

OBJECT SPACE 7UP

Report

2012

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Talkfest

18 – 23 June

2012

02

Brian Parkes (AUS)
Warwick Freeman
Tim Walker
Linda Tyler
Emma Ward (CNZ)
Alan Preston
Moyra Elliot
Douglas Lloyd-Jenkins
Deborah Crowe
Fran Allison
Charles Walker
Elizabeth McClure
D Wood
Jenna-Lee Philpott
Philip Clarke

7UP is a free talkfest
for all with a stake in
New Zealand's craft sector.
It is a unique opportunity
for makers, designers,
students, teachers,
collectors and organisations
to learn about sector
successes, stories
and changes. 7UP includes
evening talks and installations
and concludes with
sector leaders assessing
our field, its wider
environment and future.
7UP marks the completion
of over seven years of
programmed activity
at Objectspace.

7UP HOURS
12–9pm / 18 Mon–21 Thurs June
12–5pm / 22 Fri and 23 Sat June

Two diverse speakers each evening 7.30 – 9pm

Monday 18 June History

A (provocative) history of New Zealand jewellery ~ Alan Preston

ALAN PRESTON ESTABLISHED FINGERS JEWELLERY IN 1974. SINCE 2002, ADJUNCT PROFESSOR AT UNITEC

ShowTell: New Zealand Studio Furniture ~ D Wood

D WOOD RECENTLY SUBMITTED A PHD ABOUT NEW ZEALAND STUDIO FURNITURE TO THE UNIVERSITY OF OTAGO

Tuesday 19 June Making

Craft in the post-digital age ~ Charles Walker

DR CHARLES WALKER IS DIRECTOR: INTERDISCIPLINARY CREATIVE TECHNOLOGIES AUCKLAND UNIVERSITY OF TECHNOLOGY

Material Vision ~ Elizabeth McClure

ELIZABETH MCCLURE IS AN INTERNATIONALLY RENOWNED GLASS DESIGNER / MAKER AND EDUCATOR

Wednesday 20 June Being International

Talente: Emerging NZ designers on the world stage ~ Fran Allison

FRAN ALLISON IS A JEWELLER AND NZ SCOUT AND MENTOR FOR TALENTE

Being an international NZ Curator: 2010 Taiwan Ceramics Biennale ~ Moyra Elliott

MOYRA ELLIOTT IS AN INDEPENDENT CURATOR AND WRITER WORKING IN CERAMICS AND WAS WINNER OF TAIWAN'S WORLD-FIRST, INTERNATIONAL CERAMICS, CURATORIAL COMPETITION

Thursday 21 June Training

The Jam Factory, Adelaide ~ Brian Parkes

BRIAN PARKES IS THE CEO OF THE JAM FACTORY, ADELAIDE AND FORMER DEPUTY DIRECTOR OF OBJECT, SYDNEY

Craft Aotearoa national research project Auckland launch ~ Jenna-Lea Philpott

JENNA-LEA PHILPOTT IS A FOUNDING TRUSTEE OF CRAFT AOTEAROA AND FORMER CRAFT ENGAGEMENT ADVISOR AT CREATIVE & CULTURAL SKILLS, UK.

Saturday 23 June 7UP Discussion 1.30 – 4.30pm

Objectspace: why, how and where ~ Philip Clarke

PHILIP CLARKE IS THE DIRECTOR OF OBJECTSPACE

Navigating change in Australia's craft sector: some lessons ~ Brian Parkes

BRIAN PARKES IS THE CEO OF THE JAM FACTORY, ADELAIDE

"Does NZ craft want a future" (1998): Reflections upon his Persuasive Object Conference paper ~ Douglas Lloyd-Jenkins

DOUGLAS LLOYD-JENKINS, DIRECTOR, HAWKE'S BAY MUSEUM & ART GALLERY, NAPIER

Roundtable discussion

An assessment of the current and future landscape with:

