

**GARDEN WARE: A PROJECT INSTIGATED BY JULIE DAVIES
WITH VICTORIA BELL AND LEE HOULIHAN FOR THE
EXHIBITION "INSTRUCTIONAL MODELS,"
21 APRIL–16 MAY 2009**

Victoria Bell and Lee Houlihan



Figure 1: *Garden ware* (Gwyn Street, Broad Bay, Ōtepoti Dunedin, Aotearoa New Zealand (1)), 2009, detail (one of a series of 18 parts), digital print, 210 × 297 mm.



Figure 2: *Garden ware* (Gwyn Street, Broad Bay, Ōtepoti Dunedin, Aotearoa New Zealand (2)), 2009, detail (one of a series of 18 parts), digital print, 210 × 297 mm.

Garden ware originated from Julie Davies' interest in botanical illustration re-imaged, using contemporary media and expanded into an investigation of site, through a project response by Victoria Bell and Lee Houlihan. Following instructions devised by Davies, Houlihan and Bell deliberately collected botanical data in an unscientific manner from a single site. This was the garden at the former cottage of Charles Brasch, located at Gwyn Street at Broad Bay on the Otago Peninsula. An instruction stipulated "Please record name, date, time and address of the flowers", which alludes to the Eurocentric process of collecting specimens. Aptly, the Aotearoa New Zealand contribution was collected on Waitangi Day. It was intended that the site of gathering be contextualised by collecting and scanning single flowers and weeds, *both indigenous and introduced*, thereby revealing the processes of settlement and colonisation. This became veiled in the final showing of the work.

Davies digitally printed the Gwyn Street selection along with a corresponding collection gathered from her Melbourne garden. The completed artwork was installed as a line of 18 A4 plant images, nine each from Australia and Aotearoa New Zealand for the show. Presented here are two blooms from each site.



Figure 3: *Garden ware* (Albert Street, Brunswick West, Melbourne, Australia (1)), 2009, detail (one of a series of 18 parts), digital print, 210 x 297 mm.



Figure 4: *Garden ware* (Albert Street, Brunswick West, Melbourne, Australia (2)), 2009, detail (one of a series of 18 parts), digital print, 210 x 297 mm.

“Instructional Models” was a propositional exhibition instigated by Terri Bird and Julie Davies, in association with the artist-run initiatives Ocular Lab and Clubsproject Inc. in Melbourne. It was presented at Blue Oyster Art Project Space as part of the ANZAAE 2009 Conference hosted by Otago Polytechnic Art and Design with Kai Tahu ki Arai-Te-Uru in Ōtepoti Dunedin. For the project, a group of Ōtepoti Dunedin-based artists were invited to create works based on their interpretation of instructions sent to them by artists in Melbourne.

Melbourne artists: Terri Bird, Julie Davies, Raafat Ishak, Sean Loughrey, Jonathan Luker, Sally Mannall, Tom Nicholson, Nikos Pantazis, Spiros Panigirakis, Alex Rizkalla, Fleur Summers and the Open Spatial Workshop.

Ōtepoti Dunedin artists: Clare Fleming, Rohana Weaver, Ali Bramwell, Lars Preisser, Sophie Black, Peter Gorman, Max Bellamy, Christine Keller, Bibiana Guevara-Hunter, Karen Taiaroa-Smithies, Alex Lovell-Smith, Anna Muirhead, Victoria Bell, Lee Houlihan, Max Oetli and Inge Flint.

Victoria Bell is a practicing artist known for her soft sculpture derived from forays into drawing. In her other life she is the programme coordinator of the new Diploma of Art (Specialty) at the Dunedin School of Art, Otago Polytechnic/Te Kura Matatini ki Otago where she also lectures in printmaking and textiles. Bell relocated to Ōtepoti Dunedin from Ōtautahi Christchurch in 2006 after receiving the Olivia Spencer Bower Award in 2005.

Lee Houlihan works predominantly with clay and textiles. Presently she is undertaking a Master of Fine Arts at Te Kura Matatini ki Otago/Otago Polytechnic in Ōtepoti Dunedin.