <https://en.wikipedia.org/wiki/Thru-hiking>.

2 Sargy Mann, *Bonnard Drawings* (London: John Murray, 1991), 11.

3 Ben Jacks, "Walking and Reading in Landscape," *Landscape Journal*, 26:2 (2007), 270-86.

4 American Psychiatric Association, *Diagnostic and Statistical Manual of Mental Disorders: DSM-5* (Washington, DC: American Psychiatric Association, 2013).

5 Stephen Espiner, Harvey Perkins and Kerry Wray, "Wilderness Talk: Interpreting Remote Recreation Experience," in *Wild Heart: The Possibility of Wilderness in Aotearoa New Zealand*, eds Mick Abbott and Richard Reeve (Dunedin: Otago University Press, 2011), 137.

DUNEDIN STREET ART

Glen Hazelton



Figure 1. Wall by Sean Duffel (NZ), former Otago Harbour Board offices, 43 Jetty St. Photograph by Simon Clayton.

Over the last 18 months, Dunedin Street Art (DSA) has facilitated the installation of more than 20 street art murals around the city, focusing in the area south of the Octagon. They range in scale from small, discrete works that offer a sense of discovery in alleyways to massive works that stretch across blocks and multiple floors of the city's buildings. So far, street artists from Belgium, the United Kingdom, Italy, Spain, Poland, Australia, France and South Africa have joined artists from Dunedin and New Zealand to begin the transformation of the city's walls.

The work has been hugely supported by the community. In addition to the almost 10,000 followers on Facebook, we have printed 6,000 maps of the street art trail. We are up to the third edition of this map and cannot keep up with demand. The works have garnered significant international attention, with some posts of Dunedin street art walls experiencing more than one hundred thousand shares around the world.

The following article discusses how DSA came to exist and the challenges and issues we have faced along the way.

Dunedin Street Art formed incrementally, almost accidentally over 2014. It started when street art fan Justin Cashell worked with building owner Luke Johnston to attract Belgian artist ROA to paint a mural in Bath Street. After the success of this work and the positive public response to it, discussions amongst a group of potential collaborators began on attracting further artists to the city. A few months later, Justin worked with building and business owners Chris James, Lawrie Forbes and Riah McLean to bring British muralist Phlegm to Dunedin. Only a few months later, a more formal group had started to form and in October 2014, with only a couple of months' organisation, it organised a street art festival during which ten walls were painted by three international and six New Zealand artists. Following the success of the festival, the collaborators committed to continuing efforts to facilitate the painting of more walls around the city and established the Dunedin Street Art Charitable Trust to continue the work into the future.

Dunedin Street Art has ten major goals:

1. To coordinate and liaise with private building owners and public space providers to make wall space available in and around the Dunedin City area for the creation of positive and constructive urban contemporary art.
2. To support the creation of spectacular works of art for the whole community to enjoy for free.
3. To invite, and extend networks to include national and international artists to facilitate a way of locating contemporary art practice, produced locally, in a wider global context.
4. To promote and support public appreciation of the craft and skill requisite in creating urban contemporary art.
5. To offer opportunities for local artists to showcase their work alongside international artists in Dunedin.
6. To provide inspiration for young street artists to explore possibilities of careers in the arts and creative sectors.
7. To establish and maintain network and educational support for local artists, and the wider Dunedin community, through providing opportunities to support professional practice development and public discussion.
8. To contribute to, promote and support the beautification of urban areas adversely affected by graffiti and urban decline.
9. To contribute to the positive engagement of the community with its urban environment by promoting and supporting positive outcomes for amenities and urban renewal by promoting positive public engagement with and public awareness of the process of urban renewal.
10. To align with likeminded national and international art networks.



Figure 2. ROA (Belgium), *Tuatara*, 7 Bath St. Photograph by Dunedin Street Art Community.

A number of these goals are particularly important to the group and help explain the focus on international artists alongside our local talent – a source of discontent to some of our detractors and something that is also covered in more detail below.

The opportunity to showcase art for the community to enjoy for free is one of the strongest motivators for DSA. Dunedin is a relatively low-income city. It has a large number of residents who will not have the opportunity to travel overseas. DSA believes that by attracting international street artists to Dunedin, everyone in the city has the opportunity to experience some of the world's best street art – not only those who can afford to travel overseas to see it.

DSA also hopes young Dunedin artists will be inspired by these visiting international artists, particularly as people they can relate to. Seeing international artists making a living from painting walls and travelling the world shows young Dunedin artists that creative careers in the arts, and street art specifically, can be achievable.

DSA also sees street art as a relatively open, democratic form of expression. It is accessible to all of the city's residents, no matter how much or little specific knowledge they have about art. There is no need to visit a gallery or exhibition, where people may still feel uncomfortable or out of place, no matter how welcoming these places are made. Street art can be accessed any time of the day at people's own convenience and enjoyed in the way



Figure 3. ROA (Belgium), painting at Diesoline Espresso, 7 Bath St. Photograph by Dunedin Street Art Community



Figure 4. Hyuro (Argentina), *The Exchange*, carpark, 48 Bond Street. Photograph by Dunedin Street Art Community.



Figure 5. Hyuro (Argentina), *The Exchange*, in progress, carpark, 48 Bond Street. Photograph by Dunedin Street Art Community.

they want to experience it. We are always heartened when we see the range of people of all ages, cultures, and backgrounds out there enjoying the trail, street art map in hand. Street art has broad appeal and while this mainstream attraction may not be to all critics' taste, we believe the strong community support and interest that has been fostered through this work will have positive spin-off effects for the support of all types of arts and creative endeavours in Dunedin.

While a lot has been achieved over the last year, more work goes on behind the scenes than people might appreciate. For each wall, we have to liaise with building owners for permission to use their wall and the types of artists they would be happy to host. We then have to find and match artists to the walls

available. Once this connection is made, we need to raise the funding for a *koha* for the artist's fees, materials, and hire of equipment like lifts and scaffolding. We need to apply for resource consent from the Dunedin City Council and work through any issues raised in this process and address any concerns. For international artists, we also need to organise travel and cover the cost of this. Once artists are here, we typically host them in our own homes, both to reduce costs but also to give them an authentic Dunedin experience. As much as possible, we try to get them out and about to enjoy Dunedin and its surrounds. We also act as their assistants on walls, fetching supplies, food, and helping out wherever it is needed. In reality, each wall normally represents weeks, if not months, of work from our group of volunteers even before the artist starts work. While each project has had its own challenges, it has also



Figure 6. Phlegm (United Kingdom), *The Songbird Pipe Organ*, Dunedin Musician's Club Building, Manse St. Photograph by Dunedin Street Art Community.



Figure 7. Phlegm (United Kingdom), *The Songbird Pipe Organ*, detail, Dunedin Musician's Club Building, Manse St. Photograph by Dunedin Street Art Community.



Figure 8. Bezt (Etam Cru) (Poland), 142 High St. Photograph by Pam McKinlay.

been special to see each one come together as well as the steady stream of people visiting while they are underway to watch these amazing artists at work.

On top of this, there is the ongoing task of producing and updating maps, responding to media requests, continuing discussions with other artists and potential wall owners, as well as the big one – fundraising and working with sponsors to cover the costs associated with each wall. Funding remains the biggest constraint on our work. The interest from artists and wall owners is continuing to grow, and the only thing holding our efforts back is the ability to fund the many potential projects. For a group of volunteers, DSA has quickly grown into something much bigger than we ever expected. This expansion has been strongly driven by the positive public reception to the street art created.

Of course, for something that has become so visible so rapidly, DSA has not been without its critics. As a group of volunteers this can be difficult to deal with, particularly when detractors have personally targeted our members or the artists we have worked with.

One of the main criticisms has related to the use of international artists rather than focusing solely on local artists. The reasons for our attraction to international artists are partly described above, in terms of providing the ability for the community to enjoy the work of some of the best international street artists, right here in Dunedin. DSA also recognises the value international artists have had in terms of helping to legitimise street art in the eyes of the public as something more than just 'graffiti on walls,' and the national and international attention they have focused on Dunedin. There is a sense of local pride that Dunedin has been able to attract so many big international names, and this has lent the overall project great community support.

We believe that publicity generated by the international artists also provides great opportunities for local artists to showcase their work on an international stage. There are numerous examples of international media not only



Figure 9. Fintan Magee (Australia), *Chasing the Thin White Cloud*, Scenic Circle Southern Hotel, 149 Rattray St. Photograph by Dunedin Street Art Community.



Figure 10. Dal East (South Africa), *De Foliation – Haast Eagle*, My Mate John's customer carpark, 19 Stafford St. Photograph by Dunedin Street Art Community.



Figure 11. Dal East (South Africa), *De Foliation – Haast Eagle* in progress, My Mate John's customer carpark, 19 Stafford St. Photograph by Dunedin Street Art Community.

highlighting the international artists, but also the work of local artists in their coverage. This is great exposure for the city and its arts community. It is also important to note that of the 24 walls so far completed, six have been painted by artists living in Dunedin at the time and three others (including one wall with four different artists) by others based in New Zealand. For a city that was not renowned for a strong local street art scene, and that has had very few official public art commissions for a number of years, we think these developments represent a growth in opportunities for local artists and something we hope will only expand in coming years.

Another set of criticisms relate to specific walls and the content of the artwork they contain. We have had complaints and criticisms about almost every wall that

has been painted. This is probably to be expected. The works are highly visible. Art is subjective and people will see in each work what they want to see. What for some is a robotic child joyfully playing on a horse is dark and creepy to others; what is an extinct Haast eagle to some symbolises an unravelling United States government to others; and what is a twee, chocolate-box cover depicting two children on a seat to some is hetero-normative and sexualising for others. As broadly as we draw on different styles and artists, we cannot be everything to everyone and we cannot control how people will receive the works. We try to allow the artists we are working with as much freedom as possible. Of course, given that the walls are visible to the public, there are constraints. Owners



Figure 12. Mica Still (NZ), *Wolfpack*, 8 Stafford St. Photograph by Dunedin Street Art Community.



Figure 13. Andy McCready (NZ), *Union Steamship Building* right wall, 38 Water St. Photo by Alan Dove Photography.



Figure 14. Sam Ovens (NZ), *C3 Church* left wall, 22 Vogel St. Photo by Alan Dove Photography.



Figure 15 & 16. Natalia Rak (Poland), *Love is in the Air* (left) and detail (right), carpark on 48 Bond St. Photographs courtesy of the artist.

of walls exert some influence through who and what they will allow to be painted on their walls. The resource consent process demands that we provide sketches of the proposed works and gain 'affected persons' approval if it is deemed necessary – these affected parties can also place constraints on exactly what goes up. Conditions in the resource consent require that if works are deemed offensive by the consents manager; they will have to be removed, limiting the boundaries of expression.

Experienced artists working in the public realm on large commissions also tailor their work themselves to suit the location and audience, often avoiding more controversial topics. Sometimes the artist will adjust their work during the process of painting, as occurred recently with a work by the Polish artist Bezt. On this occasion, the artist had already changed the work from the design approved for resource consent. As the mural went up, we started receiving feedback which raised concerns that we might not be able to get the variation to consent we required. We had these discussions openly with the artist, and he altered the final work so as to omit the parts of the image that might have been controversial to some. Whether this was the right decision is open to interpretation and it is easy to second guess. Unfortunately, working under tight time frames in public environments meant that there was not the time for the full debate and consideration that we would have liked. At the end of the day, we took this as a learning experience and prefer to focus on the fact that we have an amazing mural where once there was a blank wall. We are sure it will be debated as long as it is there. This debate is healthy and helps us understand where boundaries may, or may not, exist.

A further group of criticisms centre on broader intellectual debates relating to issues like the co-opting of an underground social and political form of expression and the mainstreaming or commercialisation of an alternative art form. These are major debates that are occurring around the world as street art has become more socially accepted. DSA is only one tiny player in this much larger process and it is well outside our control or influence. Our goal is not to make money from the works we support – although we do need sponsorship to pay our artists, so this is a double-edged sword. While we recognise the importance of these wider debates, our focus is on working with artists operating in this area to find places for their work in Dunedin and on delivering street art the community can enjoy. That is where we feel our energies and skills are best employed, rather than at the level of academic or esoteric debate.



Figure 17. Pixel Pancho (Italy), *Riding Dreams*, Chipmunks building, 361 Princes St. Photograph courtesy of the artist.