Warwick Freeman JEWELLER AND INAUGURAL CHAIR OF OBJECTSPACE

Linda Tyler DIRECTOR OF THE CENTRE FOR ART RESEARCH & DISCOVERY AT THE UNIVERSITY OF AUCKLAND

Deborah Crowe SENIOR PRACTITIONER AND PRINCIPAL LECTURER, SCHOOL OF VISUAL ART, MANUKAU INSTITUTE OF TECHNOLOGY

Emma Ward ARTS ADVISER – CRAFT/OBJECT AND MEDIA ARTS, CREATIVE NEW ZEALAND

Brian Parkes CEO JAM FACTORY, ADELAIDE

Tim Walker INDEPENDENT CONSULTANT WHO HAS PREVIOUSLY HELD SENIOR POSITIONS IN A NUMBER OF CULTURAL INSTITUTIONS

Douglas Lloyd-Jenkins DIRECTOR, HAWKE'S BAY MUSEUM & ART GALLERY, NAPIER

Open seat OTHERS TO JOIN THE ROUNDTABLE

Exhibition Programme 18 – 23 June

Window Gallery textile installation
Extraction by Meliors Simms

Main Gallery and Vault installations that overview Objectspace's 2004–11 exhibition and publication programmes

Individual and pick'n'mix bundles of Objectspace publications for sale

Summary

2012

Monday 18 June History

A (provocative) history of New Zealand jewellery ~ Alan Preston

Senior jeweller Alan Preston proposed a history of contemporary jewellery in New Zealand beginning with Dutch expatriate jeweller Ida Hudig who arrived in New Zealand in 1956. Hudig was an early pioneer of working with paua who also continued making diamond jewellery for which she won international awards in the 1970s. Preston circulated works of pioneer contemporary jewellers such as Hudig, Jens Hansen, and Kobi Bosshard. His history included not only jewellery productions but projects, especially those associated with Fingers, such as Paua Dreams and Jewellery Unlimited, which conveyed the novelty and excitement of the early contemporary jewellery scene.

ShowTell: New Zealand Studio Furniture

~ D Wood

Drawing her recent doctoral thesis D Wood provided an overview of Studio Furniture in New Zealand that located local production within the contexts of the local craft sector and international studio furniture. Her talk concentrated on the studio furniture production of; Carin Wilson—'the advocate', Humphrey Ikin—'the native', Greg Bloomfield—'the outsider', John Shaw—'the teacher', Wendy Neale—'the woman' and Colin Slade—'the writer'. The presentation concluded by noting the diminishment of the infrastructure for studio furniture in terms of journals, organisations, secondary and tertiary education while also observing the strength of continuing exhibitions and publications.

