

## **Kete: Considering Craft**

### **Lecture series, workshop and debate**

#### **South Ways Roundtable – Workshop with Kevin Murray**

Thursday 27 February 9-12pm

Todd Foundation Room Museum of Wellington City & Sea.

A workshop for up to 25 people to consider ways of art making that are characteristic of the South. The subject of this 'south way' is to consider the relation between Maori and Western frameworks for art making as a form of gift-giving. While Western art largely circulates through the market, much creative activity in the South occurs in ritual contexts, such as ceremonies of hospitality. How to create art as a gift that sustains practice? Kevin Murray is a Melbourne-based writer and curator. To participate in the workshop or see more information, go to:

<http://www.southernperspectives.net/south-ways>

#### **Observations on conventional jewellery in the context of my own work. Karl Fritsch**

Thursday 27 February 2-3pm

NZ Academy of Fine Arts Gallery

In 1993 I started to use conventional jewellery as the basic material in my work. Some of these existing jewellery pieces had already been worn, some were brand new, some were bought or found and others were made. With these jewellery pieces I added more gold or silver. The gold was used as if it took an active part, nestling in or on a ring. It coated and grew over entire pieces of jewellery, pushing its way through settings. The latest works go one step further. The organic malleability and plasticity of the material gradually seduced me into working in a more spontaneous manner. Here, the only reminders of conventional jewellery are the settings, links or fittings. Fritsch attended the Goldsmiths' College, Pforzheim and the Academy of Fine Arts, Munich. He lives in Wellington.

#### **Consumed by Craft Sandra Alfoldy**

5.30- 7pm

Thursday 27 February

New Zealand Portrait Gallery, 11 Customhouse Quay,

\$10 admission. For bookings please contact: [info@nzafa.com](mailto:info@nzafa.com)

What happens when Indigenous craft practice is appropriated to represent settler nations in the globalized world? Sandra Alfoldy explores the sunglasses, chocolate bars, underwear and other popular culture objects that utilize Indigenous motifs to represent North American identity. Can a Belgian chocolate with a West Coast native design on the wrapper be truly considered either "craft" or "Indigenous Art?" What role are Indigenous craftspeople playing in negotiating these products? Dr. Sandra Alfoldy is Professor in Craft History, Nova Scotia College of Art and Design.

#### **The Critical Article and the Circuitous Route of the Woozlem Bird. Moyra Elliott**

Friday 28 February 11-12pm

Todd Foundation Room Museum of Wellington City & Sea

Critical writing on craft. What is it and why do we need it? Or do we need it? Is the issue becoming moot because ceramics is increasingly colonised by design or fine art? An expanded conversation about writing and critiquing craft, touching upon areas such as old traditions and new prospects.

Moyra Elliott has worked as a ceramicist and artist and lecturer. She oversaw the directorship of the Fletcher Challenge Awards for seven years and is a former curator at the Dowse Art Museum. More recently, she has worked as an independent curator and writer. She co-authored *Cone Ten Down: a history of studio ceramics in NZ until 1980*, with Damian Skinner and was the inaugural winner of the Taiwan International Ceramics Biennale Curatorial Project for the Yingge Ceramics Museum in 2010.

**Collecting and the Enlargement of Public Life. Philip Clarke**

Friday 28 February 3-4pm

Todd Foundation Room Museum of Wellington City & Sea

Objectspace director Philip Clarke talks about the formation of some specific New Zealand applied arts collections owned by contemporary makers and collectors. He discusses how the collecting of a number of contemporary makers directly informs their own production and, in the case of ‘paragon collectors’, how their collecting can be considered as an act of cultural production – as opposed to cultural consumption. He contends that collecting, whilst usually a private activity, can also enlarge public life.