As a final point, for all of the positive feedback and criticisms discussed above, DSA does not see itself as having a monopoly over street art in Dunedin. We have never set out to be the only group facilitating street art in Dunedin. We acknowledge that there are others out there working hard to provide a voice for different communities and taking alternative approaches to the one we have chosen. Some of these will respond to elements in our approach that they do not like or create new opportunities. We welcome the establishment of other groups which will naturally take a different focus from ours and which can push street art in Dunedin in new and different directions.

We also do not seek to replace the organic, experimental, unregulated work that occurs at the fringes and drives innovation within street art as a medium. While this is not an area we can operate in directly (due to our need to maintain relationships with sponsors and building owners and to continue to be able to get resource consents from the council), we recognise that this is where most of the artists we have worked with started out and from where much of the future talent will emerge. At the end of the day, DSA believes that we will all benefit from further opportunities to interact with more art in all its various forms throughout our city, rather than less. If nothing else, we hope that what we are doing demonstrates that there is a hunger out there in the community for more public creative expression, and we are excited to see exactly where this might take Dunedin over the next few years.

Glen Hazelton is a member of Dunedin Street Art. Members volunteer their time with a view to securing walls, artists, and fundraising for commissioned street art around Dunedin. The group formed in 2014 and is looking forward to supporting further commissions in spring and summer 2015/2016.

CHORUS CABINET ART PROGRAM, DUNEDIN: A REPORT ON WORKING WITH COMMUNITIES TO REDUCE GRAFFITI

Jo Seddon

The sight of a blank wall covered in bright spraypaint incites heated debate in some situations, and admiration in others. In Christchurch, brightly painted walls have become a symbol of urban creativity and portray a positive image of a city rebuilding itself after the calamitous events of February 2011. In the case of a well-known graffiti artist like Banksy, his images have made their way to auction houses for sale in the art market after literally being chiselled off the wall.¹ Is graffiti street art or vandalism? As a social phenomenon, graffiti runs the spectrum from tagging (a term often used to define the subculture of illegal mark-making on public and private property) to street art – which in a city like Christchurch is seen as an important element in urban renewal. As “‘art for the community’ [it] reigns with a power that exceeds its modest egalitarian origins – once there, it cannot be avoided. It’s an access point into ‘art’ for everyone, including those who never actively seek out art in galleries or otherwise.”² At this end of the spectrum, wall art is seen as ‘permissible’ and attractive. It is viewed by a wider audience as hip and respectable, and in most cases is also respected by the graffiti subculture.³



Figure 1, Chris Newman's *Cliff Curtis Cabinet* is part of a collection of 11 of the most tagged cabinets in Rotorua, which were turned into works of art in 2014 with support from the council.



Figure 2. Dunedin artist Andy McCreedy's *Dunedin Derby Cabinet* is in Jones Street and reflects the local roller derby team, a group of passionate skaters who are putting Dunedin on the map in this dynamic, athletic, all-inclusive and entertaining women's sport.

In 2010, telecommunications company Chorus began a trial in Auckland to test if commissioned artworks on its telecommunications cabinets would decrease the frequency of unsightly tagging. This proved so successful that the programme was extended to other areas around the country. These cabinets have become works of art in the street, often telling stories about the area in which they are located and embraced by local communities.⁴

The main criteria for considering a cabinet as a candidate for artwork is the frequency of tagging, as the mural becomes cost-effective by eliminating cleaning costs. However, other factors are also considered, such as community or council requests and involvement. The final decisions regarding design and content remain with Chorus; while the artwork has to be something they feel the community will enjoy, the company makes an effort to let artists come up with something individual.

Dunedin's rich history of art meant that the city was an ideal candidate for the cabinet art programme, and its selection has been amply justified by the diverse designs submitted by local artists. Several are graduates of the Dunedin School of Art including Aroha Novak, Sam Ovens, Spencer Hall and Jack Pillans.



Figure 3. Aroha Novak's *Carisbrook Cabinet* on the corner of Burns and Neville streets, South Dunedin, near the site of the former Carisbrook Stadium, was painted in 2014. Front, back and side views are shown.

Aroha's decorated cabinet can be found at 9 Neville Street, Caversham; backing onto the site of the former Carisbrook Stadium or 'House of Pain,' it pays tribute to a sports ground that has meant so much to the people of Dunedin. Living and working in Dunedin, she says her work constantly interrogates issues of escapism through various media, as well as the social, political and economic inequality still prevalent in contemporary society.

For the Chorus commission, Aroha created a stencilled scene of bright fuschia flowers, pastel leaves and a tui. Along with the fantail and huia, tuis are one of the guardians of the twelfth heaven in Māori bird lore. The tui has 12 white feathers at its neck to signify this, while the huia and fantail both have 12 tail feathers. She also paid homage to the Carisbrook grounds on the back of the unit.

Sam Owens is a DSA honours graduate who is putting his talents to good use as a fulltime screenprinter, artist, freelance designer and musician. His contribution to the Chorus mural portfolio reflects his love of punk rock, electronic music, the band Devo, cats, archaeology, candy, brightly coloured curiosities and, as he says, "the wonderful surroundings of my hometown, Dunedin." Trips to his local dairy for icecreams and other snacks inspired some of the treats featured in his mural. Sam says, "I love paint, ink and creating colourful imagery which looks delicious. I love Dunedin. We are the Flying Nun, artsy, punky city, so let's at least reference that a little in our surroundings." Chorus loved Sam's mural so much that it was selected to appear in the annual Chorus Cabinet Art Calendar and has made its way around the world to be admired in places like New York, London, Singapore, Johannesburg, Brisbane, Sydney, Vancouver, Istanbul and Santa Clara.

Jack Pillans is part of a collective of artists who have been painting murals on walls around Dunedin as part of Dunedin Street Art, adding vibrancy to many drab areas of the city. Some of their funding has come through online fundraiser Givealittle. Jack opted to pay tribute to the kakapo for his cabinet outside 508 Kaikorai Valley Road. His work has been extremely well received by locals, with one saying, "It has transformed what was a hideous canvas for vandals into a work of art. We love the cheeky bird that peeks out at us as we walk past. Great work and thanks so much to the artist."

Spencer Hall is probably best known for his work as a graphic artist with the Dunedin Comic Collective and for his contributions to a host of workshops such as zinefest and storylines. For his cabinet in Brockville, he collaborated with fellow artist Gavin Ashworth on a design influenced by Dr Seuss, an American writer and cartoonist famous for his children's books, which he both wrote and illustrated. Their work is appropriately located near a children's playground and has been very popular with local children.



Figure 4. Sam Owens' cabinet work, *De-evolution/Extinction*, is sited on the corner of Dundas and Castle streets in North Dunedin.



Figure 5. Jack Pillans' *Rare Bird* can be spotted in Kaikorai Valley Road, Dunedin.



Figure 6. Spencer Hall and Gavin Ashworth created *Dr Seuss* in Dunedin in Brockville Road, Brockville.

According to Chorus Stakeholder Manager **Jo Seddon**, the Chorus cabinet art project is a win-win for everyone. "We are able to combat tagging and give our communities some great art out in the streetscape, as well as support local artists to showcase their talents. I'm sure the fee we pay the artists helps too."

- 1 <http://www.forbes.com/sites/lynndouglass/2013/02/20/banksy-mural-chiseled-off-building-about-to-be-sold-at-auction-for-700000>.
- 2 Eloise Callister-Baker, "Kick the Can: How International Street Art Took Dunedin by Force," *The Pantograph Punch*, 4 September 2015, <http://pantograph-punch.com/author/eloise-callister-baker>.
- 3 Ronald Kramer, "Painting with Permission: Legal Graffiti in New York City," *Ethnography*, 11:2 (2010), 235–53. Dr Ronald Kramer, a sociologist at the University of Auckland, says graffiti is a multifaceted and historically fluid culture. His research has looked at a group of graffiti artists who have painted with permission since the 1990s and has found that these artists espouse values that most would not hesitate to recognise as 'conventional.'
- 4 More information and photographs of murals around the country can be found on the Chorus website, including information about upcoming locations for future projects: <https://www.chorus.co.nz/cabinet-art>.

A LOST HISTORY

Aroha Novak

Kia whakatomuri te haere ki mua

"To look into the future, our eyes must be fixed on the past"

Cracks in the concrete and a gurgling gutter that springs to life every 20 minutes are all that can now be seen of the Toitū stream, which flows underneath the Crown Hotel from near the top of Dunedin's MacLaggan Street and out to the Otago Harbour. The name Toitū can be translated in various ways: 'undisturbed,' 'untouched,' 'permanent,' 'entire,' 'kept pure,' as well as 'sustainable.' As a metaphor, water is the lifeblood of the land – the veins and arteries that flow through the body to keep it healthy, hydrated and replenished. Spiritually, water cleanses negative energy and allows thoughts to become clear: "Empty your mind, be formless. Shapeless, like water. If you put water into a cup, it becomes the cup. You put water into a bottle and it becomes the bottle. You put it in a teapot, it becomes the teapot. Now, water can flow or it can crash. Be water, my friend."¹



Figure 1. Curing barracouta at Taiaroa Head, Otago Harbour: From *The Illustrated New Zealander*, 1867. Reproduced with permission of Toitū Museum.

Once a burgeoning place of enterprise, in the mid-nineteenth century the Toitū estuary was a favourite site for local Māori to beach their waka and sell produce to early settlers out of temporary shelters or wharerau² – the original farmers' market. Although wharerau erected by Ngāi Tahu occupied the space between Rattray and High streets up until the 1850s, Māori were eventually evicted from this site as complaints were made by settlers intimidated by "the wild Māoris dancing their war dances."³

After years of local iwi asking for a specific site for Māori to have accommodation in Dunedin and Port Chalmers, Governor Grey, the commissioner of Crown lands, created a designated Native Reserve⁴ at the old landing place known as Ōtepoti⁵, where modern-day Jetty and Princes streets intersect. In 1844, the Ngāi Tahu tribe sold the 'Ōtākou block' for £2400 to the New Zealand Company, on the basis of an agreement that the iwi would retain a tenth of all land "reserved by the company, and held in trust by them for the future benefit of the chief families of the tribe."⁶ In addition, Ngāi Tahu was to keep their mahika kai (access to food), kainga nohoanga (dwelling places) and "ample" reserves.

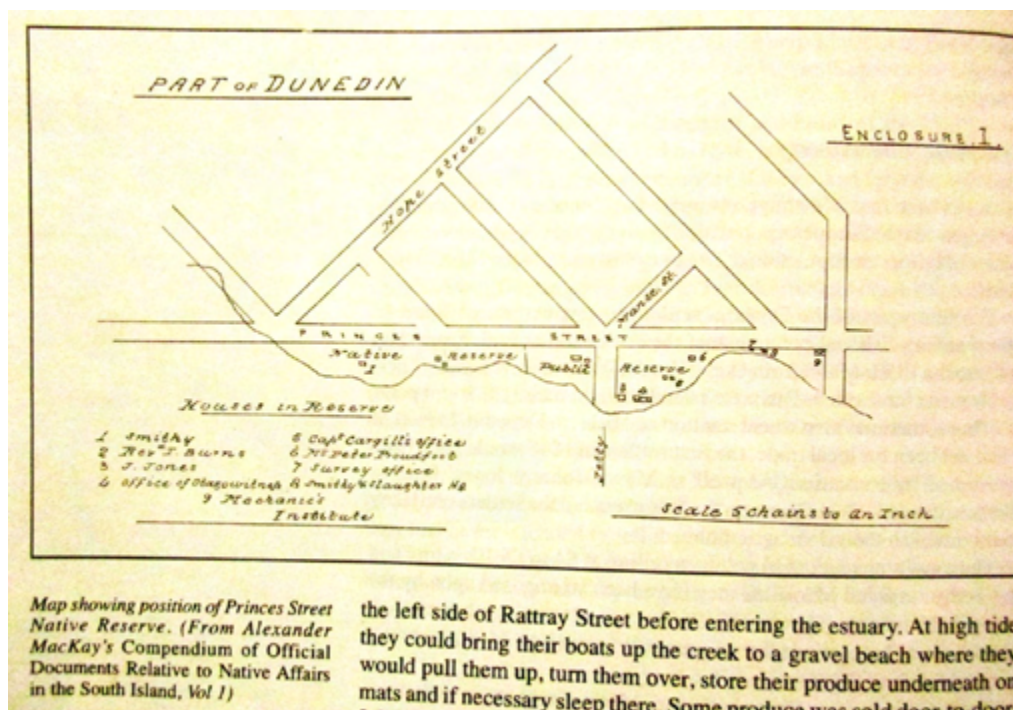


Figure 2. Map of Princes Street showing the Native Reserve. From Alexander Mackay's *Compendium of Official Documents Relative to Native Affairs in the South Island*, Vol 1.

