

Ben Lignel
Damian Skinner
Pauline Bern
Finn McCahon-Jones
Warwick Freeman
Linda Tyler
Richard Orjis
Martin Poppelwell
Lauren Winstone
Henry Davidson
Moyra Elliott
Andrew Clifford

4-5 JULY
AUCKLAND
MUSEUM

2014 OBJECT SPACE TALK- FEST

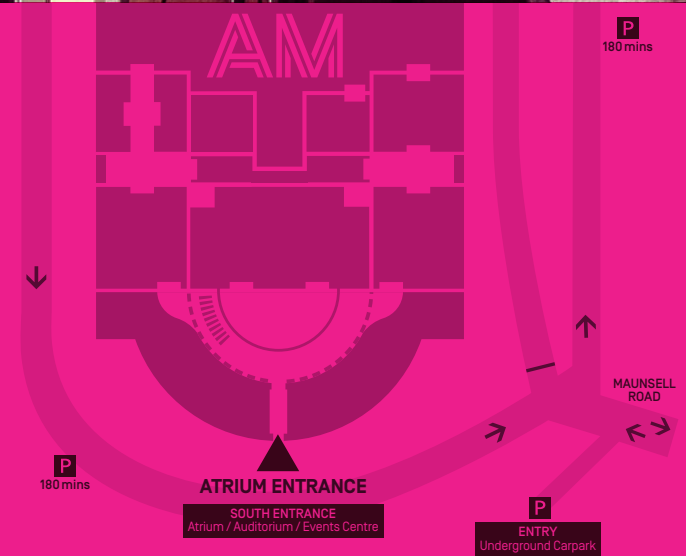
REPORT
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OBJECTSPACE'S ANNUAL TALKFEST IS AN OPPORTUNITY FOR MAKERS, DESIGNERS, STUDENTS, TEACHERS, CURATORS, WRITERS AND COLLECTORS FROM AROUND THE COUNTRY TO COME TOGETHER AND TALK ABOUT CURRENT IDEAS. THIS YEAR, OUR TALKFEST, STAGED AT IN PARTNERSHIP WITH AUCKLAND WAR MEMORIAL MUSEUM HAD THE THEME OF WHO'S DOING THE TALKING. A LINE-UP OF LOCAL AND INTERNATIONAL MAKERS, CURATORS AND COMMENTATORS TALKED ABOUT 'TALKING' AND CONSIDERED THE WHO, WHAT, WHERE, WHY AND HOW OF TALKING. 21 PRESENTERS SPOKE TO OVER 550 PARTICIPANTS.



2014 OBJECTSPACE TALKFEST PROGRAMME 4–5 JULY AUCKLAND MUSEUM

Friday 4 July
Auckland Museum South Atrium

→ 6.45pm

Auckland Museum Applied Arts Gallery
open to Talkfest participants

→ 6.30pm

PECHA KUCHA NIGHT AUCKLAND IN COLLABORATION WITH OBJECTSPACE

Fixated on objects, making, design? This is your chance to tell others all about it. Each presenter can show 20 slides, each for 20 seconds and gets just 6.40 minutes to make their presentation before the next presenter is up. A highlight of the 2013 Talkfest was the packed out Pecha Kucha night. Send a short description of your proposed presentation and how it links to the world of objects/craft/design to info@objectspace.org.nz by 16 June.

Event facilitated by Pecha Kucha. Gold coin donation.

PechaKuchaNight™

Saturday 5 July
Auckland Museum Auditorium

→ 11am

Keynote Address:

DIFFERENCE AND REPETITION – BENJAMIN LIGNEL

"Contemporary craft often finds in the singular form of the unique piece a way out of its destiny

as common object.... Practitioners at times utilize whatever is generic in craft's inventory of forms, whatever is repetitive in its gestures, or redundant in its production to lay the foundation of an œuvre that is both singular and generic. This tension between the singular and the generic affects the entire practice of contemporary craft."