2004

Main Gallery

Southern Exposure /
GLASS

Parker & Parker /
CERAMICS

Paper Space Craft /
ARCHITECTURE

Blank Statement /
JEWELLERY

Drawing Out /
BASKETRY

Left at the Members Lounge* /
CONTEMPORARY CRAFT

Engage—Tim Wigmore* /
FURNITURE DESIGN

Talking About* /
WRITING

Blanket Stitch* /
TEXTILES

Window

Jonathon Baxter /
ORIGAMI

Lauren Winstone /
CERAMICS

Grant Thompson /
TEXTILES

The Ring Project—Pauline Bern /
JEWELLERY

Festoon—Mary Curtis /
MIXED MEDIA

Vault

Levi Borgstrom Spoons –
Fiona Thompson Collection /
WOOD

American Modern: Russel Wright–
Billy Apple Collection /
CERAMICS

The Jar Known as Pinchmetight –
Denis O'Connor /
CERAMICS

Contemporary New Zealand Silver–
James Wallace Arts Trust Collection /
SILVER

*Publication

2005

Main Gallery

Home & Entertaining
Design Awards /
DESIGN

Superstrata—John Parker* /
CERAMICS

Best In Show 2005* /
EMERGING MAKERS

Minus Reason—Malcolm Harrison* /
TEXTILES

Provocative Material* /
ARCHITECTURE

Ornaments for
the Pakeha—Jason Hall /
JEWELLERY

Doing Furniture Conversations
Tim Larkin* /
FURNITURE DESIGN

Limelight—Joe Sheehan* /
STONE CARVING

Designs on Antarctica–
Raewyn Atkinson* /
CERAMICS

Au Revoir Marilyn Sainy* /
FASHION DESIGN

↗ Tuesday 19 June Making

The Myth of #8 Wire

~ Tommy Honey

Tommy Honey substituted for the advertised speaker Dr Charles Walker

Tommy Honey is a designer, cultural commentator and current Dean of Whitecliffe College of Arts & Design. Honey argued that New Zealand's obsession with number 8 wire perpetrates the myth that ingenuity derives from materials rather than ideas, binding us to an anti-intellectual approach to design. Honey invited us to reject this myth, to celebrate sophisticated creativity and to look overseas at similar sized countries such as Finland and Scandinavia for design models.

Tommy Honey also presented this talk as part of Communiqué, an annual lecture series hosted by the University of Auckland. A podcast of his talk can be found in full at <http://www.creative.auckland.ac.nz/uoa/communique-podcasts>.

Material Vision

~ Elizabeth McClure

Elizabeth McClure, an internationally renowned glass artist, led a speculative discussion about glass as a material and production process. Beginning with a Youtube clip about new glass technologies and applications produced by the Corning Museum of Glass http://www.youtube.com/watch?v=6Cf7IL_eZ38, Elizabeth noted the prevalence of glass in evolving smart technology. Elizabeth posed the question that if glass is integral to innovative technologies and applications, why are glass artists still focused on working with centuries-old processes?

↗ Wednesday 20 June Being International

Talente: Emerging NZ designers on the world stage

~ Fran Allison

Jeweller Fran Allison, the New Zealand scout and mentor for the international young maker and designer showcase Talente (now replaced by Renee Bevan), spoke about the importance of this international event and Munich as a hub for contemporary jewellery and craft.

Talente is the place that showcases exceptional objects by young international makers (approximately 600 applicants each year, of which about 90 are selected, from 28 countries in 2012). Fran posited that personal narratives and a connection