In 1861 the Otago Provincial Government coveted the land on which the Native Reserve was situated because of its proximity to the harbour mouth; it also stood in the way of harbour developments.⁷ After fires gutted the Native Reserve buildings, all the records were miraculously 'lost.' This meant that there was no designated Native Reserve, local iwi did not get their promised 'tenth' and they lost their right to mahika kai and kainga nohoanga. The Otago Provincial Government reneged on the agreement made by the New Zealand Company, showing a casual disregard for the welfare of tangata whenua. Local Māori took the Provincial Government to court, pursuing their rights to a reserve. When they lost the case, they sought compensation instead.

The cultural differences between Western capitalism and the Māori attitude to land are clear when looking at the past. Whereas the new settlers imposed strict boundaries, governance on land and portioned it up, Māori – especially in Te Wai Pounamu⁸ – moved freely through the landscape to gather food, giving depleted resources time to replenish. The colonisers' concept of ownership and the Māori concept of kaitiaki (guardianship) are two very distinct perspectives that are hard to marry; perhaps the Chinese approach (see below) was somewhere in between.

While the New Zealand Company was surveying the lands to be retained by Māori, they operated on the principle that:

Natives should have only enough land to subsist on. If they had too much land they might not work for wages, and could compete with European settlers. Working for wages was seen as a part of the civilising process, for it would force them away from barbaric communal customs and into contact with civilising influences. If they had too little land they might become a charge on the state. The subsistence level decided on for Te Wai Pounamu was ten acres per head.⁹

This approach reflects the settlers' commitment to individual property ownership versus a shared ownership and respect for the land, as well as a desire to create a structured labour economy through colonisation.

As the population of Dunedin began to grow, the Toitū estuary became a stagnant site, augmenting pollution and disease emanating from open sewers and dirt roads, and was deemed a health hazard. As a result, the land on which it stood was 'reclaimed,' from the harbour to the present site of Princes Street. Concrete, cobbles and gravel were laid over water; sand and mud, covering the waterways of Toitū stream and, metaphorically, the spiritual significance of the land.

Also in the 1860s, the Dunedin Chamber of Commerce invited Chinese labourers to New Zealand, as the Otago gold rush had produced a shortage of workers. This created an influx of immigrants from China, and eventually produced anti-Chinese sentiment from European settlers when the gold rush was over. A poll tax on new Chinese settlers was imposed between 1881 and 1934, starting at £10 per settler and increasing to £100 in 1896.¹⁰ As a result, many Chinese immigrants could not afford to take their families with them to New Zealand and worked hard to save money to send back to China or visit their homeland when possible.

Chin Fooi immigrated to New Zealand and set up a laundry in Lawrence, while his wife and daughter remained in China. After a few years he went back to China to see his family, then returned to New Zealand where he settled in Dunedin and set up another laundry in St Andrew Street, a second on Rattray Street (close to where the wharerau would have stood in the 1850s), and a third on MacLaggan Street in 1929.

Chin Fooi was renowned for his dapper dress (think bow ties, waistcoats and tails) and employed many new Chinese immigrants to help them get established in their new home. His son Eddie opened up various businesses

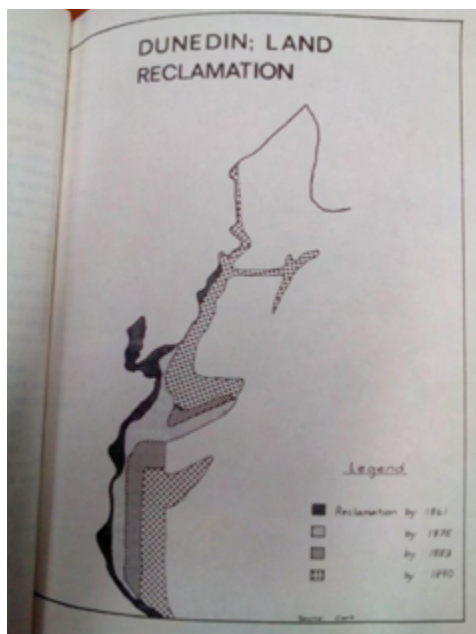


Figure 3. Map of reclaimed land from WJ Watt, *Dunedin's Historical Background* (Dunedin: City Planning Department, 1972).

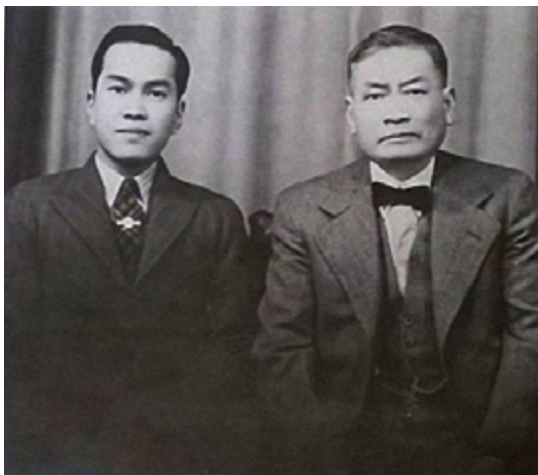


Figure 4. Eddie Chin and Chin Fooi. Reproduced with permission from *Southern People: A Dictionary of Otago Southland Biography*.

into obscurity, much like the Toitū stream. The ebb and flow of economic highs and lows are a common theme in this story, repeated over and over.

In 2012, the Otago Early Settlers Museum rebranded itself as Toitū Otago Settlers Museum, both in order to honour the forgotten stream and landing place of the early settlers, but also to acknowledge the area's significant ties to tangata whenua. In so doing, the museum turned over a piece of history that had been lying dormant for some time, as well as highlighting the need for urban renewal in this part of the city.

In 2015, the waters of the Toitū stream are still flowing beneath the constructed cityscape, the Crown Hotel is still operating and supporting alternative music, and the Chin family are still active in the business community and in Rattray Street. Although the Native Reserve and wharerau have disappeared without trace, local iwi have been compensated with land and other commercial assets – the commercial asset base of Ngāi Tahu investments is now in excess of \$809 million.¹² In 2002, a public apology was issued by Prime Minister Helen Clark to the Chinese families of New Zealand for the racially targetted poll tax they had to bear.

The Exchange streetscape has undergone a long period of neglect and change, with a number of businesses disappearing following the stock market crashes of the 1980s, and new ventures blossoming. Buildings deteriorated and broke, or burned and smoked, including the Dragon Café, which was situated on Rattray Street and owned by the Chin family. Demolished buildings replaced by car parks have become an all-too-familiar sight in this part of town.

Today, Dunedin's retail sector is undergoing another dip as a consequence of the rise of internet shopping, unachievable rents and increasing costs for landlords striving to maintain ageing buildings. It is acknowledged that a considered approach needs to be taken towards the use and upkeep of empty retail spaces. A concentrated effort is being made to upgrade the city's 'warehouse precinct' between Toitū Otago Settlers Museum and the Exchange, including a push for street art and murals.¹³ All this is proving a good start to refreshing the city. Is it too much to hope that an appreciation of history can help shape the future development of the area, as well as encouraging a more open view of land guardianship that does not centre on commerce?

The story of the Toitū estuary, and the merging of Chinese and Māori cultures, are told in the mural recently painted on the Crown Hotel to create a site-specific artwork. The work was done by Stickum Co-operative artists Aroha

including the Sunset Strip and Tai Pei cabarets; one of these establishments hosted an infamous party for Mick Jagger and the Rolling Stones in 1965. The area near the Exchange was called 'The Strip' in the 1960s and '70s, boasting up to ten pubs within two blocks, with entertainment lasting until the early hours of the morning. The Exchange was the site of the city's major banks and was the busiest area of Dunedin from the late 1800s to the mid-1900s.¹¹

Chin Fooi's children went on to own other buildings and establishments (including the Crown Hotel) in the area, creating a mini Chinatown in Rattray Street. Eventually, the city council decided that retail outlets and businesses should be encouraged to move further north and closer to the Octagon, and concentrated on making this the centre of the city. As a result, Rattray Street and the businesses and buildings the area had supported slowly faded

Novak and Guy Howard-Smith. Compositionally, the picture plane is fractured into three different background images surrounding the central figure of Chin Fooki. Māori tukutuku patterns and Chinese scalloped decorations burst out diagonally from behind his imposing figure to frame the secondary scenes: a version of John Turnbull Thomson's 1856 painting of the Toitū estuary (left); a 'waka rocket' blasting into the future (top/centre); and a Yulan magnolia which is a symbol of Shanghai, Dunedin's sister city (right). A small text box summarises the history of the site. The mural sets out to connect the missing dots of cultural history in a way that will lead contemporary Dunedinites to engage with and celebrate the many stories that have helped create Ōtepoti.¹⁴



Figure 5. Toitū Mural, painted by Stickum Co-operative, 2015, corner of Rattray and MacLaggan streets, Dunedin. Photo credit: Guy Howard-Smith.

After growing up in Dunedin, **Aroha Novak** graduated from the Dunedin school of Art with a Bachelor of Fine Arts in 2007, going on to complete a Master of Fine Arts with Distinction in 2013. Novak's work interrogates issues of escapism through various media, as well as the social, political and economic inequality still prevalent in contemporary society. Her work encompasses sculpture, installation, painting, sound, drawing and video. She lives in Dunedin and has been exhibiting regularly since 2008. She and Guy Howard-Smith form the Stickum Co-operative.

Guy Howard-Smith grew up in Auckland and graduated with a Bachelor of Fine Arts from Elam School of Fine Art in 2003. Howard-Smith uses painting "as a tool to mirror reality with pictorial harmony." His paintings explore the use of myth and its role in determining human perceptions of the world. The examination of constructed moral codes through experience and consciousness is central to his work. He lives in Dunedin and has been exhibiting regularly since 2003.



- 1 This quotation by Bruce Lee is from the 1971 television series *Long Street*.
- 2 A wharerau is a traditional Ngāi Tahu dwelling used as a temporary shelter during food-gathering expeditions.

- 3 Bill Dacker; *Te Mamae me te Aroha: The Pain and the Love: A History of Kai Tahu Whanui in Otago, 1844–1994* (Dunedin: University of Otago Press, 1994), 32.
- 4 Ibid., 32.
- 5 Although Ōtepoti, meaning ‘a corner of the harbour,’ is the Māori name for Dunedin, it was also the name given to the site where boats landed at the junction of Jetty and Princes streets.
- 6 Dacker; *Te Mamae me te Aroha*, 20.
- 7 WA Taylor; *Lore and History of the South Island Maori*, facsim. ed. (Christchurch: Kiwi Publishers, 2001).
- 8 Te Wai Pounamu is the Māori name for the South Island.
- 9 Dacker; *Te Mamae me te Aroha*, 28.
- 10 *Poll Tax Imposed on Chinese: 5 July 1881*, 3 June 2015, <http://www.nzhistory.net.nz/a-poll-tax-of-10-pounds-on-chinese-arrivals-in-new-zealand-is-introduced>.
- 11 Information gleaned from conversations with Jones and Sam Chin, 2015.
- 12 Te Pūtea: Ngāi Tahu Commercialism, 19 September 2015, <http://ngaitahu.iwi.nz/investment/>.
- 13 What is the difference between street art and murals? This is an extremely subjective distinction. In my opinion, street art is grounded in raw, off-the-cuff, non-commissioned, non-consented art in the street, usually self-funded. Murals are planned, resource-consented paintings on walls, either commissioned, publicly funded or self-funded.
- 14 Thanks are due to the Chin family for permission to reproduce the photograph of Chin Fooi and Eddie Chin from *Southern People: A Dictionary of Otago Southland Biography*, ed. Jane Thomson (Dunedin: Longacre Press, 1998). Thanks also go to Toitū Otago Settlers Museum for permission to reproduce the image of barracouta curing in Figure 1 from a copy of *The Illustrated New Zealander*, 1867.

PROJECT #2

CLINK Jewellery Collaborative



On 23 September 2015, sometime around 2.30 in the afternoon, a middle-aged woman is disturbed from her shopping in an upmarket mall on Queen Street, Auckland. Mouth agape, she watches as a procession of 20 art students, walking in single file as if connected or linked like a chain, passes by. From the head of the chain comes the sound of an antique piano accordion and a powerful voice that demands attention. Following their leader are a diverse collection of individuals of varying ages, gender and background, all carrying identical clear umbrellas. And what is that, hanging from the inside of each broolly? The shopper's gaze follows them down the street. She reads the white stencilled spraypaint on one of the umbrellas: CLINK PROJECT.

