

I hope you enjoy this new issue of *Scope Art and Design*. We have included a range of articles, reviews, residency reports and artist pages selected from local, national and international submissions.

This issue opens with a review of “*Four*,” new works by Dunedin contemporary artists. They are: *The Clearing* by Kim Pieters, *Deep Time* by Charlotte Parallel, *A quiet corner where we can talk* by Megan Brady and *Cascade* by Aroha Novak. “*Four*” was curated by Lauren Gutsell and was shown in the Dunedin Public Art Gallery, 25 August – 18 November, 2018. Reviewer Brendon Jon Philip noted the curator’s light touch in the presentation of “*Four*” that “allows each creator to bring a distinct and discrete project to fruition, letting associations between each emerge through spectator engagement.”¹ This review is not only evocative of the works’ presence but also provides a solid theoretical base from which to tussle with underlying concepts and formal aspects.

Spectator engagement is also at the forefront of Cyndy McKenzie’s practice. In her article *Constructing Spatiality and Dimension* she explores her interactive exhibition *Construing Space* in which she asks a key question “What does looking feel like?”² She describes the experience of entering her work as her work as “an indeterminate, fluctuating space that solidifies, liquefies and de-emphasises boundaries, while simultaneously dislocating both body and space.”³

While McKenzie’s filmy textiles create a maze of ever-changing images, sculptor Arati Kushwaha focuses on the printed motif and its meaning. Her deployment of the hand printed traditional Indian fabric kalamkari in her sculptural work *Monster* was a well-considered choice for an artist concerned with the empowerment of women. Her article *Kalamkari: A Powerful Medium in the Field of Fashion and Art* traces the history of this textile design and speaks of the ambivalence in using a material that not only “reflected the story of customary cultural limitations in India”⁴ but also notes that the “spirit embodied in these forms challenges these notions in its slowly danced celebration of strength and liberation, of allure and triumph – as in the story of the goddess Durga”⁵

The power of textiles as a medium for storytelling is also at the heart of Pam McKinlay and Anna Kluibenschedl’s *Coraline (G)reef*, a tapestry created as part of Ōku Moana (My Oceans) at the International New Zealand Science Festival, 2018. Kluibenschedl’s research into the effects of ocean acidification was the starting point for works that “were dedicated to our understanding and celebration of the ocean.”⁶

Hope Duncan in her article *XBD* considers the value placed on the craft object. Handwoven panels playing homage to the common wool bale were ‘elevated’ into a formal gallery space alongside a hand-tufted carpet. Her work pays homage to the wool industry and critiques the unsustainability of synthetic carpets, a major source of microfibre pollution.

Hannah Joynt and Gavin O’Brien’s collaborative *Tussock Butterfly Project* also has an environmental focus. Enid Hunter’s 1970s stamp series featuring moths and butterflies from New Zealand, described by O’Brien as “a forgotten gem of New Zealand graphic design,”⁷ have been reprised in 3D form to raise awareness that their habitat is under threat. The laser cut run of kiwiana influenced tussock butterflies also referenced the popularity of decorative wooden butterfly motifs displayed on New Zealand houses in the 1960’s.

Likewise, raising awareness of the increasing threat to endemic fauna is a concern for Michelle Wilkinson, a contemporary jeweller; whose project surrounding biodiversity loss exists in the tension between art and science. Using the theoretical framework of participatory art as an agent for change, she engages with the public throughout the research, development and exhibition of works that are “hovering somewhere between natural history and the imagination.”⁸

Clink Project 5 was also a participatory contemporary jewellery project, part of an ongoing series that creates unannounced pop-up interventions in Auckland city. Collaborative making, public interaction and collective publication are key drivers in this series since its inception in 2014.

In this issue the section on contemporary jewellery features four Artists' Pages that introduce the practices of Macarena Bernal, Andrea Muggeridge, Simon Swale and Antonia Boyle, artists for whom materiality is a key concern. In *Material Thinking* Paul Carter discusses how ideas are turned into art objects⁹, a process at the heart of both Muggeridge and Bernal's very different practices. Bernal's creates wearable archives from her 'new' material ROM, melted CD's that hold the potential to spill all their memories if only some future technology could 'read' the objects. Conversely, in her work *Muggeridgian Solids* the artist playfully references concepts from our distant past, that of Platonic and Archimedean solids – that refer to elements of the earth's creation. While her colourful geometric works appear to be solid, they yield to the touch yet speak of the intangible, as they refer to emotions that are anything but solid.

Simon Swale's practice encompasses both jewellery and the making of small objects and speak of the everyday; in this case, a piece of urban 'non-landscape,' between a road edge and a busy working port. One must walk to encounter this easy to-ignore spot where small pieces of detritus became source materials or inspiration for small works. They are objects that tell stories of other walkers who have passed through this 'no man's land, leaving traces of journeys from other shores.

A journey, both physical and philosophical is also the focus of Elizabeth Wildling's text. She tracks her personal journey into “an expanded knowledge and understanding of intercultural and transcultural approaches to art and philosophy”¹⁰ and their effect on her practice while travelling in New Zealand and India during 2017 -2018.