The Greatest Show: Warren Tippett's pots from a life less ordinary/
CERAMICS

05

↗ Window

Light Vessels–Rigel Sorzano/
DESIGN

Fell in love with stitches–
Sandra Bushby/
TEXTILES

Re(ady) Made Installation–
Jamin Vollebreght/
DESIGN

Some ...progress–Simon Cottrell/
METALWORK

Fetish & the Feline Form:
A Body Pierced–Kirsty Gardner/
CERAMICS

Chocolate Box–Renee Bevan,
Janet Green, Shelly Norton/
JEWELLERY & CERAMICS

↗ Vault

Seventeen Years' Work–
David Trubridge Collection/
FURNITURE DESIGN

Pates Pottery–
Benjamin Chow Collection/
CERAMICS

Hey Tiki–
Mick Pendergrast Collection/
SOUVENIRS

Cosy Times–
Rosemary McLeod Collection/
TEXTILES

Robinson Crusoe Syndrome–
John Perry Collection/
MIXED MEDIA

2005 National Applied
Arts Curators' Forum

*Publication

2006

↗ Main Gallery

Best In Show 2006*/
EMERGING MAKERS

Chandelier/
GLASS

Graticule–Katrina Simon*/
MIXED MEDIA

Bespoke: the pervasiveness
of the handmade*/
CONTEMPORARY HANDMADE OBJECTS

Her Majesty's Pleasure (Kuinitanga)*/
CONTEMPORARY NZ ART

Growing Up: 20 Years of the
Unitec Jewellery Studio*/
JEWELLERY

Just Hold Me*/
PUBLICATION DESIGN

Helen Britton: Urban
Paradise Playground*/
JEWELLERY

Imaginary Friends–Janet Green/
CERAMICS

Brickwork–Peter Lange/
CERAMICS

↗ Window

Body of Work–Jennifer Laracy/
JEWELLERY

Play - Leanne Clayton/
TEXTILES

Susan Cross/
JEWELLERY

Stuff of Life–Marlyne Jackson/
TEXTILE & SCULPTURE

The Complete Set–Keely McGlynn/
GLASS

Vonney Ball/
CERAMICS

with the local should be encouraged, in the face of the “problem” of a global homogenous style. New Zealand’s relative isolation could be seen as an advantage! New Zealand is gaining a reputation internationally; Fran, Karl Fritsch and Warwick Freeman have been asked to stage a curated New Zealand jewellery exhibition in Munich during [Talente](#) and [Schmuck](#) in 2014. While New Zealand makers often travel, there is still a need for more international visitors to New Zealand.

<http://www.hwk-expo.de/index.cfm?id=1164&as=14143>

Being an international NZ Curator: 2010 Taiwan Ceramics Biennale ~ Moyra Elliott

The 2010 Taiwan Ceramics Biennale was held in the Yingge International Ceramics Museum (national ceramics centre) on the edge of Taipei, a strong ceramics area. The 2010 event was the inaugural biennale which Moyra was invited to curate after a rigorous international selection process.

As a New Zealand curator, Moyra emphasised the importance of representing an even spread of countries, and a wide range of objects, pieces, installations and performances. She also made sure that all 43 makers included were asked about how they would like their work displayed.

Shipping costs were also a major consideration in terms of selection. The differences in working in a different culture and country were substantial—curatorial duties varied, with additional PR duties and training educational staff and docents—but the visitor numbers were so much higher than is possible in a smaller country like New Zealand.

Thursday 21 June Training

The Jam Factory, Adelaide ~ Brian Parkes

Brian Parkes is the Executive Officer of The Jam Factory, and a former deputy director of Object in Sydney. He suggested that The Jam Factory was a unique survivor from the 1970s, although it had changed, in that it was still a venue for exhibition presentation, craft production and training all operating at a professional level. Within a series of well resourced and staffed specialist studios, recent graduate associates have the opportunity to undertake their own creative work as well as to develop technical skills by working on the production and design

Save the Snails–Guadalcanal ‘44–
Lee Brogan/
GLASS

Lanois, Goldenpoint & Angelus–
Jenny Nielson/
PAPER

Ladies & Gentlemen–Beth Ellery/
FASHION DESIGN

More Than Meets The Eye–
Julie Baverstock/
GLASS

8 + 1/
JEWELLERY

Push Play–Renee Bevan
& Ross Malcolm/
JEWELLERY

Vault

Big Bad Wolf & Friends–
Justine Douglas Collection/
TOYS

The Sleek New Shape of Excitement:
Poole Pottery–Stephen Rainbow
Collection/
CERAMICS