CLINK project is a collaborative endeavour that was established in 2014 by jewellers from Hungry Creek Art and Craft School and the Otago Polytechnic School of Art. In 2014, the CLINK collaborators took their jewellery onto the streets and encouraged the public to participate and engage by either wearing or making their own jewellery. This year, the participants were asked to consider what we hoped to achieve with a popup exhibition on the street. Do we want engagement? Do we want to raise awareness about contemporary jewellery? Do we want to be performative? How do we draw the public in? How can we respond to current exhibition practices such as we had seen in the exhibition *Wunderruma* at the Auckland Art Gallery?



These questions were the driving force behind a three-day frenzy of brainstorming, planning, model-making and arguing. Ideas such as creating a photo booth, or inserting ourselves into *Wunderruma* and hanging the work from poles like a lure on a fishing line, were thrown around. After much debate, we agreed on three priorities: we must act in unison by forming a human chain; this chain must in turn create a 'human gallery;' and we must grab the attention of passers by, so as to draw them in to appreciate our small-scale pieces, using clear plastic umbrellas as moving showcases.

We chose three popup locations in downtown Auckland: the Auckland Art Gallery, Britomart Transport Centre and the Auckland Central Library. Our aim was to respond to, and coincide with, the *Wunderruma* exhibition then showing at the Auckland Art Gallery. *Wunderruma* brought together over 200 pieces of contemporary jewellery from a selection of New Zealand artists. We wanted to respond to current exhibition practices by bridging the gap between fine arts jewellery and the community. Through performance, we channelled the idea of spectacle in an attempt to transform the wearer-collector into a witness-spectator. In a celebration of showmanship, we embarked on a mission to share our jewellery with a more diverse audience – one outside the confines of the 'white cube' space.

Public reaction to our popup shows varied from dropped jaws to furtive glances to conversations with us about our motives – there could be no doubt we caused a scene. Hopefully our disruption of busy shoppers, ambling teenagers, and suspicious businessmen left an impression. And those who were curious, and wanted to know more, will remember the name CLINK project.

The Dunedin jewellers who travelled to Auckland for the performance were Tori Black, Meg Van Hale, Emily Brain, Brogan Nuttall, Tayla Edmunds, Alison Wallace, Ruth Evans, Brendon Monson, Susan Videler, Jennifer Duff and Johanna Zellmer. The jewellers from Auckland were Sarah Beaumont, Robert Fear, James Scott Rawlinson, Margot Symes, Georgia Hopner, Joshua Lindstorm, Lilach Paul, Ildi Juhasz, Hami Bro, Andrea Daly and Shane Hartdegen.

CLINK Jewellery Collaborative is a collaborative initiative between Dunedin School of Art and Hungry Creek Art & Craft School in Auckland.

<https://www.facebook.com/clinkproject>

CUSTOM SERVICE – A PRINT COLLABORATION WITH KUSHANA BUSH

Marion Wassenaar

INTRODUCTION

Kushana Bush is widely acclaimed for her creative, masterly skills with colour, pattern and paint brush. These skills were challenged when she was offered the opportunity to translate her delicately rendered subject matter into screenprints with the assistance of custom printers Kiri Mitchell and Marion Wassenaar. The outcome was not only two editioned screenprints, but a rewarding and companionable partnership involving both social and professional engagement.¹



Figure 1. Kushana Bush, *Plumes, Arrows* (2015), gouache and pencil on paper, 505 x 700 mm. Image courtesy of the artist and Darren Knight Gallery.

Custom printing offers artists with a reputation for working in media other than print the opportunity to develop their work through alternative modes of production. Custom printing embraces various print techniques including screenprinting, etching and relief processes. There are a number of established artists – for example, Grayson Perry, Peter Doig and Anish Kapoor – who regularly undertake projects with print studios and publishers.

Screenprinting, also known as serigraphy and silkscreening, uses a method of forcing ink through a stencil on a fine mesh screen onto a printable surface. The technique is renowned for its versatility in printing on a range of materials. Pop artists of the 1960s exploited screenprinting's established relationship with mass culture, using the medium to create fine art prints. It is now ubiquitous in both the fine arts and commercial printing, creating synergies between art and design. Both approaches are inextricably linked through the creative endeavour involved and, I believe, the contemporary shift from the digital to the handmade.

The Print Studio at the Dunedin School of Art has a teaching philosophy that engages students in collaborative professional practice through custom print projects. This approach was instigated by senior lecturer Neil Emmerson. We both acknowledge with gratitude the valuable experience we have gained through our participation in Print Studio projects.

THE PROJECT

My initial encounter with the work of Kushana Bush was at the Dunedin School of Art's 2004 Graduate Show, exhibited in the unwelcoming, dingy space of the Blue Oyster Gallery, at that time located down a dark alley in Moray Place, Dunedin. I was especially interested in seeing the results of Kushana's four years of study to gain her Bachelor of Fine Arts degree from the DSA. Looking back, at the time I experienced a feeling of discomfort in witnessing her seductive figures indulging in carnal pleasures, and at the same time I felt a desire to look closely at her meticulous rendering of detail. The predominant background colour in these works – a deep, fleshy pink – was perhaps a subtle reference to wearing rose-tinted glasses when engaging closely with such detail. What had possessed the young artist to explore this provocative subject matter with such graphic draftsmanship? My unease, I now realise, was a result of my art historical naiveté, which was somehow intensified by the seedy locale of the gallery.

In following Kushana's development and dedication as an artist over the past decade, I have come to understand the context of her work and her multiple references to art history, which include childhood memories of growing up with Indian miniature paintings. A serendipitous meeting following her tenure as the Frances Hodgkins Fellow at Otago University led me to make a verbal proposal intended to gauge her interest in undertaking a custom print project. We would provide her with technical knowledge, production assistance and a willingness to experiment with graphic expression in the creation of limited edition prints. Her use of the opaque, chalky medium of gouache, and the line detail achieved by brush or pencil, suggested that the screenprint process would be appropriate to her visual language.

Production commenced with Kushana providing us with test drawings for screenprinting, with a view to reassuring her of the fine line detail achievable through the fine mesh of the screens. Having had her concerns satisfied with a series of samples, Kushana's next step was to contribute colour mock-up designs which enabled separation of each colour, digitally, from the line works supplied. She also took responsibility for the colour mixing of the screenprinting inks. The paper used by Kushana for her paintings is an Italian 100% cotton, 300gsm, mould-made paper that we found to be ideally suited to the screenprint process. The two A3 images that resulted embodied her trademark cast of colourful characters contained within the margins of the paper. Based on Kushana's colour mock-up designs, *Night Thoughts* separated into 11 layers of colour, while *The Life Raft* incorporates nine layers in softer, muted shades. Each print is in an edition of 35 plus printers' proofs and artist proofs.

We are very grateful to Kushana for giving us the opportunity to work with her on this collaboration. I share her response to the project:

The process of working in collaboration with Marion and Kiri was an immensely enjoyable and rewarding experience. Initially, I was struck by the contrast between painting (which is often made in an inherently reclusive environment) and a printmaking workshop: a 'shared' working space, and consequently by its very nature, a social environment. This change of environment was a refreshing gear shift for me, with students popping in and out, working on their own projects and curious to see how things were progressing. Visually though, one of the most enduring and fruitful revelations was learning to rely solely on line to indicate the form. This has become one of the most enduring by-products of this dip into screenprinting, which has been immensely helpful in consequent drawings and in my current experimentations with egg tempera.²



Figure 2. Kushana Bush, *Night Thoughts* (left) and *The Life Raft* (right), 2014, screenprints on paper, 560 x 380 mm. Custom printed by Kiri Mitchell and Marion Wassenaar.

Marion Wassenaar holds an MFA from the Dunedin School of Art. She specialises in print practices with a research interest that focuses on the collision between humans and their environment, either through social justice or ecological concerns. She lectures in the Print Studio at the Dunedin School of Art.

Kiri Mitchell holds a BFA and is enrolled in the MFA programme at the Dunedin School of Art. She specialises in print, drawing and stop-motion film with a research interest in sexual politics narratives that are expressed through satire. She lectures in Studio Methodologies at the Dunedin School of Art.

Kushana Bush graduated with a BFA from the Dunedin School of Art in 2004. She was the recipient of the Frances Hodgkins Fellowship in 2011 and was awarded the Arts Foundation New Zealand New Generation Award in 2013. She exhibits both in New Zealand and internationally.

¹ In acknowledge of the friendship that was formed with Kushana as a result of the collaboration, in this project description I refer to the artist by her given name, while the pronoun 'we' is used to denote the working partnership of Kiri and myself.

² Email correspondence from the artist.

FRESH 'N FRUITY SUMMER RESIDENCY 2015

Christian McNab



The Fresh 'n Fruity' summer resident show was a project undertaken in January and February 2015, finishing with an event on Friday 6 March and open for viewing on 7 and 8 March. Nikki Cain and I brought our respective creative practices together to design and construct wearable garments and to create an installation within the gallery space of Fresh 'n Fruity. To actively engage in the tensions set up between art, design, craft and installation practices, we worked in the Fresh 'n Fruity studios and gallery where we would eventually exhibit in downtown Dunedin. Equipped with industrial sewing machines and a large open space, we completed much of the construction and installation work in the studio, while the screenprinting work was done offsite in my home studio. On the opening night, friends dressed in our garments mingled with the crowd to demonstrate the artistic and practical elements of the pieces. The models created a buzzing atmosphere, and gallery visitors could both observe and interact with them.

Exploring the realm of fashion design and the crossover within a studio-based arts practice was a core element of the residency. Having both studied textiles and printmaking at the Dunedin School of Art and fashion studies at the Otago Polytechnic Design School, the residency presented the opportunity to utilise our skills outside of these institutions. The show was our first experience of creating work to exhibit post art school. Many of the techniques and processes used in the garments we produced drew elements from our separate artistic backgrounds. Mixing crisp screenprints with more personal hand-drawn and painted designs on fabrics, the finished garments reflected our desire to create unique and individual pieces, removed from the constraints of commercial fashion design.

Nikki and I had planned to do some collaborative work for some time. Bouncing ideas between each other from mid-2014, we used tools such as Pinterest and Facebook to share and link things we were interested in. Although we had initially not planned to do a show, we talked and built momentum for a future project. When any creative project is started, there is an initial period of uncertainty about the direction it will take. We began visiting the space we would be working in at the Fresh 'n Fruity Gallery to get a sense of what would resonate there.



During this initial period, Nikki had a dream in which she saw me accepting an award at a ceremony. She dreamed of dressing up in a dazzling garment to attend my prizegiving. The dream struck me as suitable material with which to begin our collaboration. It raised some interesting ideas about the act of collaborating in itself. How is the process guided? What are the differences between conceptual collaboration and material collaboration? In what way do ideas become relevant to a collaboration with a particular group or person? The dream also made us consider the differences in the ways we present ourselves in personal and public spaces. We created the dress envisioned in the dream to become part of the installation in the gallery space alongside the other pieces.



Technically, our skill sets are different. I have had more experience in patternmaking and the construction of garments, while drawing and painting have always been Nikki's strengths. Complemented by my technical skills, Nikki's interest in the hand-drawn and expressive mark extended our range of outcomes. Often ideas about a piece would be bounced back and forth, with each of us adding our own touch before it reached a conclusion. In some cases, we would swap roles or work on something simultaneously. Informing these conversations was the research done prior to the residency.

The installation itself was an important process for resolving the work. Through spending a period of time around the gallery and studios, a dialogue between ourselves and the exhibition space informed our choices about what we decided to exhibit in the Fresh 'n Fruity summer resident show. One of the standout works was the mural which we created near the end of our residency. Having decided to paint a self portrait of the two of us intertwined, we painted it together after Nikki had drafted the design onto the wall.

We used this residency as an opportunity to create work together and share our creative vision in one space. Collaborating on this exhibition was incredibly rewarding, opening up new methodologies of working and thinking. In any relationship, people bring different elements that together form a whole. In this residency, our friendship enabled us to create something much stronger and more open than anything that we could have achieved as individuals.

