

Published on the occasion of Limelight at OBJECTSPACE, a dedicated centre tor innovative craft and design that puts objects into play in the culture acknowledges its acknowledges its acknowledges Creative New Zealand Bensen Block The Cube. E info@objectspace.org.nz www.objectspace.org.nz

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invented and made by Maori for

the greenstone weapons and tools

traditional means of producing

μαςηιηέγ οι της ποάξιη ζάνιηg

shaper laber labels, a carver

greenstone forebears, or loaded

curving greenstone imitations of

addressing matters of commen

greenstone carving by directly

שנוזצוכ כתגנקעכא שעם גקוקאשעכק וע

i his work is about regaining an

is being shaken at its foundation.

-161

is left with stone and tool. The

studio are a far cry from the

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postscript

sround the stone.

or not to attach themselves to a any. They have to decide whether and ride the thin line more than today have to negotiate this terrain Carvers working in New Zealand

to other countries so they can be be bought by people to take home represent, filling shop windows to carved as tokens only of what they polished adornments, traded and they had - have been trivialized into material available for the tools that

as they did with the most effective อา อติเยาลิ เปลือย เวลิยาลา - พอยหากฐ tricky cultural terrain. The designs Creenstone is a metaphor for this and the terrain became trickier. Ihen Europeans came to Aotearoa

naori used pounant, una in an incent

eua-game

being imported into the country to by Ngai Tahu and foreign jades are hands, resonated with the spiritual state or enhanced by the crattsman's trom the earth that, in its natural In a time when the Pounamu of decorative beauty. Something was more than just useful; a thing for their tools and weapons. But it

what it leaves on the bench. ees bue wes edt teniege noitues Delongs to them of not of to throw cultural code and history whether it Drills and drip trays dominate the

thgil adt ot qu tuz-fto na gniftil ni an outsider would naturally take Without seeking to produce polished, This despite the simple pleasure regardless of their inherent potential. been merely a part of this procedure an historic form, and the tools have ism and spirituality which resonate the stone until now has always been holds sway here. The end-game for But this accepted method no longer sccepted and passed on way of use. a practice associated with them, an

and feeling its weight in their hands.

'patriotic' attachment to greenstone sharp edge in the sand). teed a growing tourist industry our by a river searching for another somewhere, could almost be a man previous work known to be in there resources are claimed and controlled drip-tray for a worthy off-cut or for a although the occasional fish in the the mask and the hoodie mostly, inmistakably modern (I think of dynamic of carver and stone is landscape of Joe's studio, and the

These tools like any in history have

Brennan Rigby with Joe Sheehan.

aviova ot spirituality and an intellectual need of tool-use meets with both human meeting in which the pragmatism kind of person (artist). It is a refined of rock (greenstone) and a certain meeting between a certain kind shape. It is a redefinition of the An industrial revolution is taking

commerce. contradiction – spirituality vs. an industry bound by the simplest modern character is taking shape in t is an environment in which a ال knowledge and the need to respond. out of historic shapes, founded on informing form. It is an evolution material-specific cultural gravity in the mountain, and there is no I here is no secret source of stone

object betore the material. now. I want the viewer to see the story about our social environment recognizable visual language to tell a them in time to use a current and out of my daily life and troze belluq sgnint to egner a ebam l

of the things around you, so that

are given information and told

mimic the museum experience.

to tourist stores. Tourist shops

Most carving today makes its way

They are a dangerous combination.

and the limelight occupied through

gnimles and the bavres aved I fedt

glow emitted by the pieces of stone

this show. The first is the pale green

ettect that science tells us it has;

the gain of commercial success.

As you walk around the store you

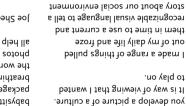
guineam bne azu ant theuse and meaning

)oe Zheehan.

all help and encouragement. photos and Warwick Freeman for the words, Nick Barr for the killer breathing room, Brennan Rigby for packages, Dad for all the stone and babysitting skills and trequent aid tolerance, Robert and Linda for their my wife and kids for their incredible New Zealand for financial support, the creation of Limelight; Creative the following who have supported I want to acknowledge and thank

a whole. a saw slices wafer thin, a hole is A core drill cuts a perfect circle,

signature and voice. although they have their own mimic their stone predecessors workshops the tools are made to another aspect. In most modern I hen the industrial revolution adds



bəman I nədw ni bətzərətni zaw l Stepping out of time There are two types of limelight that

MOUSHIOM Ειωθιώτι: τηθ reconfigured

Sobject from this land? the coloniser: how do I relate to an well be. It's the on-going conflict of Keading it is so hard, you may as Greenstone makes you blind.

as humans do, the ancient river. over pale pink boulders to cross, China, or New Zealand, stepping the mountains of Russia, Canada, the only one you hear. You are in overwhelms other noises until it is of many tyres on the smooth tarmac or up Brooklyn Hill, the river-sound Driving home down Ponsonby Road,

u the museum and walk on. it up and think about it, or leave it mythology was so manageable; pick If only participation in all urban values - you can park up or pass by. The city's streets are like human

Some rules about greenstone

as somewnat extravagant, so it act of purchasing goods for oneself yourself. Many cultures view the You must never buy greenstone for

good to give. recognition of the fact that it feels si sidt , sulev leutiniqs to bne generosity as fundamentally right Conversely, all cultures view like something or really need it. kund only be done when you really

consumer in you. to the city and re-engage with the will probably pass when you return river, and not to the stone, and it wellness relates to the act at the any residual sense of spiritual which is good for you, but remember, the act may make you feel spiritual, nherent sacredness. Subjectively, baptism is said to remove an bicultural (bi-religious), this act of or have it blessed. Contrarily for the greenstone to fresh water to bath it, you must always take your new

inis snow, this is more about the greenstone, but in the context of sense of captivation in relation to aven ythically charged? You may have greenstone to be spiritually and Do you have any reason to consider Always know your cultural baggage.

these objects have been produced

extraordinary manner in which

ready-made exoric experiences, a Zealand the cultural divide creates be destined look for it there. In New exotic other, and we can therefore experience awe in relation to the to have a heightened capacity to universally. However, we do tend culturally bound, as it exists verges on the divine. This is not nman response to something that you speechless. This is a natural dramatic performance which leaves things that are not scary, like a great tear but can be brought on by Do not fear the ihi-ihi. Awe is like

experience it as a feeling of awe, or

subjective, and you will therefore

paysint ant otni sassed aonanima

carver whose own mana and pre-

was already significant, or by a

objects carved from a stone which

το consider may be contemporary

and desire (discialmer: a turther set

can associate with them are respect

the most emotive characteristics we

cally styled or conceptually driven,

object, traditionally and pragmati-

things. But for the contemporary

mana that associates with those

many artitacts in greenstone are

rather than the stone. Certainly,

charged with history, events and the

work. But like art, mana is

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is at hand. Information in, of understanding and reconciliation the maker, and now the end-game bave already meant something to is a response. Your considerations art. Production is an act, and viewing and love. This is the simplicity of with purpose, attention to detail такілд, тле орјест паз реел таде association. Consider the act of something is always a matter of experience of putting it on. Wearing made for wearing, so consider the it has a latch on the back it may be your home life, your normal time. If about it relating to your home, and form, consider it domestic. Think sculpture is domestic in scale or

you in the building of your bridge. wish, but let hope and faith guide Look across the great chasm if you But the trick is not to be fooled. rne evolution of new explanations. sense of fear, the beginnings of awe,

knowledge out. See the work before Let work tell you about itself. ال ه

'su' fo bebnimer essence of a people.