The New Black–Peter Shand
& Private Collections/
CERAMICS & JEWELLERY

Suspending Belief: Padded coathangers–
Ruth Watson Collection/
TEXTILES

Tony Kuepfer’s Bottles–
Stuart Park Collection/
GLASS

*
2006 Objectspace Limited Editions–
Ann Robinson & Jo Sheehan

*Publication

2007

Main Gallery

The Faux*/
CONTEMPORARY CRAFT

Jewellery Out Of Context/
JEWELLERY

Best In Show 2007*/
EMERGING MAKERS

The Crafted Container*/
CERAMICS & WOOD

Tepeke Koura*/
CONTEMPORARY MAORI

Metaphysical Heart:
Jewellery by Peter McKay/
JEWELLERY

ShowRoom*/
FURNITURE DESIGN

Homeliness*/
CONTEMPORARY SCULPTURE & CRAFT

Small Wonders: 7 Installations
By 7 Curators*/
MINIATURES

Window

Albino Wood in Blue Ribbon–
Yasmin DuBraun/
CERAMIC/JEWELLERY

Mind’s I–Mia Straka/
JEWELLERY

Refresh–Jane Whitten/
BASKETRY

Transit of Venus III–Jo Torr/
TEXTILES

Lei for Walls–Christine Butler/
PLASTIC LEI

Mr Moorhouse’s Garden–Ben Pearce/
WOOD SCULPTURE

The Inside Story–Blue Black/
CERAMICS

For The Whanau–Rangi Kipa/
BONE CARVING

Memento– Ilse-Marie Erl
& Simon Gamble/
JEWELLERY

of The Jam Factory's own unique range of wares while also receiving business development training. As specialist formal tertiary training seems to be diminishing internationally, the combination of studio based training immersed within the rigour of serial production alongside exhibition production seems like a highly unique and appealing training model.

www.jamfactory.com.au

Craft Aotearoa national research project Auckland launch

~ Jenna-Lea Philpott

Craft Aotearoa trustee Jenna-Lee Philpott introduced Craft Aotearoa, a brand new organisation and their first major project, the 2012 New Zealand Craft Research Project. The research project aims to identify how the wider public engages in craft as well as to develop a profile of those engaged in craft practice based on the views of practitioners, sector personnel and the wider public. Craft Aotearoa's intent is to form a sector research group to support the development of the research report. Craft Aotearoa itself aims to create and promote opportunities for the public to have increased access to craft activities by way of undertaking research and presenting information and exhibitions.

<http://craftaotearoa.blogspot.com>

www.facebook.com/CraftAotearoa

↗ Saturday 23 June 7UP Discussion

Objectspace: why, how and where

~ Philip Clarke

Philip Clarke spoke about the Persuasive Object 1998 craft sector conference, and its initiating role in the establishment of Objectspace.

Objectspace was conceived of and established to address gaps in the public visual arts infrastructure of New Zealand. As an institution it wanted to position itself as part of the wider visual arts rather than specifically the craft sector.

Objectspace has seen itself as a training ground not only for staff, but curators, writers and exhibition designers. One of the unique factors of Objectspace is its commitment to writing and publishing as publications make up a large part of the annual budget.

Last year in September Objectspace conducted a piece of research that surveyed the offerings of