Christian McNab and **Nikki Cain** both completed Bachelors of Visual Arts from the Dunedin School of Art (in 2012 and 2014 respectively) and also studied at the Otago Polytechnic School of Design for the Certificate of Fashion Studies (2014). Previous collaborations include *Windowshopper – A Fashion Showcase* at the Robertson Library's V-Space in Dunedin (2014). Opened in 2014, Fresh 'n Fruity is an artist-run space comprising a gallery and separate studios, located at 140 George Street, Dunedin (upstairs).

1 For information on the Fresh 'n Fruity Collective, see Severine Costa's artist's page in this issue.

STEEP STREET

Rachel Blackburn



Figure 1. Collaborative textile patterns by Rachel Blackburn and Jason Aldridge.

“Steep Street” is a fashion label which formed in 2015 as a creative outlet for the fashion, art and music created by Jason Aldridge and myself. We make music and art with an emphasis on fun, positivity, street culture, colour, dreaming, clouds, aliens, cartoons, doodles and DIY. Creating individual pieces is an escape from ubiquitous fast fashion. To feel like I am creating something that does not exist in the mainstream is empowering and positive. Ideally, our designs incorporate artwork which represent the now, the future, love and life. They are pieces about living in your own ultimate fantasy worlds. I feel pure joy seeing people wearing these designs.

“Steep Street” as a creative collaboration had its beginnings in artist run spaces None Gallery and Glue Gallery. None is first and foremost a studio collective. It is part studio building and part art project-space. It has been a platform for projects and experimental events arising from its various tenants in the studio areas at various times.¹ Glue Gallery Shop was a space that has showcased artisan craft and artworks. Glue also had a separate gallery, that hosts individual artist shows, giving makers an opportunity to share their work with the wider community.²

Jason was experimenting with electronic music and together we formed the band Murdabike, for which we designed costumes for our performances. This grew to a broader interest in fashion and design. Soon I was designing clothes and textile patterns more generally. I love the effect of seeing a single design repeated to create a completely



Figure 2. Collaborative textile patterns by Rachel Blackburn and Jason Aldridge.

new visual effect. I was inspired early on by repeated digital images like Magic Eye and other computer generated graphics. I have always been drawn to patterned fabric design, being a 'fabricoholic,' and wanted to be able to create hand-made custom printed fabrics for clothing and interiors. More recently I have been incorporating my painting into the design repeats. Jason brings a more graphic design emphasis to the label, using logos and stencils. It's great when we combine our two different styles, employing my patterns with his prints.

We recently held an exhibition at the new Dunedin gallery 'Fresh 'n Fruity', also an artist run space.³ For the new artworks, I worked on repeats and experimented with airbrush on canvas, which was combined with some of Jason's graphic stencils. We then printed the same designs onto fabric. These canvas designs were created with clothing in mind.

I am a perfectionist and have had to learn to embrace the imperfections one gets when screen printing. The tonal differences and often serendipitous misprints can make great effects and I am learning to go along with these surprises. Each time I print something it's almost a kind of magic; the result may be quite different from the last. In this respect a lot of the clothes become 'one offs'. I like to mix things up, be flexible to the various potentialities and experiment with new designs. Fashion has become a medium for us to show our artistic style, encourage creativity and express our individuality.

Rachel Blackburn is a Dunedin School of Art School graduate who majored in electronic arts. Her past work includes painting, fashion and textile design and music performance. She has also helped coordinate the artist run space None Gallery and the cooperative Glue Gallery. **Jason Aldridge**, a.k.a. ISO12, is a designer, artist, electronic musician and producer with a background in sound engineering and fashion (Label ,AKA) and was himself also a founding member of None Gallery.

¹ <http://www.eventfinda.co.nz/venue/none-gallery-dunedin>

² <http://www.eventfinda.co.nz/venue/glue-gallery-dunedin>

³ <http://www.eventfinda.co.nz/venue/fresh-fruity-gallery-dunedin>

EXHIBITION REVIEW: “THE FASHION WORLD OF JEAN PAUL GAULTIER: FROM THE SIDEWALK TO THE CATWALK,” NATIONAL GALLERY OF VICTORIA, MELBOURNE.

Tania Allan Ross

Curated by Thierry-Maxime Lorient of the Montreal Museum of Fine Arts (MMFA), “The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk” was collaboratively organised by the MMFA and Maison Jean Paul Gaultier, Paris.¹ The first truly international exhibition of works by French couturier Jean Paul Gaultier; this exhibition was first shown in 2011 in Montreal. I was fortunate to experience it at its ninth venue, the National Gallery of Victoria (NGV) in Melbourne, Australia, during December 2014.

In the gallery, over 140 cutting-edge couture and ready-to-wear garments created between 1970 and 2014 were exhibited alongside accessories, sketches, fashion photography, contemporary artworks and stage costumes. Also included were filmed excerpts from runway shows, films, concerts, television programs and dance performances.² All celebrate Gaultier’s avant-garde creations and rich collaborations.



Figure 1. Jean Paul Gaultier; outfit inspired by ‘Sandy’ from the movie *Grease*. National Gallery of Victoria, Melbourne.



Figure 2. Jean Paul Gaultier; surfer mannequin. National Gallery of Victoria, Melbourne.

The original Montreal show evolved as the exhibition toured, with each venue adding its own unique flavour. The NGV installation included a focus on Gaultier's use of Australian muses such as Nicole Kidman, Catherine McNeil and Alexandra Agoston. However, 100 works remain unchanged to be celebrated internationally. The curators had divided the exhibition pieces into seven themed displays – Odyssey, Boudoir, Punk Cancan, Skin Deep, Metropolis, Urban Jungle and Muses – each illustrating the passions, influences and obsessions which have formed Gaultier's signature look throughout his long career.

Jean Paul Gaultier's Australian muses were introduced to visitors as they entered the gallery by means of large-scale mural portraits of Cate Blanchett, Kylie Minogue, Gemma Ward and Andreja Pejic. These were commissioned by the NGV and painted by Melbourne-based street artist Rone. In addition, visitors encountered two other Australian-themed items before entering the Odyssey gallery. The first was a black leather bustier and pants outfit, inspired by Olivia Newton-John's character Sandy Olsson in the 1978 movie *Grease*, part of "Let's Dance with the Stars," Gaultier's women's ready-to-wear collection for spring–summer 2014. Secondly, welcoming visitors to the exhibition was a tribute to the Australian beach lifestyle – sailor-style swimming trunks, from his men's ready-to-wear collection for spring–summer 2008.

Entering the exhibition proper, visitors had many of their senses engaged in the blue-tinted Odyssey room through the presentation of sparkling Madonnas, singing mermaids and full-voiced sailors, all signature motifs of Gaultier's creative practice. Gaultier himself was represented by one of over 30 high-tech animated mannequins included in the exhibition, wearing his signature blue-and-white Breton stripes. Viewers were welcomed warmly by a mannequin relaying Gaultier's voice in both English and French.

These animated mannequin effects are achieved through the use of high-definition audiovisual systems that project facial images onto the individually sculptured mannequin heads. I did a double take as mannequins appeared to come to life – they sang, laughed, smiled, winked and even whistled suggestively. Gaultier collaborated with Quebec theatre company UBU to design and manufacture the mannequins' diverse ethnicities and body shapes. These two signature components of Gaultier's approach to fashion are realised through the mannequins as they portray multiple skin-tone finishes and varied sizes and proportions.³



Figure 4. Jean Paul Gaultier; mannequins illustrating the lack of a divide between men's and women's fashion. National Gallery of Victoria, Melbourne.



Figure 3. Jean Paul Gaultier; animated mannequins including one representing Gaultier himself. National Gallery of Victoria, Melbourne.

Feeling more like a traditional museum setting, the 'Boudoir' room highlighted Gaultier's fascination with lingerie as outerwear.⁴ He pushes boundaries through the reworking of corsets, waist-cinches and the hoops and cages of crinolines, highlighting his longstanding concern with the defining of gender through dress. Here visitors were confronted with skirts and corsets for men and the mixing of masculine with feminine elements.

Punk Cancan also illustrated nonconformist fashion. Here I was transported back to the 1980s through the blaring music and punk London aesthetic. A moving runway displaying a number of Gaultier's couture works (echoing Paris) stood proudly amongst the deconstructed denim and mohawks, encouraging the viewer to consider diverse societal and aesthetic codes within the one exhibit.



Figure 5. Jean Paul Gaultier; mannequins with garments inspired by the streets of 1970s London. National Gallery of Victoria, Melbourne.



Figure 6. Jean Paul Gaultier; moving 'Parisian' runway. National Gallery of Victoria, Melbourne.

Highlighting the beauty of the human body, Skin Deep featured body stockings, printed lace and the tactful placement of embroidered beading, all intended to challenge traditional concepts of beauty. Framed by red curtains and red light, a number of mannequins were stacked in cubicles as part of a wall setting, emulating the erotic street windows of Amsterdam. The X-rated feel achieved in the garments and accessories presented in this room reflected Gaultier's interest in the figure of the dominatrix.⁵



Figure 7. Jean Paul Gaultier; mannequins wearing printed stockings as outer garments. National Gallery of Victoria, Melbourne.

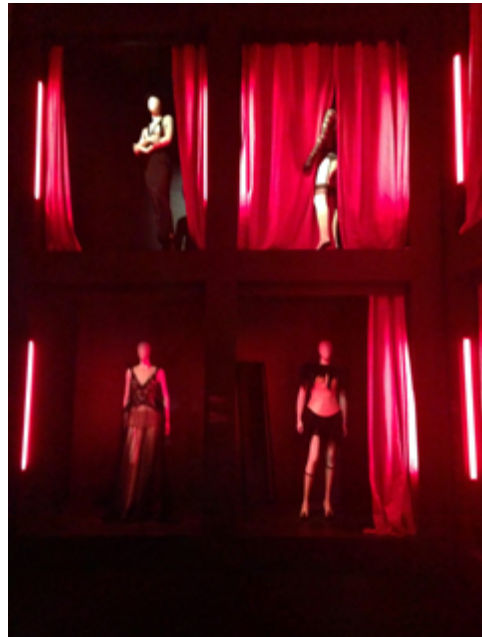


Figure 8. Jean Paul Gaultier; mannequins posed in dimly lit 'red light district'. National Gallery of Victoria, Melbourne



Figure 9. Jean Paul Gaultier; kaleidoscopic appearance of Metropolis display; National Gallery of Victoria, Melbourne.



Figure 10. Jean Paul Gaultier; mannequins displaying diverse cultural influences. National Gallery of Victoria, Melbourne.

A mirrored backdrop provided a dramatic setting for Metropolis, where Gaultier's many collaborative works of costuming – not only for film and within the pop and rock world, but also for ballet and theatre – were presented. This theatrically staged display truly was an entertainment spectacle.

The mixing of varied influences informed the Urban Jungle, where scenes from the animal kingdom and interactions between cultures and religions created an extravagant display of hybrid fashion. Highlighting the couturier's use of unusual materials and refined techniques, the up-close viewpoint offered here enabled an appreciation of the unexpected, as traditional approaches to fashion continued to be challenged by Gaultier's skill and craftsmanship.

The Muses room concluded the Melbourne exhibition, clearly illustrating not only Gaultier's use of his Australian-born muses, but also the inspiration he openly gains through the inclusion of less conventional models in his work, and his embracing of differences through attention to questions of gender, sexuality, body type and culture. These are all areas often overlooked by the fashion industry, but considered and executed beautifully by Gaultier.

Gaultier's reputation for designing with both daring and humour, but also with an awareness of difference, is clearly evident within the large body of work seen in the exhibition. Over the years, Gaultier has broken down preconceived notions of beauty through his cutting-edge designs. I feel fortunate indeed to have experienced this celebration of the imaginative works of this unique French couturier.



Figure 11. Jean Paul Gaultier; haute couture gowns worn by Kylie Minogue mannequin. National Gallery of Victoria, Melbourne.

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- 1 Thierry-Maxime Lorient, *The Fashion World of Jean Paul Gaultier: From the Catwalk to Australia* (Melbourne: National Gallery of Victoria, 2014), 4.
- 2 "The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk," 17 Oct 2014 – 8 Feb 2015, National Gallery of Victoria, <http://www.ngv.vic.gov.au/jeanpaulgaultier/overview.html>. [accessed 12 June 2015].
- 3 *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk*, ed. Thierry-Maxime Lorient (Montreal: Montreal Museum of Fine Arts with Abrams, 2013), 389.
- 4 *100 Contemporary Fashion Designers*, ed. Terry Jones (Cologne: Taschen, 2013), 218.
- 5 Charlotte Seeling, *Fashion, 150 Years: Couturiers, Designers, Labels* (Potsdam: Ullmann, 2013), 221.

