

FRIENDS OF THE DOWSE



SUPPORTING THE DOWSE FOR OVER 40 YEARS

ISSUE 54 / DECEMBER 2016 - JANUARY 2017

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KEEP UP-TO-DATE WITH FRIENDS NEWS & EVENTS

Send us your email so we can keep in touch. We'll send you occasional updates about what's on at The Dowse, and invitations to events at The Dowse.
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MEMBERSHIP RATES

Price increase effective 1 June 2016.

Student = Free

Individual = \$40

Family = \$60

Senior = \$30

Corporate = \$250

From 1 June 2016 memberships will renew 12 months after joining date, instead of being for the financial year 31st March – 31st March.

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FRIENDS NEWSLETTER

Editor Mackenzie Paton
Designer Nicky Dyer

MEETINGS

The Friends committee normally meets on the second Tuesday of the month, 6pm at The Dowse Art Museum



Mackenzie Paton

NOTE FROM THE EDITOR

Kia ora Friends,

Welcome to the final Friends newsletter for 2017.

It's a busy time of year for The Friends, so as editor it was fantastic to really take my time wandering through *SOLO 2016: Six Wellington Artists* as slowly as possible, soaking up all the little details and moving between the different gallery spaces. While each work is a standalone piece by a different Wellington artist, each work seems to complement the others, making the whole experience a discovery of differences and connections, among other things. A moment of quiet gallery-wandering seems to just be the ticket for this full on Christmastime craziness.

On page 7, curator Sian van Dyk introduces us to the current James Greig exhibition, *Defying Gravity*. This is a heartwarming and powerful show which brings together a lifetime of sculptural works. I first learned about James Greig while working on a Wikipedia biography project for The Dowse, and have been captivated ever since. What an opportunity to see so many of his elegant, sculptural works in one place.

Here's hoping you have wonderful Christmas-times and a fabulous new year.

HAPPY READING FRIENDS,
MACKENZIE

Collection Feature

GIFT OF THE FRIENDS OF THE DOWSE

Many Dowse-goers will know Rangi Hetet's *Poupou* well. The carvings greet every visitor who passes through the Dowse's front entrance. *Poupou* recently featured in the powerful exhibition *Legacy*, featuring the work of Rangi and Erenora Hetet. One panel depicts two figures that symbolise the arts of carving and weaving.

The other panel represents the Te Atiawa people welcoming the new settlers, such as the passengers of the *Tory*, who landed in 1839. The panel also depicts a woman who holds out the branches of friendship used to welcome strangers. The two panels were created by Rangi Hetet in 1975, and gifted by the Friends of The Dowse.



ABOVE: *Legacy*, installation view, featuring *Poupou* by Rangi Hetet. Photo: Jeff McEwan.

SPECIAL FRIENDS OFFERS

CACI LOWER HUTT, 119 QUEENS DRIVE, LOWER HUTT

15% off – excludes Appearance Medicine and current promotions

GORDON HARRIS – THE ART & GRAPHIC STORE, 182 VIVIAN STREET, WELLINGTON

10% Discount – except books and magazines
Open 7 days with parking – Wheelchair friendly
www.gordonharris.co.nz

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10% off books, stationery and greeting cards

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Free coffee when purchasing a movie ticket

MINE: THE DOWSE SHOP

10% discount to Friends

REKA CAFÉ, 45 LAINGS ROAD, THE DOWSE ART MUSEUM, LOWER HUTT

10% discount on food and drink until 5pm

RONA (GALLERY AND BOOKS), 151 MURITAI ROAD, EASTBOURNE

10% discount on art books and art supplies

VICTORIANA FLORIST, QUEENSGATE SHOPPING MALL & 496 FERGUSON DRIVE, UPPER HUTT

10% discount on all flowers and loyalty card membership

WITH WARM THANKS TO OUR BUSINESSES
These discounts are exclusive to Friends members.
Friends must show membership card to receive discounts.



Courtney Johnston

DIRECTOR OF THE DOWSE

Kia ora koutou

It is that time of year when we look backward and forwards, and inspired by the legendary critic Emily Nussbaum's New Yorker summary of 2016 television, I thought I would share with you my 'best' list for this year.

The best solo exhibition we held in 2016 was *Liu Jianhua: Transfer*. Emma Camden's NOW was also our best solo exhibition, alongside Warren Viscoe's *Satellite Skies Don't Tell Lies*, Warwick Freeman's *Owner's Manual* and Raewyn Atkinson's *I Too Am In Paradise*. Currently, the best solo show has to be *James Greig: Defying Gravity* and also Ella Sutherland's *Slow Seeing and Attention to Make*.

The best shows were definitely those featuring duos of artists however. *Legacy* was our best exhibition of the year, presenting the work of Erenora Puketapu-Hetet and Rangit Hetet (Linda Tyler said the same things on National Radio). Flox and Michael Tuffery's *Matariki Colab* was also our best exhibition; so was Andrew Barber and Jeena Shin's *Movement*. Let's stretch the rules a little for a trio though: the best exhibition of the year was *Task Action*, featuring Jim Allen, Bruce Barber and Campbell Patterson.

But our group exhibitions were definitely the best. *Suburban Dreams* showcased the best of our artists looking at growing up and living on the city fringe; *this is the cup of your heart* was the best exhibition, exploring loss and memory; the best show of the year is now on – it even has the year in the title – *SOLO 2016*, with the Crystal Chain Gang (Leanne Williams and Jim Dennison), Neil Pardington, Erica van Zon, Jordana Bragg and Karl Fritsch.