Benjamin Lignel is an internationally respected writer and curator, as well as practitioner, operating on the global stage and at the leading edge of thinking about craft, particularly contemporary jewellery. Based in France he is currently the Editor of [Art Jewelry Forum](#) and a member of [Think Tank: A European Initiative for the Crafts](#). He is in New Zealand at the invitation of Objectspace and Creative New Zealand supported through the Te Manu Ka Tau programme.

Auckland Museum Curator of Applied Arts Dr Damian Skinner will lead a discussion following [Difference and repetition](#).

→ 1pm

TALKING OBJECTS

Objects in the collection of the Auckland Museum are doing some talking. Senior jeweller Pauline Bern discusses works in the Museum collections that have 'talked' to and inspired her very distinctive practice. Auckland Museum Curator Finn McCahon-Jones talks about the language of materials with reference to Auckland Museum's applied arts collection.

→ 2pm

TALKING TO THE WORLD

[Wunderruma](#), an exhibition of contemporary NZ jewellery curated by jewellers Warwick Freeman and Karl Fritsch, was presented in a prestigious Munich gallery in March 2014. Each March Munich becomes the world HQ of contemporary jewellery and [Wallpaper](#) magazine despatches their jewellery correspondent. Curator Warwick Freeman talks about having, and shaping, a conversation with the world about our contemporary local practice and how wunderkammer inspired 'collage curating' influenced him. [Wunderruma](#) is on exhibition at the Dowse, 21 June–21 September, it's only NZ venue.

→ 2.30pm

THE CRITICAL ARTICLE AND THE CIRCUITOUS ROUTE OF THE WOZZLEM BIRD.

Internationally renowned local curator and commentator Moyra Elliott talks about critical writing. What is it and why do we need it? Or do we need it? Is it simply sorting the wheat from the chaff or keeping editors and their readers happy? Is it only being mean about someone's work or is it more than this?

→ 3pm

'CERAMICS ARE THE NEW VIDEO'

On 14 May Jim and Mary Barr commented on their blog "Who'd have imagined that it would be ceramics that would help return personality and eccentricity into the contemplation of art". In this session, convened by Linda Tyler, visual arts practitioners Richard Orjis, Martin Poppelwell, Lauren Winstone discuss their own practices which include ceramics. Henry Davidson, curator of [Campaign Furniture](#) at the Dunedin Public Art Gallery — inspired by its Decorative Arts Collection — talks about his project and they all muse on the reasons why we are experiencing a 'ceramics are the new video' moment.

→ 3.30pm

NEW VOICE – TE URU WAITAKERE CONTEMPORARY GALLERY

Te Uru Waitakere Contemporary Gallery is the new name for Lopdell House Gallery which is the home of one of The Portage Ceramics Award. In this session Te Uru Director Andrew Clifford talks about the opening, later in 2014, of the much enlarged and renamed Gallery and their programming plans and relaunching under their new name.

→ 3.50pm

INFORMATION TO SHARE – YOU BRING YOUR NEWS TO SHARE

Talkfest wrap up

PECHA KUCHA

Pecha Kucha gave eleven presenters who are fixated on objects, making and design an opportunity to share their obsessions. They each showed 20 slides for 20 seconds respectively, which provided a short and snappy presentation of just 6.40 minutes. This year's line up featured:

- ¹ Kennedy Brown // Furniture Designer/Maker // Homegrown inspiration and Process // www.kennedybrown.co.nz
- ² Alan MacDonald // artist // about the 3(1C) sky sculpture // www.theartofalanmacdonald.blogspot.co.nz
- ³ Becky Nunes // photographer // co-authoring and the power of the found object // www.beckynunes.co.nz
- ⁴ Anna Miles // gallery director // Conditions for an object obsession www.annamilesgallery.com
- ⁵ Sarah Watters // student // "Crafting my bearings: an exploration into value, ethics and how jewellery can save the world"