DARKBLACK

Jade Muirhead



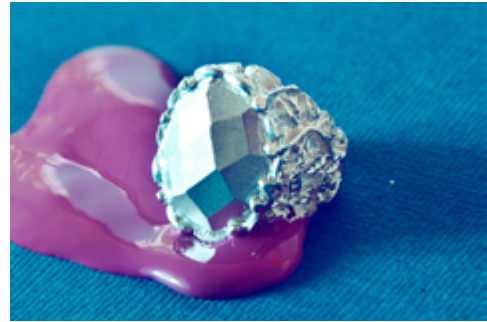


Dunedin born, I grew up immersed in Dunedin's fashion culture with its darkness and glamorous grunge. My jewellery label Darkblack reflects this Southern fashion scene and includes a range of rings, pendants, earrings, brooches and bracelets.

When I studied fine arts in Dunedin I discovered that my passion lay not with paintbrushes, but was anchored in the tangible world of jewellery. I am inspired by everyday objects and images from my own dream world; and have always been interested in how light passes over an object and casts asymmetric shadows.

In 2010, I was invited to be a part of the Dunedin Fashion Incubator and through this programme developed the label, Darkblack. The label allows me to combine my fine arts background with the practical side of making jewellery. As an artist I create through a critical thinking process for each new design collection before sitting at my workbench and picking up my tools.

Wearable elegance is one of Darkblack's core themes. Each piece is hand forged from precious metals – predominantly sterling silver and gold, and has an edgy feel to it. Semi-precious stones and crystals are perfectly



set to create the illusion that they are floating in metal. These flush settings also have a functional aspect as they are less likely to catch on delicate fabrics.

My summer collection has a heavy industrial look; I have experimented with rough finishes creating a sense of shadow and contrast. The range is aimed at those who want to complete their outfit and wear their jewellery like a second skin.

My favourite piece in the new collection is the *Tendrill Pendant*. This cylindrical shaped sterling silver pendant has a garnet set into its leading edge and is worn on a long chain so that the pendant becomes a moving extension of the wearer's outfit.

Darkblack designs have developed a symbiotic relationship with high-fashion clothing and have been used to style the models in designer collections on the catwalks of Dunedin's iD Fashion Weeks and fashion photography shoots for Dunedin labels NOM*D and MILD RED. These iconic Dunedin labels are the perfect canvas for Darkblack; each piece adds a subtle finishing touch to garments with a unique texture and silhouette.

Jade Muirhead is Jeweller/Director of the label Darkblack. She graduated with a Bachelor of Fine Arts majoring in Jewellery in 2009. www.darkblack.co.nz

All photos by Emily Hlavac-Green.

DESCENDING GRACE

Andrea Short

Fashion should be a form of escapism, and not a form of imprisonment.¹

Alexander McQueen



Figure 1. Andrea Short, garment designs from her collection *Descending Grace*.

There are many types of life cycle. Taking inspiration from the notions of growth and maturation with respect to both human beings and the natural world, I explored the ways in which feelings and memories fuel my work process and the designs themselves within a conceptual fashion context. My outcomes are constantly being reborn and form the structure for future concepts. I am always developing myself and telling my own story along the way. This collection, *Descending Grace*, was designed to communicate powerful emotion and also to suggest similarities between the human and natural worlds.

Every year my designs come out of crisis. Strong emotions and fears fuel my outcomes. A strong concept in all my designs is using contrasts between polar opposites: dark and light, death and life, decay and repair, sadness and

strength. I often find myself wanting to evoke feelings within viewers, taking inspiration from horror movies, dark indulgences, nightmares and other disturbing subject matter. For my FASHION DESIGN STUDIO FIVE PROJECT (FDS5) collection, the brief was to question what fashion design is in the twenty-first century. This studio block was intended to create an extension of myself – and push myself to develop and refine conceptual, innovative and avant-garde designs.

While attempting to create a new concept for my collection, a childhood friend sadly passed away. My grief at Virginia's passing and the uncomfortable feelings I experienced in the aftermath of her death influenced my thoughts and concepts in designing the collection *Descending Grace*.



Figure 2. The properties of leaves can be seen as analogous to the human body. Photograph: Andrea Short.

I have always been inspired by the beauty of how things work, whether the human body or things within the natural and human environment. During Virginia's funeral I began photographing the things and people around me, to try and capture moments I could examine later. Things felt surreal during that time, and I was lost in a daze. While taking photographs of the trees and leaves around me, I began to see how delicate and fragile both plants and humans are, and I became aware of the life cycle of growth experienced by both humans and nature.

My work focuses on three visual characteristics seen in the leaves I photographed and the characteristics leaves share with human bodies: fragility, tossed about by environmental forces, and held together by mere threads. Within our bodies we all have veins and a nervous system which are vital to our survival; like us, leaves contain veins that help transport water and minerals, a function vital to the plant's life cycle. I wanted to combine aspects of both systems to convey the similarities hidden beneath the surface and borne out in the three key concepts.

Fragility: The use of transparent print paste communicates how fragile and how vulnerable both humans and natural phenomena are, how easily they can be damaged or destroyed when external forces impact on a particular person or plant.

Held together by threads: I wanted to suggest how delicate we can become when placed in harsh situations. How we still manage to hold on by the merest thread of determination.

Buffeted at the mercy of the environment: I wanted to suggest how these garments had been blown about in the wind and wanted to create a suggestion of movement.

Design for me is a personal response to the world. Good design must respond to the world. As young adult author Rainbow Rowell has said, art "is supposed to make you feel something."² Using inspiration and ideas that are personally valuable provides a focus and a strong theme for my collection. My work not only embodies a strong message, but communicates it to viewers and wearers. By presenting a collection designed around the distress evoked by my friend's passing, I was seeking to share and communicate my experience of loss and fragility; design without such emotional and intellectual commitment is empty to me.

She never looked nice, she looked like art, and art wasn't supposed to look nice; it was supposed to make you feel something

Rainbow Rowell³



Figure 3. Andrea Short, jacket with print lace effect detailing.

I have a strong interest in both large- and small-scale prints, whether created digitally or by hand. I found that many of the photographs I had taken contained eye-catching patterns and textures; I wanted to use these elements to provide a soft surface for an uncomfortable message underneath.

The idea of prints 'falling' down the garment to rest at the bottom gives a sense of decomposition, but also of beauty in the way that they will bring new life. The prints are placed so as to create the appearance that the leaves are moving, representing the chaos and confusion I felt over Virginia's death. I felt like I was caught in a wind storm, being held back by the sheer force of the wind and disorientated through the play of mixed emotions. On closer inspection, my leaf print can be seen as a collation of leaves drawn from nature and the veins of the human heart. This subtle feature evokes the connections between the human and natural worlds; in particular, the veins of the heart have their own connotations relating to emotion and feeling.



Figure 4. Andrea Short, detail of print and cut work on neoprene 'leaf' jacket.

In making this garment, I set out to create a delicate fabric made of machine-sewn threads woven together to visually represent the veins within both leaves and humans. Pieces of my outfits would be stitched together by threads – apparently falling apart, but still holding together. This effect can be seen in the jacket and cut-out dress (Figure 1). I found that the combination of leather and threads was problematic and I discovered a store-bought lace that fitted my colour palette well and swapped accordingly.

In my final year of study, my design practice is becoming a lot clearer. Something that definitely holds me back from pushing myself is a struggle with perfection; as a designer, I often have trouble finding a starting point because I want the perfect outcome, although I'm beginning to understand that it takes multiple iterations to help one's ideas grow.

My designs were originally developed as a runway collection. I see myself as part of a community of designers who primarily want to express ideas through their work. Although the print could be commercialised, I like to think of my designs as akin to the fashion ethos of designers such as Alexander McQueen, who is concerned with telling stories and suggesting meanings within his work. I want to engage with my designs in the same way as an artist engages



Figure 5. Andrea Short, leather top with lace-effect sleeve and neoprene skirt.

with their artwork. I admire designers whose work reveals something about themselves and the way in which they respond to the world. This approach makes me feel more connected and inspired to keep designing.

Andrea Short is in her third year of a bachelor of Fashion Design at Otago Polytechnic's School of Fashion Design.

- ¹ Alexander McQueen, <http://www.d.com/fashion-news/fashion-features/newsmakers-alexander-mcqueen-3402279/>
- ² Rainbow Rowell, *Eleanor & Park* (London: St Martin's Press, 2013), 165.
- ³ *Ibid.*, 165.

THE LAYERS OF UGLY

Lah Laufiso

In the Summa attributed to Alexander of Hales, the created universe is a whole that is to be appreciated in its entirety, where the contribution of shadows is to make the light shine out all the more, and even that which can be considered ugly in itself appears beautiful within the framework of the general Order. It is this order as a whole that is beautiful, but from this standpoint even monstrosity is redeemed because it contributes to the equilibrium of that order.¹

Umberto Eco



Figure 1: Lah Laufiso, outfit for her collection *The Layers of Ugly*.

The Layers of Ugly was designed and constructed for the Fashion Design Studio 5 (FDS5) third-year paper in which I focused on and explored 'ugly' as a concept. These processes included researching terms such as "Art" "Beauty" "Ugly" and "Culture". Other developments explained in this report relate to design, toiling (mock ups or samples) and construction. In explaining the processes underlying *The Layers of Ugly*, I hope to make clear that the most significant personal achievement was that of critical thinking around the concept of Ugly.

CONCEPT

*You might feel revolted by an object, but if you try to objectively explain why it is ugly, it's harder than you think.*²

Lisa Hix

To begin the project, I flicked through an old issue of the *New Zealand Women's Weekly*, which included an article promoting the 2012 Brancott Estate World of Wearable Art Awards show. Accompanying this article was an image of an entry from a previous show, depicting a dress with a 'bird cage' – or perhaps a hamster cage – at the neck. It caught my eye as I felt it was deeply unattractive. This is when I started to think of garments in terms of 'ugly.' Although the colour combinations on the skirt of the dress complemented each other surprisingly well, what I found ugly was the design aesthetic: the image on the garment and the style of pleating which, to me, belonged on a curtain, not a dress. My confusion was centred on the question, "How did this UGLY garment come to be considered as 'wearable art'?" This gave rise to more questions:

1. How do you decide if works of art are indeed art – or not?
2. Why would works of art be considered art?
3. What is art?

When I googled the term 'ugly art', I came across a disturbing painting called *I'm Too Ugly to Live*. This painting seemed dark and odd. There was no instant attraction. In fact, I could easily and naturally conclude that this painting was ugly. The next thought to occur to me was, "Who is to say what is ugly?" This was a question not only for me to consider personally, but also one that might throw light on how global popular culture thinks about ugliness and how we judge objects as ugly.

In expanding on the statement quoted above, Lisa Hix asserts that "Most people are influenced by the dominant tastes and fashion sensibilities of their generation, class and ethnic group, and when you remove those factors from the equation, an exact, universal definition of 'ugliness' becomes almost impossible to pin down."³ When I considered this further, I thought about how our society conditions us to think. Often we will unthinkingly and instantly judge an object or an artwork as 'ugly.' However when challenged (or when we challenge ourselves), we will discover that we have not really thought critically about ugliness or beauty as concepts, or considered them in depth.

In starting to critically examine and challenge my own beliefs about "what is ugly?" I recalled the things that I had previously labelled as 'ugly.' These include, in my opinion, the prevalence and over-use of puffer jackets as fashion garments. I thought about how I judge and criticise my body, saying that I find my teeth and my hair ugly. Then I thought about ugly attitudes and behaviours in people and in society. While in Auckland at the beginning of this year, I told someone to "stop littering and pick up your rubbish." While the person's reaction was negative, this only strengthened my belief that our society should care for and be responsible for our environment. The most personally challenging part of the conceptualising process was to explore why I smoke between two and three packets of cigarettes a week when I find smoking to be a disgusting habit – something Ugly.

I first tried smoking cigarettes at the age of nine, and by 14 I was smoking around a pack (of 20 cigarettes) a week. When I started, I thought that smoking was cool. I smoked because all the people I was close to also smoked – so cigarettes have always been a part of my life. A few years ago, I started to reconsider my attitudes after noticing groups of people, younger than me, smoking in town after school or at night, this prompting me to think about how I must have looked when smoking at their age.