↗ Vault

My Life As A House– Penny Milne & Nora West Collections/
DOLLS HOUSES

Heiner Zimmermann/
CONTEMPORARY BLACKSMITHING

Hats With Wings– Marilyn Sainy Collection/
DESIGNER HATS

Souvenirs Of Pitcairn Island– Adam Gifford Collection/
SOUVENIR CARVINGS

European Voices/
CONTEMPORARY EUROPEAN JEWELLERS

Moderne Buttons– Ruth Meier Collection/
BUTTONS

Far Sight–Peter Deckers/
JEWELLERY

2007 Objectspace Limited Editions– Vita Cochran & Peter Lorimer

*Publication

2008

↗ Main Gallery

Best In Show 2008*/
EMERGING MAKERS

Redefining Agility: craft/science/sport*/
DESIGN & TECHNOLOGY

A Lace Life: The Alwynne Crossen Collection*/
LACE

Uhengaparaoa: Works by Tangimoe Clay*/
MAORI WEAVING

Strange/Familiar–Nicholas Mullaney*/
CERAMICS

Clay Economies */
CERAMICS

Lisa Walker–Unwearable*/
JEWELLERY

1839 Exchanges: Jewellery by Jason Hall/
JEWELLERY

No Rules: Rediscovering Embroidery*/
EMBROIDERY

↗ Window

The Loving Cup–Joanna Auld/
GLASS

Scentiment–Andrea Simper/
JEWELLERY/VIDEO

Outside: Inside–Rachelle Pedersen/
TEXTILE

Precious–John Roy/
CERAMICS

The Tomb Of The Unknown Maker– Trudie Kroef/
CERAMICS & WOOD

Save For Best–Kristy Palleson/
CERAMICS

Liquid Life–Sharon Fitness/
JEWELLERY

Fold–Ainsley O'Connell/
GLASS

Digital Craft–Danelle Briscoe/
3D PRINTING/ARCHITECTURE

Exotic Blend–Jacqui Chan/
JEWELLERY

↗ Vault

Requiem–Malcolm Harrison Collection/
TEXTILES

The Floor Pictures of Beatrice Cross– Jane Cross Collection/
RAG RUGS

A Point of Beauty: Hatpins–

21 public galleries across New Zealand, including Objectspace. Of these, only 3% of the exhibitions currently showing were related to craft or design. This shows the continued relevance of what Objectspace does. Objectspace continues to receive positive feedback in terms of its broad programming across genres/artforms of craft and design, and is valued as a home for the sector.

Navigating change in Australia's craft sector: some lessons

~ Brian Parkes

Brian Parkes spoke of the diversity and size of the arts sector in Australia. Despite the fact that art school programmes in Australia are being discontinued, the craft sector is growing and diversifying.

Focusing on publicly funded Australian craft organisations—'sister' organisations of Objectspace—Parkes gave an overview of a number of varied organisations that belong to ACDC (Australian Craft and Design Centres), including Object (Sydney), Artisan (Brisbane), Form (Perth), Craft (Melbourne), and the Jam Factory (Adelaide). The funding models for each vary considerably, and many are now working on strategic business plans. Some, like Form, were similar to Objectspace 7 years ago but now deal with regional cultural development. Other institutions, like Object, have moved away somewhat from their exhibition focus and national perspective with touring shows, of 7 years ago, with now more of a focus on education. The Jam Factory and Artisan currently are more focused around their retail presence. Overall, the changes in these different institutions are a reflection of their specific circumstances, and their varied funding models.

"Does NZ craft want a future" (1998): Reflections upon his Persuasive Object Conference paper

~ Douglas Lloyd-Jenkins

As Director of the Persuasive Object conference held at Unitec in 1998, Lloyd-Jenkins reflected upon his paper given there, 14 years on, and surmised that knowing where you are at avoids crisis. This paper came from a place of frustration, with a view of the craft sector at the time as unchanging. The Crafts Council had been recently defunded, and the Craft NZ magazine had ended. He posited the idea of a new urban audience for craft and design, who had a thirst for knowledge and expected to see international standards.

Lloyd-Jenkins observed that over the past 14 years since the Persuasive Object conference,

Sarah Cheesman Collection/
HATPINS

More Than Beads—
Andrew Pendergrast Collection/
BEADS

Basalt Ware & Georgian Glass—
Peter Webb Collection/
GLASS & CERAMICS

Tekoteko—Mick Pendergrast Collection/
MAORI CARVING

2008 Objectspace Limited Editions—
Tangimoe Clay & Richard Stratton/

2008 Objectspace Lecture Series/

*Publication

2009

↗ Main Gallery

Best In Show 2009*/
EMERGING MAKERS

Ice Terrane—Kirsten Haydon/
JEWELLERY

New Threads:
Contemporary Male Weaving/
WEAVING

In From The Garden*/
CONTEMPORARY CRAFT

Printing Types: New Zealand
Type Design since 1870*/
TYPE DESIGN

To Have & To Hold:
Making Collections*/
PRIVATE COLLECTING

↗ Window

2D/3D—Kate Barton/
JEWELLERY

Autopoios—Caroline Earley/
CERAMICS

Sugar Mountain—Anna Wallis/
JEWELLERY

Aerial Antics—Genevieve Packer/
TEXTILES & PRODUCT DESIGN

I Came Back As Someone Else—
Kirsty Lillico/
TEXTILE SCULPTURE

Gilded Blessing—Sarah Guppy
& Eve de Castro-Robinson/
GILDED CELLO WITH SOUND COMPONENT