**Building a collection around Bone Stone Shell: Justine Olsen**

Friday 28 February 4-5pm

Todd Foundation Room Museum of Wellington City & Sea

How one foundation collection at Te Papa determined the direction of collecting: *Bone Stone Shell* was a 1988 exhibition of New Zealand jewellery that represented a new way of thinking about materials and place. Jewellers and carvers drew inspiration from influences closer to home - in particular, a rich tradition of Māori and Pacific adornment. They emphasised local materials such as paua shell and pounamu (greenstone). *Bone Stone Shell* originally opened in Wellington in early 1988. Developed by the Crafts Council for the Ministry of Foreign Affairs, it featured 12 jewellers and carvers. For the curator, John Edgar, the show represented ‘a growing awareness of our place in the South Pacific’. Justine Olsen is Curator of Decorative Art and Design at Te Papa Tongarewa.

Modernity and Non-Modernity. Traditional Japanese Craft in the 21<sup>st</sup> Century. Yuji Akimoto  
5.30- 7pm

Thursday 27 February

New Zealand Portrait Gallery, 11 Customhouse Quay,

\$10 admission. For bookings please contact: [info@nzafa.com](mailto:info@nzafa.com)

We live in an information age where social media has become a component in our daily lives. Much like in classic science fiction stories, we have created a society controlled by this information. We exist in an endless cycle of mass-production and mass-consumption, originated in the West but now spread to nearly every corner of the globe. As we barrel relentlessly toward standardization and conformity, what paradigms of imagination can emerge from locally produced regional crafts? Is there a role for our “pre-modern” thoughts in this brave new world? Yuji Akimoto is the director of the internationally-renowned 21<sup>st</sup> Century Museum of Contemporary Art in Kanazawa, Japan. The Museum is recognised for its commitment to locality and the culture of Kanazawa, encompassing, craft, modern art, food and Kanazawa’s particular lifestyle in general.

**Jewellery: Engaging the Situation of the city. Jacqui Chan**

Saturday 1-2pm

NZ Academy of Fine Arts Gallery

In September 2011, six months after Christchurch was laid to virtual ruin by a 6.3 magnitude earthquake, jeweller Jacqui Chan (in association with The National), opened HOST A BROOCH in Hagley Park, inviting residents and visitors to take to the streets again and (re)connect with the city through an urban jewellery adventure. The project offered the city's residents a new mode for encountering and experiencing the changing conditions of the city and highlighted jewellery's capacity to activate new relations between wearers and their urban surroundings. This project is part of practice-based research that explores how jewellery—as a practice and an artefact— can engage the situation of the city. Jacqui Chan is a New Zealander jeweller currently completing her PhD at RMIT in Melbourne.

**Nau te rourou: with your foodbasket: Robert Jahnke**

Saturday 1 March 3-4pm

Todd Foundation Room Museum of Wellington City & Sea

A few years ago Maori painter Donn Ratana created a painting with the words '*nau te rourou naku te rou ka ora ai te tangata*'. Ratana suggested that 'if we pool our ideas with equal respect for all parties, we will get a superior result and everyone will benefit'. Ratana's statement encapsulates the ideal relationship between supervisor and supervised in the tertiary education context. The paper looks at the results of a supervisory journey with female weavers of fibre, wool and fibre optics where two baskets of knowledge combine to generate new knowledge through art. Robert Jahnke is Head of School and Professor of Māori Studies at Massey University.

**Crafting Culture: The Making and Remaking of Identity. Carol Mayer**

Saturday 1 March 5.30-7pm

New Zealand Portrait Gallery, 11 Customhouse Quay,

\$10 admission. For bookings please contact: [info@nzafa.com](mailto:info@nzafa.com)

Many objects found in museums are associated either with traditional practices that have been forgotten. Here in British Columbia the long history of migration from Europe and Asia irrevocably changed the lives of the indigenous First Nations and the immigrants. This is a complex and entangled history of discarded traditions, suppressed languages and erased knowledge that has produced a genre of museum objects missing evidence of specific cultural affiliation. Both First Nations and immigrants have experienced, in quite different ways and degrees, an undeniable sense of loss. I will illustrate this by drawing on my ongoing research with craftspeople in British Columbia who look to the museum as a potential site of recovery, preservation and reclamation of cultural knowledge, and so re-affirm their regional and cultural identities. Carol E. Mayer, PhD., FCMA, University of British Columbia, Museum of Anthropology.