This was a repulsive and ugly mental image which I hoped to incorporate into the design. I hoped that focusing on the ugliness of smoking would give me the energy to stop smoking. In addition, the emotionally fraught time remembering when I told someone in Auckland to “stop littering” made me realise that I was still angry from that incident.

RESEARCHING AND DEFINING

Another source of inspiration was a story from my childhood called *Tangaroa's Gift*.⁴ In this story, Mere Whaanga tells of how Tangaroa, the god of the sea, originally gifted Paua (or Abalone) with a beautiful shell containing all the colours of the earth. However, as the shell's beauty was irresistible to the sea's other creatures, they pecked at and damaged Paua's shell. So, in order to protect Paua's inner beauty, Tangaroa then gifted Paua with an outer shell that was rough to the touch and ugly to the eye. This story inspired me to create *The Layers of Ugly* as a way of protecting and enhancing our inner beauty.

Initially, I intended to focus on changing the views and perceptions of other people – testing and pushing their boundaries about what is ugly. However, through the course of my research, I began considering my own boundaries with respect to the ugly. This led me to attempt to design a collection that would challenge my attitudes and change my own perceptions. Having reflected on the story of Paua, I decided that I needed to break down the concept of ugly. I was especially struck by the layers of armour (two coatings or layers of shell, one outer and one inner) needed to protect the flesh within in Mere Whaanga's story.

I considered that my own fashion choices were made to project confidence and therefore to conceal my actual lack of confidence. As Arabelle Sicardi puts it, “If I treat my trauma like an accessory, it doesn't define me and I can manipulate it like I manipulate clothes. Nothing will ever swallow me whole.”⁵ I concluded that garments are primarily used as armour to hide one's perceived flaws from the world. Since I believe that our society places too much emphasis on facial beauty (or lack thereof), I wanted anyone seeing my garments to make the connection between Paua's inner beauty and that of a person. This in turn led to the design of a mesh hood that would obscure the face, and therefore ‘strip back’ the layers of ugly.

In addition, my conceptualising process was driven by my curiosity, based on these questions:

1. Why do we perceive objects, garments or artworks as ugly?
2. What is the relationship between beauty and the ugly?
3. If we modify an object initially judged as ugly, will our perceptions of that object also change?

DESIGN AND SAMPLING

If you take away all things ugly, is there any beauty left?

Stephen Bailey⁶

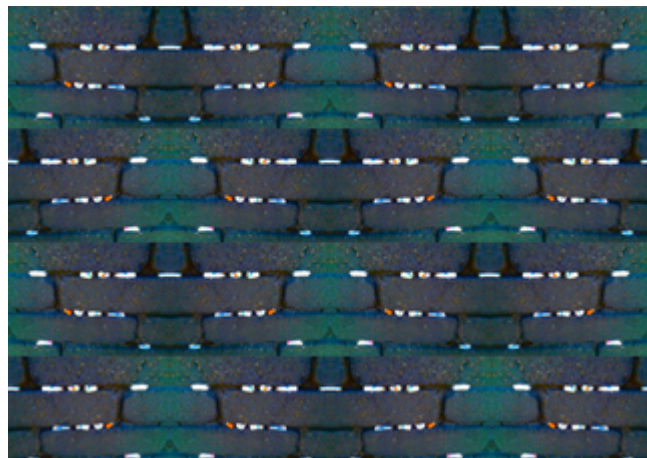
The Outer Layer –The Puffer Vest

I reflected on puffer jackets and littering as two aspects of society I found to be ugly and formulated a design that would combine these two aspects. First, a puffer jacket that would conceal rubbish and then a design that would expose rubbish – garments intended to show how common and “in your face” litter on our streets and in our environment can be.



Figures 2 and 3: Lah Laufiso, experiments working with rubbish in the outer layer:

First, I gathered rubbish such as rotting fruit and cigarette butts from our classroom bins and from helpful classmates. I overlocked and cover-seamed PVC material in order to create the 'puffer' look of the jacket. After this sampling process, I realised that the smell of the rotting rubbish was coming through the holes I had deliberately created in the PVC. I then had to come up with an alternative to sewing that would conceal the smell and prevent the liquefying rubbish from leaking out. I considered two possible methods, but settled on vacuum-sealing the rubbish within PVC. I visited the Otago Polytechnic's Hospitality Department where I learnt how to use the vacuum-sealing machine. Following this, I constructed three vests each consisting of four pockets with 12 domes.



Figures 4 & 5: The cigarette butt wall, F Block, Otago Polytechnic and Lah Laufiso, digital print based on the cigarette butt wall.

THE CIGARETTE BUTT WALL

Initially, cigarette butts were going to be used as filler (waste) for the PVC pockets. However, one day when I was smoking outside Otago Polytechnic's F Block, and I stubbed out my cigarette on the wall, I decided that a 'cigarette butt wall' could form part of the design. Knowing that smokers like me are not supposed to smoke less than 10m away from all Polytechnic buildings, the connection between the design brief and this particular 'tangent' was primarily about pushing boundaries.

Once there were approximately 15 (not all mine) cigarette butts jammed into the gaps between the bricks, I took a photograph (Figure 4). I then uploaded the photograph into Photoshop, where I used several effects including de-colouring and colour enhancing to manipulate and generate a pattern of (white) butts against a (coloured) brick wall. My final choice for the tones of the wall were purple, blue and green. (Only later did I realise that these colours echoed the tones of Paua's inner shell layer.) I sent the final image to a digital printing company, Digital Décor, to have the fabric printed.

I was sent a fabric sample and then received 3m of fabric for each scale selected – large scale, close-up and small scale. Using this fabric, I made one singlet and three skirts. I used ponte knit fabric for two other singlets. Each singlet was attached to a skirt by means of varying numbers of domes. For me, the cigarette butt wall is a metaphor for exposing or stripping away a 'layer of ugly.'

EVALUATION OF PROCESS AND CONCLUSIONS

I hate slick and pretty things. I prefer mistakes and accidents. Which is why I like things like cuts and bruises – they're like little flowers.

David Lynch⁷



Figure 6. Lah Laufiso, *The Layers of Ugly* – the final collection.

Initially, having no idea about what concept I might use for the FDS5 'Visionary' brief, I had to do a great deal of thinking and posing of questions, and as a result learned much about my critical thinking and conceptualising processes. I enjoyed experimenting with and learning techniques for design and construction. In order for my inner visualising process to begin flowing into the next stage of designing, I needed to thoroughly research and understand a concept. Once I was able to visualise it, I could grapple with the technical challenges a design presented. The creative process can't be forced – inspiration comes not from periods of intellectual activity, but from times when I am relaxed and am not actively thinking about the subject.

As far as *The Layers of Ugly* project is concerned, my main conclusion is that inner beauty should be valued over physical (or external) beauty. Beauty can always be found where we judge, find, name or label Ugly and, conversely, Ugly can always be found where we judge find, name or label Beauty. Finally, there is still tension for me regarding my intellectual versus emotional understandings about what I personally find ugly – such as littering and cigarette smoking. Resolving this tension is a 'work in progress' – something which I believe will come with a deepening maturity.

Lah Laufiso is a third-year student working towards her Bachelor of Design (Fashion). She enjoys developing the concepts behind her designs and focuses on creating visual interactions between the wearer and the viewer.

- ¹ Umberto Eco, *On Beauty: A History of a Western Idea* (London: Quercus Publishing, 2010).
- ² Lisa Hix, "Think you Know Ugly? Think Again," *Collectors Weekly*, <http://www.collectorsweekly.com/articles/think-you-know-ugly-think-again>.
- ³ Ibid.
- ⁴ Mere Whaanga, *Tangaroa's Gift* (Auckland: Ashton Scholastic, 1990).
- ⁵ Arabelle Sicardi, "Trauma and Fashion Armour," *The Style Con*, <http://www.thestylecon.com/2014/03/03/trauma-fashion-armor>.
- ⁶ Stephen Bayley, *Ugly: The Aesthetics of Everything* (New York: Overlook, 2013).
- ⁷ David Lynch, *Lynch Night*, exhibition catalogue, <http://www.thecityofabsurdity.com/events/lynchnight2.html>.

VISIONARY: AN ANALYSIS OF INNOVATION, SUBTRACTION CUTTING, AND FUNCTION IN MY OWN FASHION DESIGN PROCESS

Ariane Bray

To stress the deep respect for the actual execution of clothes, over and above any concept that may be behind them: "For us the passion is the creation."

Susannah Frankel¹

INTRODUCTION

My collection "Humming Wires" focused on three main inspirations: innovation, subtraction cutting, and function in fashion design. Subtraction cutting is a process that some practitioners in the fashion industry use to create garments that challenge the conventional notions of flat patternmaking and accepted silhouettes. This practice also advocates minimal fabric wastage as it uses the whole width of a fabric. Using subtraction cutting as the method of patternmaking, combined with the removal of threads as a form of fabric manipulation, creates garments that challenge ready-to-wear clothing. The results are wearable and multipurpose garments with unique and conceptual aesthetics and silhouettes. This writing discusses the process involved in creating the collection and how my core values are integrated into the outcome.

The concept behind my collection *Humming Wires* began with a brief entitled 'Visionary,' which encouraged creative freedom and innovative practices. The name, inspired by the song *Red Right Hand* by Nick Cave and the Bad Seeds, reflects the distorted lines created through the fabric manipulation used within my collection. Beginning my research, I knew that function would be an integral part of my philosophy for the collection. The wearability of clothing beyond the catwalk is crucial to me; therefore, all garments needed to be both desirable in a commercial environment as well as flexible in terms of their ability to be worn in multiple ways, thus increasing the total value of the garment.

My approach to combining innovation and function began with some research on Maison Martin Margiela, a fashion house which shares this philosophy. According to fashion director and commentator Susannah Frankel, conceptual fashion "has been weighed down by negative associations, denoting clothing that one feels should be appreciated – it's clever; it's challenging – but that, to be honest, one doesn't actually like all that much let alone want to wear."² I wanted to combine the functionality of adaptable styles with decorative embellishment that served for aesthetic purposes, thus making the garments visually engaging and also enticing to wear. The garments are designed to incorporate the concept of 'Surrealista Minimalismo,'³ which combines the contrasting ideals of Surrealism and Minimalism into design. This became a central theme in the designing process as it reflects my complex relationship with the fashion industry, characterised by finding fashion compelling, yet having a strong belief that the frivolity of our mass consumption culture is vulgar and obsolete. According to Brooks Stevens, an American industrial designer,

planned obsolescence is “instilling in the buyer the desire to own something that is a little newer; a little better and a little sooner than is necessary.”⁴ While Stevens’ comments were directed to his field of design, the theory can easily be translated to the fashion industry. Human nature seems predisposed to yearn for the new. It is as though we as consumers have an inbuilt radar that senses new as better and old as obsolete. This disposition requires our returning to a more environmentally sustainable belief in quality in design, construction and fabrics to slow consumption and result in more refined and timeless clothing.

To help interpret the sustainable element of my philosophy I chose subtraction cutting as my primary method of design. “To not directly apply the same rules and processes habitually can prove beneficial ... each practitioner must find their own method of working within zero-waste.”⁵ I developed my own style of subtraction cutting, one that characterised my design philosophy. While contributing to the innovation element by providing a means to create less conventional styles, I was also able to minimise fabric wastage, as subtraction cutting utilises the entire width of the fabric. The collection is a synopsis of my approach to design and the direction I plan to take in future endeavours. In combining these three elements, I aim to develop design that is equal parts interesting and advantageous to its wearer or viewer, without damaging the environment.

INNOVATION

Having a strong concept behind my design process was a motivation to produce designs with a cohesive mood and aesthetic. In order to satisfy my need for aesthetic embellishment, I developed fabric by manipulation of thread removal from a woven piece of fabric to create pattern. This decision was not informed by a transient fashion idea, but more prosaically born out of a lecture spent playing with a piece of linen as I listened.

“It remains more important for us that someone finds their way of dressing as opposed to a way of dressing as prescribed by anyone else or by overriding trends.”⁶ Here Frankel discusses Margiela’s commitment to developing an individualised design style, a concept which is synonymous with my own ideas. It was important for me that I establish my own aesthetic rather than relying on a transitory style as a basis, because this would have conflicted with my other key ideas: function and sustainability. This concept provided a satisfactory substitute for my initial idea – communicating my conflicting views on the fashion industry through distorted painted portraits on garments.