- ⁶ Alex Styant // Rise of the Machines: How 3D technology is changing the way artists and designers realise their ideas
- ⁷ Tim Webber // designer // An insight of the progression from university to the furniture world // www.timwebberdesign.com
- ⁸ Tommy Honey // urban crimes in Wellington
- ⁹ Sheridan Keith // Blikfang, art, and the drip. // www.blikfang.co.nz
- ¹⁰ Mia Straka // collaborator // The Talisman Project – a story shared // www.thetalismanproject.com
- ¹¹ Andrew Barrie // designer // Paper Houses – Large and Small

BEN LIGNEL

The 2014 Talkfest's international guest was Benjamin Lignel, a globally respected writer and curator, as well as practitioner, who operates at the leading edge of thinking about craft, particularly contemporary jewellery. His keynote address — Repetition and Difference — considered the tension between the singular and the generic in contemporary craft practice. After the keynote, Auckland Museum Curator of Applied Arts Dr Damian Skinner provided a response that observed some of the key themes and contentions in Ben's talk.

A version of Benjamin Lignel's talk, along with Damian Skinner's response comments is available at: www.artjewelryforum.org/articles-series/difference-and-repetition



TALKING OBJECTS

In this session, objects in the collection of the Auckland Museum were the focus. Senior jeweller Pauline Bern discussed works in the Museum collections that have 'talked' to and inspired her very distinctive practice. Auckland Museum Curator Finn McCahon-Jones talked about the language of materials with reference to The Baden-Powell Desk by William Seuffert, a significant work in Auckland Museum's applied arts collection.

Pauline Bern's work at Fingers:
www.fingers.co.nz/exhibitors/pauline_bern.html

The Baden-Powell desk:
www.aucklandmuseum.com/collections-and-library/collections/human-history/collection-highlights/baden-powell-desk

TALKING TO THE WORLD

Wunderruma, an exhibition of contemporary NZ jewellery curated by jewellers Warwick Freeman and Karl Fritsch, was presented in a prestigious Munich gallery in March 2014. Each March, Munich — the venue for the annual Schmuck and Talente exhibitions — becomes the world HQ of contemporary jewellery and Wallpaper magazine dispatches their jewellery correspondent. Curator Warwick Freeman talked about having, and shaping, a conversation with the world about our contemporary local practice and how wunderkammer inspired 'collage curating' influenced him.

Copies of the Wunderruma catalogue are available from the Dowse and Fingers in Auckland.

Wunderruma at the Dowse
www.dowse.org.nz/exhibitions/detail/wunderruma-schmuck-aus-neuseeland
www.wallpaper.com/fashion/schmuck-2014-young-contemporary-jewellery-talent-refreshes-the-munich-fair/7276

MOYRA ELLIOTT

Internationally renowned local curator and commentator Moyra Elliott talked about critical writing within the context of contemporary craft and specifically ceramics. Her lecture problematised practitioners' desires to be recognised 'critically' in light of tendencies to not be critical of each others' work. She defined critical writing as not positive publicity but scrupulous contextualisation, analysis, and evaluation. Elliott's talk also emphasised the importance of considering one's audience, suggesting that critical texts should be for the reader not the practitioner whose work they discuss.

A version of Moyra's Talkfest address is available at:
www.artjewelryforum.org/articles-series/the-economics-of-the-critical-article-or-some-opinion-is-required

CERAMICS ARE THE NEW VIDEO

On 14 May visual arts commentators Jim and Mary Barr commented on their blog "Who'd have imagined that it would be ceramics that would help return personality and eccentricity into the contemplation of art". In this session, convened by Linda Tyler, visual arts practitioners Richard Orjis and Lauren Winstone discussed their own practices, which include ceramics. Henry Davidson, curator of *Campaign Furniture* at the Dunedin Public Art Gallery — inspired by its Decorative Arts Collection — talked about his project and showed examples of exhibited work by artist Sorawit Songsataya. They discussed possible reasons for the recent resurgence of ceramics within fine arts, including a return to the hand made and a desire to engage a different type of community. Linda Tyler's introduction she entitled Clay O'Clock:

In the 1990s, British craft historian Tanya Harrod remembers being gob smacked to hear a paper presented at a crafts conference in which a student's academic supervisor described how he had staged an intervention using texts on

semiology and commodity theory to prevent that student from becoming a potter. Now, a steady stream of students at Elam have been using the kilns, with doctoral graduate Tessa Laird producing a painted earthenware version of her programme of reading, which found its way onto the top floor of the Auckland Art Gallery — the *contemporary* art floor — as part of Freedom Farmers earlier this year. Rohan Wealleans and Kate Newby have both dabbled in clay, while Suji Park's delightful hand-built forms have taken the New Zealand art world by storm. In other news, established post-object practitioners such as Fiona Jack have been trooping off to Auckland Studio Potters to learn how to use the potter's wheel.

Stateside, according to Lilly Wei in ART News (not the NZ one) in January this year, ceramic art has finally kicked off the kitchen and lost its minor arts status, perhaps for good. According to Lilly, it's clay time, and ceramics has finally found its place in the art world mainstream, with museums already dredging up a genealogy

to legitimise the practice with shows such as "Return to Earth: Ceramic Sculpture of Fontana, Melotti, Miro, Noguchi and Picasso 1943–1963" on in Dallas earlier this year.

Ceramics were the standouts at last year's Venice Biennale with Ron Nagle's wacky ceramic knob jobs, included by Massimiliano Gioni's as part of The Encyclopedic Palace, creating a small sensation. A whole floor of the Whitney Biennial of contemporary American art was given over to clay as veteran kiwi bloggers Jim and Mary Barr observed on an odyssey undertaken earlier this year, remarking how "in this self-involved context the handmade, human-scaled and intimate jump out. Who'd have imagined that it would be ceramics that would help return personality and eccentricity into the contemplation of art?"

So, is ceramics really the new video? Does the reappearance of the handmade in the realms of contemporary art herald the return of the object? Is ceramics the breakthrough medium which will change the way that artists think about

making and exhibiting their art, or is it just a flash in the kiln, a return of the repressed dressed up as a fashionable fetish soon to be eclipsed?

The panel discussion concluded with questions and comments for the speakers. There was a general consensus that ceramics were definitely having a moment but there was disagreement over the definition of how ceramics are defined in 2014. Some audience members voiced their concern at some of the inclusions in the recent exhibition Slip Cast at The Dowse not being clay-based and there was some confusion at the presentation of plastic 3D printed vases (Sorawit Songsataya's) in the presentation. While there were some heated discussion it made for a lively and engaging conversation about ceramics, past, present and future.

Richard Orjis' website:
www.richardorjis.com

Lauren Winstone's most recent exhibition (at time of publication):
www.tworooms.co.nz/exhibition/pieces

Campaign Furniture at Dunedin Art Gallery curated by Henry Davidson:
www.dunedin.art.museum/exhibitions/future/campaign_furniture

Let's Create Pottery app for iPad which Sorawit uses to produces his 3D printed vases:
www.youtube.com/watch?v=CVbxMTX7McQ

Sorawit Songsataya's video Cobalt Sun from the Campaign Furniture:
www.vimeo.com/94109215



NEW VOICE – TE URU WAITAKERE CONTEMPORARY GALLERY

Te Uru Waitakere Contemporary Gallery is the new name for Lopdell House Gallery, which is the home of The Portage Ceramics Award. Te Uru Director Andrew Clifford talked about the opening, later in 2014, of the much enlarged and renamed Gallery and their programming plans and relaunch.

Te Uru website:
www.lopdell.org.nz/index.cfm/about/about-us