Antonia Boyle's article *Growth after Loss* is a personal journey through grief, exploring the motivation and methodology of her MFA project *Bloom*. As part of her passion for mental health advocacy, she articulates how the power of jewellery and small wearable art pieces can “enact physical experiences in the wearers.”¹¹ A palpable feeling of loss is also provoked by Rachel Hope Allan's *What Happens When All we are Left with are the Inbred and Spoonfed?* Allan's describes her photographs as located within the 'in-between-states' of pleasure and depression, she explores her relationship with animals and the horror of many of their lives when imprisoned.

Loss in yet another context is imbued in an artefact. Marion Wassenaar's *Dreamwork*, the bottled charcoal remains of Sigmund Freud's *The Interpretation of Dreams*, evokes the dark history of book burning. It also opens a discussion on the provenance of an art object and the multiple stories that become attached to it – depending on the context in which it is placed.

Di Moffat is another artist working with experimental materials and processes. In *Interference Paint* she focuses on her studio methodology, in particular her use of crumpled aluminium foil as a ground to experiment with newly developed paint products which interfere with the transmission of light on her gridded surfaces.

This issue of *Scope Art and Design* concludes with a section of Artist in Resident Reports and a Fulbright Scholar's insight into art teaching practice in Aotearoa New Zealand.

British painter and teacher Tom Voyce explores the context of place in his residency. He arrived with a body of drawings and colour studies developed while slowly transiting through Canada, USA, Fiji and finally Dunedin, his destination for a five week residency. He discusses the development of his work and his community of practice, in particular the influences of Edward Hopper and Richard Diebenkorn. However, his experience of making a new body of work within a short timeframe is the key focus of his report.

Chilean artist Max Sepulveda introduces his textile and ceramic practice with an emphasis on collaborative community projects undertaken in Tagua Tagua, Chile. His report concludes with his experiments with new processes and materials undertaken here and the sharing of his skills through a series of public workshops at the Dunedin School of Art.

A collection of four articles focuses on the collaborative practice of Frank Fu and Yves Gore. Firstly, Michele Beevors writes warmly of the passion that Fu and Gore brought to their residency, involving many students who were caught up in their irrepressible energy. She talks of their hype and social media presence and how the 'Cosmic Twins' motivated the most sluggish of students. Even though they are vehemently anti-institution they certainly appear to be an institution in themselves. Ralph Paine, in his article *Cosmic Twins* invites us into the lives of Fu and Gore through the making of their film *Orange Confucius* a contemporary dadaesque high-octane "crazy quilt adventure."¹² Fu's *An Online Chat Between Frank Fu and Mr Bald* is truly hilarious. We become part of a performative text that critiques the construction of fame, it yet also invites us in as voyeur /groupies of the 'famous performance artist.' This is a text that made me laugh out loud. In direct contrast to this approach is the challenging text of Yves Gore. This is a very honest exploration of her daily life in the residency. She is very open about her battle with mental illness and writes of the challenge of making the most of her residency. She discusses her performances and the motivation behind them in detail, in particular her work surrounding depression. Importantly her experience at the Dunedin School of Art has been life-affirming.

Lastly, we enter a residency of a different kind. Courtnee Bennett from Albuquerque, New Mexico, is the recipient of the Fulbright Distinguished Award in Teaching and has been in Aotearoa NZ to conduct art education research. In her article she tracks how her teaching practice is informed by her experiences in art teaching contexts here; in particular, the richness of differing cultural perspectives that visiting artists bring to groups of students.

This concept is mirrored in this issue of *Scope Art and Design*, whereby the reader enters into artworks, studios, and exhibitions that offer differing cultural, academic and political perspectives.

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- 1 Brendon John Philip. "Four" Scope: Art and Design 18, page 10
- 2 Cyndy Mckenzie. "Constructing Spatiality and Dimension" Scope: Art and Design 18, 17.
- 3 Ibid, 23.
- 4 Arati Kushwaha, Kalamkari: "A Powerful Medium in the Field of Fashion and Art" Scope: Art and Design 18, 24.
- 5 Ibid.
- 6 Pam McKinlay with Anna Kluibenschedl. "Coralline (G)Reef" Scope: Art and Design 18, 32 .
- 7 Gavin O'Brien and Hannah Joynt. "Tussock Butterfly Project" Scope: Art and Design 18, 39.
- 8 Michelle Wilkinson. "The Sixth: A Jeweller's Exploration of Extinction and Biodiversity Loss in New Zealand" Scope: Art and Design 18, 44.
- 9 Paul Carter. *Material Thinking: The Theory and Practice of Creative Research*. Melbourne: Melbourne University Press. 2004.
- 10 Elizabeth Wilding. "Coincidencies, Correlations, Thoughts, Processes: A Journey from Space to Silence and Back" Scope: Art and Design 18, 115.
- 11 Antonia Boyle. "Growth after Loss" Scope: Art and Design 18, 81.
- 12 Ralph Paine. "Of Cosmic Twins" Scope: Art and Design 18, 144.