My previous studies in art have shaped a desire to incorporate artistic elements into fashion design; bridging the gap between art and fashion by using clothing as a metaphor for a theme that is integrated into the designs. I wanted to depict the idea of Minimalist Surrealism, which epitomises the direction I wanted to take in designing the collection and in the future. The juxtaposition of distorted, manipulated areas with clean silhouettes and high-quality finishing techniques was the way I chose to depict this. Communicating distortion through the removal of threads proved more suitable than painting, as it proved to be representative of my theme in a minimal way – without being too obvious, and adding interest on closer inspection. I was able to mirror this idea of minimal but complex designs through the use of subtraction cutting, which I discuss below.

According to Maison Martin Margiela, while in the past their work has been intelligent and concept-driven, the fundamental fact is that they make clothes and therefore they need to be wearable: “A dress that tries too hard to be intellectual and/or intelligent will automatically become ridiculous.”⁷ Aligning myself with this view, I have refined my silhouettes to make them as clean as possible, using exaggeration only when it significantly adds to the design and is still desirable in a commercial space. Removing threads in sections exposed different layers of the outfits, and created contrast by having conservative pieces that then exposed the body through the transparent areas of the manipulated fabric. The idea was developed through experimenting with different fabrics; I found that woven fabrics with a cross grain were easy to remove threads from and the removal of thicker fibres was simpler. Experimenting with heavy linen gave a satisfactory finish which inspired me to create the cropped jacket entirely from this fabric (see Figure 2).



Figure 1. Ariane Bray, example of fabric manipulation using thread removal.



Figure 2. Ariane Bray, outfit 1 with manipulated linen jacket.

SUBTRACTION CUTTING

Some approaches to subtraction lend garments a flamboyant appearance, as in the work of its inventor Julian Roberts. While his work is engaging and highly complex, I decided on a more refined aesthetic as I felt this would be more wearable in everyday life. This approach suits complex garments that require close scrutiny to comprehend, juxtaposed with clean and minimal aesthetics. By utilising subtraction cutting as my primary design method, I was also able to integrate environmental sustainability into the collection. Each piece began with an uncut length of fabric and slowly transitioned into a polished garment through a practice-led and organic process of reaching a design outcome.

In my first attempt at sustainable design through subtraction cutting I did not endeavour to make my designs zero-waste; however, the practice has enabled me to reduce waste significantly compared to flat patternmaking. According to fashion designers Katherine Townsend and Fiona Mills, "Taking experimental knowledge and applying it within a sustainable framework presents pattern cutters with many problems to solve and in doing so the opportunity to think and design holistically."¹⁸ For Townsend and Mills, developing a particular patternmaking technique can produce more well-rounded garments. I found this to be an accurate assessment when subtraction cutting, as I abandoned any preconceived notions of form and allowed the fabric to guide me. My process involved taking a step back from conventional styles, an approach which sat comfortably with the idea of working against planned obsolescence in design. I developed a new perception of both patternmaking and form by reverting to a more basic approach which I believe provided a more creative outcome.



Figure 3. Ariane Bray, chiffon dress

FUNCTION

I intend my designs to be wearable in daily life and adaptable to multiple styles. The planned obsolescence of transient, fast fashion is a system I strive to work against. Rather, I advocate for perennial forms and high-quality construction and finishing techniques that will last far beyond the season. The combination of these elements in the development of my collection aimed to produce garments that would be unaffected by trends, thus working against the obsolescence of mass consumption. Describing the difference between clothing and good design, German fashion historian and theorist Ingrid Loschek argues: "Design is not created arbitrarily and not according to a pattern but is constructed with intention. Design must speak for the product and lend it an unmistakeable quality."⁹ In combining the three elements of innovation, subtraction cutting, and function, my aim was to create design that could be appreciated beyond the consumer's desire to own something new and 'of the moment' and serve a purpose as a usable item. As discussed above, I support Margiela's functional approach to design which appreciates that a garment is primarily to clothe the body and therefore should be wearable. According to Frankel, the Martin Margiela house opposes designers putting the label 'conceptual' on their work in order to bring it "closer to art and as far as possible from its original purpose, that is to put clothes on people's bodies."¹⁰

This point has been carefully taken into consideration throughout the collection by attention to fabric, fit, colour and adaptability. Each garment can be worn in various ways and there is no prescribed way that should be seen as the correct style. For example, the sheer dress illustrated in Figure 3 has four possible head holes, allowing the wearer to find a style they prefer. This feature increases the function of the garment, as it can be adjusted for different occasions or to reflect the wearer's mood. This potential for adjustment of the garment's 'personality' makes it applicable to a wider range of customers as it can fit more figures, personalities and lifestyles. The combination of this transformative capability with the minimalist aspect meant that the dress would be understated. It is adaptable without appearing to be worn back to front or the wrong way up.

Each outfit in the collection begins with an outside layer in the form of a jacket. In Figure 2 the outer layer is the jacket of fully distorted linen thread; this is an example of extreme fabric manipulation.¹¹ With its asymmetric cowed front, this garment is subtly reminiscent of its subtraction cut origins. The second is the wool crepe jacket that contains almost no fabric wastage, except for the curve of the neckline, cut to allow enough room for a head to fit through. The third layer is the cape, where waste occurs only in the circles cut for the neck and waist, creating a series of circles that the body travels through, anchoring at the waist and neck.

While these outside layers create much of each garment's form, they are complemented by the subdued forms of the underlayers. The colour scheme consists mainly of black, with varying textures and weights, accompanied by a subdued palette of dark greys and burgundy. The varying weights of fabric have been selected to maximise the drape of the garments and retain structure where it is needed. While the linen jacket was created out of a heavy linen, this weight was altered by the removal of threads, making it appear softer and closer to the draping layer of the chiffon and viscose dresses in the collection.

In fashion, importance is given to the distinction between designer and everyday clothing. But as Loschek argues, "We must take both into account along with their respective claims to innovation."¹² This inclusive approach is fundamental in this collection, which reflects my belief that both high quality and features suitable for everyday usage should be incorporated in garments. While it is understandable that someone would not want to wear an haute couture gown every day, I do believe that everyday garments should have the longevity, high-quality finishing techniques and quality fabrics associated with high fashion. This approach, combined with innovative patternmaking and forms, gave me the impetus to design and create my collection.

CONCLUSION

Combining the three elements of innovation, subtraction cutting, and function produced compelling outcomes which tested my beliefs about fashion design. Creating garments by means of a practice-led medium opened me to using silhouettes and shapes that I would never have considered by drawing or through flat patternmaking. While I am aware that this collection merely skims the surface of what this design style can offer, I believe I have achieved a refined and well-considered collection that embodies my design philosophy.

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- 1 Susannah Frankel, "The Birth, Death and Re-birth of Conceptual Fashion," in *Maison Martin Margiela* (New York: Rizzoli, 2009), ed. Ian Luna, separate inset booklet at page 40.
- 2 Ibid.
- 3 Gian Marco Ansaloni, "Minimalismo Surrealista," in *Maison Martin Margiela*, 52.
- 4 Brook Stevens, quoted in Carroll Gantz, *The Founders of American Industrial Design* (Jefferson, NC: McFarland), 157.
- 5 Katherine Townsend and Fiona Mills, "Mastering Zero: How the Pursuit of Less Waste Leads to More Creative Pattern Cutting," *International Journal of Fashion Design, Technology and Education*, 6:2 (2013), 104-111, <http://www.tandfonline.com/doi/full/10.1080/17543266.2013.793746>.
- 6 Frankel, "The Birth, Death and Re-birth of Conceptual Fashion."
- 7 Maison Martin Margiela, quoted in Frankel, "The Birth, Death and Re-birth of Conceptual Fashion."
- 8 Townsend and Mills, "Mastering Zero," 105.
- 9 Ingrid Loschek, *When Clothes Become Fashion: Design and Innovation Systems* (Oxford, UK: Berg, 2009), 223.
- 10 Maison Martin Margiela, quoted in Frankel, "The Birth, Death and Re-birth of Conceptual Fashion."
- 11 Because removing thread from fabric contradicts principles of sustainability, in the future I plan to consider extracting the thread by hand-loomed the fabric so as to produce less wastage and create new designs.
- 12 Loschek, *When Clothes Become Fashion*, 5-6.

JPALM DESIGN MANIFESTO

Julia Palm

Fashion is the armor to survive the reality of everyday life.

Bill Cunningham



Figure 1. Julia Palm, *You Bit off More than you Could Chew*, JPALM AW15, lookbook image. Model Lily Van Buskirk of Ali McD Agency, makeup artist Severine Costa. Photography Rachel H Allan.

My design manifesto stems from a journey of process, beginning with inspiration, textile investigation, production and communication. My outcomes are linked by a handcrafted methodology, nostalgia and contrasts of tactility. My youth in the New Zealand punk scene has come to influence my design signature. Punk is a subculture that emerged in the 1970s, centred on punk rock music, nonconformity and encouraging personal freedom. The subculture of punk encompasses DIY ethics and anti-establishment views. Recent projects such as *You Bit off More than you Could Chew* reflect this ethos.

Drawing on personal experiences gives my work authenticity, and also creates brand individuality for my label JPALM. My most recent projects have all referred to my connection with textile play. This is my most successful base for designing, and has led me down interesting and explorative paths. My work always centres on a dark colour scheme and creating interest with tactile surfaces. My work in design, illustration and styling all reflect these crossovers.

You Bit off More than you Could Chew was a collection designed for autumn/winter 2015 and consisted of five outfits.

The theme for this project drew on my youth in the New Zealand punk scene. My earliest memory of taking ownership of my own style was through punk culture, and many of the textile experiments explored in this project were triggered by my original DIY punk aesthetic.

Reflecting this nostalgia, my definition of punk attire is dark, decaying, patched and stitched. Simple structures are highly customised with handcrafted additions and embellishments. Modification, distressing, layering and disintegration track the life cycle of 'crust punk' clothing. A relationship develops with each garment as it reflects the individuality of the maker. The garment progresses and changes with the wearer, showing off each stain, rip, hole and patch. Crust punk is a sub-genre of punk that took off in the 1980s, amalgamating anarcho-punk, hardcore and metal. Crust punk is an expansion of punk culture, with politically engaged and nihilistic content and (musically) a slower, heavier sound.

The main references I make to punk culture in this collection are patching, hand stitching, discolouring, experimenting with texture, rawness, a DIY aesthetic and my memories of working in a make/trade environment. I have carried this aesthetic through to my visual communication and workbooking techniques – I thrive off making a whole project speak the same language. I have approached punk as an inspiration based on my personal involvement, feeling and experiences within the subculture, rather than grabbing at popular identifiers of punk in the mainstream.

An integral part of my design process is moodboarding. This is an area I flourish in and it brings out my love of illustration. My moodboards are a true reflection of myself and my creative skills beyond fashion design. I like to think of them as separate artworks in their own right, informing my fashion design process. For these moodboards I used my own photography, illustration and collage.

My creative workspace is essential to my process. My private studio becomes my haven while creating, and allows me not to be distracted by the influence of others or by stress. My workspace reflects my theme and process during each project, and I adorn my walls with fabric samples, moodboards, textile experiments and memorabilia. This helps me to keep focused on the goals and objectives of each project and contributes to my design manifesto.



Figure 2. Julia Palm, *You Bit off More than you Could Chew*, JPALM AW15, lookbook image. Model Lily Van Buskirk of Ali Mcd Agency, makeup artist Severine Costa. Photography Rachel H Allan.



Figure 3. Julia Palm, *You Bit off More than you Could Chew*, JPALM AW15, lookbook image. Model Lily Van Buskirk of Ali Mcd Agency, makeup artist Severine Costa. Photography Rachel H Allan.

You Bit off More than you Could Chew allowed me to convert nostalgia originating in my relationship with punk into design in an original and authentic way. My goal was to represent my feelings and experiences of punk in a fashion-forward context, enabling me to underline the importance of my emotional bond to process. Keywords that influence my manifesto are 'tactile,' 'dark,' 'authentic,' 'harmonious' and 'recognisable.' *You Bit off More than you Could Chew* represents the culmination of my design strengths to date, and is a stepping stone towards Fashion Design Studio 6, my final major project in my Bachelor of Design (Fashion).

JPALM Design Manifesto

JPALM is aware of tailoring with an edge of dilapidation.

JPALM creates for the sullen and empowered.

JPALM distills experiences into tactile and authentic fashion.

She isn't afraid of her own voice.

Julia Palm is in the final year of her Bachelor of Design (Fashion) at Otago Polytechnic, Dunedin.