Latticework Vases—Deborah Dell/
CERAMICS

Leonor Hipolito: Apparatus/
JEWELLERY

↗ Vault

Selections from a collection
of small British ceramics—
Fiona Thompson Collection/
CERAMICS

Sashimono: Japanese Fine Boxes—
Suda Kenji/
WOOD

Fancywork: Beaded Bags—
Paul Orsman Collection/
TEXTILES

Tea Bowls From A Non Tea Drinker—
Lex Dawson Collection/
CERAMICS

Overheard Conversation—
Scott Chamberlin/
CERAMICS

Jamie McLellan/
PRODUCT DESIGN

2009 Objectspace Lecture Series

*Publication

craft has remained very keen on remaining a subset of contemporary art. What makes craft strong is its content and use. In New Zealand, we always look for volume or large numbers to prove how good something is, but perhaps this is not the best way to measure success. The importance of publications is their 'ongoing' nature, unlike exhibitions, and the way in which they provide a record of practice.

At Hawkes Bay Museum and Art Gallery as Director, Lloyd-Jenkins has become more strategic in his decision for the institution to be key in the craft and design sector, through exhibitions and by hosting events such as Volume. When the gallery reopens, craft and design will be integrated alongside art.

↗ Roundtable discussion

Philip Clarke, Deborah Crowe, Warwick Freeman, Douglas Lloyd-Jenkins, Brian Parkes, Linda Tyler and Emma Ward—with a spare seat open for others to join the public discussion—assessed the current and future landscape of craft. Hot topics that arose from the roundtable discussion and comments from the audience spanned; spaces for critique, quality control, the collapse of current education and business models, and the role of practitioner responsibility. The variety of contentious issues raised coupled with the level of audience involvement indicates that there is a thirst for craft-oriented discourse.

↗ 7UP - Evaluation

7UP participants had the opportunity to evaluate their experience of the event. Feedback was overwhelmingly positive with the main response being that "Opportunities to come together are valued as are the calibre of speakers". Respondents also rated very highly having access to international speakers and encouraged Objectspace to continue bringing international visitors. There was strong support for a talkfest to be an annual event which the Objectspace Board subsequently agreed to do.

↗ 2013

The 2013 Objectspace Talkfest taking place 30 September–5 October 2013.

2010

↗ Main Gallery

Fletcher Challenge Ceramics Award: a cultural enquiry* / CERAMICS

Best in Show 2010* / EMERGING MAKERS

Quotidian: finding inspiration in everyday design* / DESIGN

Metadecorative: New work by Mary Curtis / JEWELLERY

Manawa wera—Defiant Chants: weaving meaning within contemporary practice* / CONTEMPORARY MAORI FIBRE

Talking to Me: collecting & making* / CONTEMPORARY MAKING

One Brown Box: A Storybook Exhibition for Children* / CHILDREN

↗ Window

Transmogrieff—Katy Wallace / FURNITURE DESIGN

Dip—Cheryl Lucas / CERAMICS

Humming on a windless slope—Lauren Winston / CERAMICS

Simon Gamble: Piix / FURNITURE DESIGN

Mathew McConnell: Chapter Three: Sleights of Hand / CERAMIC SCULPTURE

Okoshi-ezu: Unfolding the New Japanese Architecture / DESIGN & ARCHITECTURE

Drapes for Real Men—Michael Reed / TEXTILES

Shore Party—Phillipa Durkin / CERAMICS

Lisa Walker / JEWELLERY

↗ Vault

Auckland Studio Potters Collection / CERAMICS

Meccano Man: Laconic Constructions—John Lyall Collection / TEXTILES & MECCANO

Domestic Splendour—Margaret Oldham Collection / PRESSED GLASS

Imitation on paper: nineteenth century wallpaper in New Zealand—Stephen Cashmore Collection / TEXTILE / DESIGN

The Museum of True History: Recent Acquisitions / CONTEMPORARY INSTALLATION

• **2010 International Visitor—Amanda Game**

*Publication