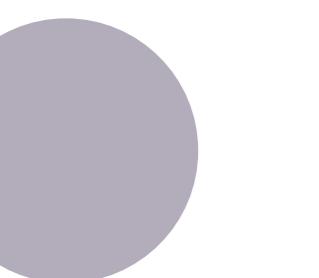


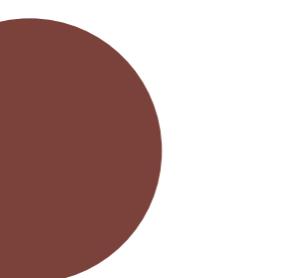
Ben Pearce



Victoria McIntosh



Blue Black



Renee Bevan



An exhibition of
establishing makers

June 06.09 – July 18.09

in from the garden

An exhibition of
establishing makers
June 06.09 – July 18.09

Half the interest of a garden is the constant exercise of the imagination. You are always living three, or indeed six, months hence. I believe that people entirely devoid of imagination never can be really good gardeners. To be content with the present, and not striving about the future, is fatal. — Alice Morse Earle (1897)

In from the Garden
Matt Blomeley
Curator
May 28.09

1. <http://www.objectspace.org.nz/projects/111.php?documentCode=659> (26 May 2009)
2. A fine arts technique where imagery, or an object, is borrowed or reused to make a new work; often containing a different message than intended by the original author.

3. Jenkins, Douglas Lloyd, Volume: After The Midterm, Conference on Visual Art Symposium, Hawke's Bay Museum and Art Gallery, Napier, 18 October 2008, http://www.hbmag.co.nz/item/volume_dlj.pdf (26 May 2009). Jenkins' notes that this emphasis on degree credentials at the expense

Twentieth century German conceptual artist Joseph Beuys famously proclaimed "every man is an artist" and it seems that we have built upon this notion to include craft practice. It is perhaps easy to utilise Beuys' statement as a truism for considering all creative practice as equivalent but the realities are much different. For the majority of us, one reminder from our time spent making is the sobering discovery that the vision and skills necessary to realize a well crafted object readily identifies the *amateur* from the *auteur*.

Blue Black's work is refreshing at a time when it often seems every aspect of the craft process is over-investigated for relevance in order to be vindicated, sometimes stifling free expression. Black tackles expressive processes with relish explaining that "while my imaginings take a back seat the physical pleasure of the actions of making is the focus... My priority is finding my own rhythm and being swept along in the sensations of the body and materials, as if it is a performance." Through the study of expression, Black's research forms an organic part of ceramic practice. Pushing clay around freely is championed and thus allowed to inform the artist's thinking about modernist concepts like the sublime and the subconscious as something "produced from automatic emotional responses of the artist which can be perceived by the viewer."

city. A City of desperation and adaptation, the forms are not eloquent or fancy, they take on a tree hut feel, that of ingenuity, as if constructed simply to perform a basic function of protection."

Similar in some respects to Victoria McIntosh, Pearce is also interested in family history and genealogy but from a more general perspective. A recent work, *Grandfather Clock* (2009) "presents a window into the idea about the connections that we make and construct around an ancestor un-met. The pieced together nature of information that in-stills in us a type of familiarity of them, we wish to meet them face to face, stand in their air and time."

The makers in *In from the Garden* emerged from educational programmes developed in the 1980s for an art sector which has evolved since then. A number of New Zealand tertiary institutions have expressed a reinvigorated level of enthusiasm towards craft in the two ensuing decades. This is in no small part due to the successes of a select group of New Zealand craft-aligned artists gaining international recognition. Some of these makers trained in the above programmes, along with mid-career makers who emerged earlier.