We'll save the best for last though: the touring show of Kiwi beachwear from the New Zealand Fashion Museum, *At The Beach*, is certainly the best exhibition this year.

As you can see, it's impossible not to think every show we do is the best. We learn something from every artist and artwork we work with, and we enjoy every opportunity we have to share this with you. 2017 will bring more learning and more bests, but until then, on behalf of the team here I'd like to wish you a safe and happy summer and success in the coming year.

NGĀ MIHI O TE TAU HOU KI A KOUTOU KATOA,
COURTNEY



Heather Crichton

FRIENDS OF THE DOWSE PRESIDENT



ABOVE: *At The Beach*. Image courtesy of The New Zealand Fashion Museum.

Kia ora Friends.

Merry Christmas and a Happy New Year to everyone! This year has gone so fast it is hard to catch a breath, but I would like to wish everyone happy holidays and a wonderful summer break.

We recently held the opening of *At The Beach* exhibition currently on at The Dowse. Thank you to Doris de Pont, of the New Zealand Fashion Museum, for her insights on the progression of beach attire through the decades. Doris gave a talk before guests had the opportunity to explore the exhibition. It was great to hear some of the stories from our members of garments they had once worn. It was a great walk down memory lane. Thank you also to the help from curator Melanie Oliver and The Dowse staff including Sasha Greig, for their help with organising the event. We were also delighted to have on board Joiy beverages, who provided us with some beautifully packaged bottles of Joiy, a refreshing drink to start the evening off.

As you may have noticed, the Architecture Tour that normally occurs in November each year has been deferred to February 2017. We had so much going on in November that we thought it wise to start our new year off with

a bang with the Architecture Tour. We will confirm the official date shortly, and let you all know.

Next year we will be working towards building our fundraising for an acquisition for The Dowse. We'd love to get you all involved and will inform you more about that next year.

If you are interested in being part of the Friends of The Dowse committee, please email me on friendsdowse@gmail.com We would love to hear from you and are always keen to hear from people who are able to volunteer their time for a good cause. If you would like to assist organising events or are available to help out on a casual basis, please get in touch. Or, if you are a student and would like to help with the New Zealand Student Craft / Design Awards, please contact me.

All the best for a great summer.

HEATHER

SOLO 2016

MACKENZIE PATON



Mackenzie Paton takes readers on a brief walk through of *Solo 2016: Six Wellington Artists*.

It's easy to stand in the central gallery of *Solo* and find yourself spinning in circles with indecision. Which work to explore first? Neil Pardington's cinematic photographs of creatures in glass jars can be spied through an entranceway. Above, Crystal Chain Gang's chandelier casts light in an intricate pattern across the floor. Jordana Bragg is whispering to you from a video in a dim room. Karl Fritsch's jewellery is hidden from view, and yet to be discovered in a gallery within a gallery, while Erica van Zon's space offers the promise of coffee (perhaps) and channels a champion of New Zealand art from decades past.

This is *Solo 2016*, featuring six artists from the greater Wellington region given a space to present a standalone piece alongside other local artists – presenting viewers with a taste of what is going on in the art world on their doorstep.

In his series *The Order of Things*, Wellington based artist Neil Pardington offers photograph upon photograph of scientific specimens from the collections of the Auckland Museum, Te Papa and the Otago Museum. Captured in vivid detail, the repetitive, grid-like layout of his works are balanced against the individuality

of each creature preserved inside glass jars, preserved again through the medium of photography. Pardington's work explores the ways in which we organise knowledge, introduces a Mātauranga Māori perspective and suggests we categorise our world from multiple viewpoints.

Moving back into the centre of the gallery, Crystal Chain Gang's chandelier *Light at the end of the Tunnel* is crafted from hundreds of individual pieces of cast glass. The Martinborough-based duo put their own particular spin on a form long associated with old world glitz and glamour. Their work isn't cut-and-paste symmetrical, but shifts in form and surface from piece to piece. A crown of shining black glass giving way to a shower of translucent glass pieces, casting dramatic patterns of light across the floor.

Erica van Zon's space is full of colour and soft furnishings. Her installation *Coffee Perhaps* reimagines Helen Hitchings' modern fine art and craft gallery, which ran from 1949 to 1951 on Bond Street in Wellington city. van Zon's fabrics, textile works and an assortment of crafted and commissioned pieces reference aspects of Hitchings' life and the artworks she showed in a way that remembers but does not copy, casting shadows of memory rather than seeking to recreate Hitchings' original space. van Zon turns memory into a creative

exploration which offers up something referential, but entirely new.

In Karl Fritsch's *Museum of Rings* the unfinished walls of a constructed hallway hide a smooth interior with small perspex windows. Fritsch's lively rings are installed as if at random: in one case, they are positioned on a small plinth near the top of the case, while in another, all the rings have scattered to one side of their little cube. A tongue and cheek comment on how contemporary jewellery is often displayed in museums, this installation can just as easily be enjoyed for the charm, eccentricity and personality imbued in each ring.

Jordana Bragg's video work *Effortless Reassurances* feels like a quiet declaration. It is intimate and diaristic and catches upon visual details that most people would power past in their daily lives – an upturned paddle pool, discarded orange peel scattered over the ground, feeding these images back to the viewer. Bragg's work centralises the body in her work and highlights the fluid, changeable nature of identity.

MACKENZIE PATON

SOLO 2016: Six Wellington Artists
AT THE DOWSE UNTIL 2 APRIL 2017

EXHIBITION

James Greig: Defying Gravity

“Living forms inhabit a different space from the physical, not bound to gravity”

SIAN VAN DYK



Defying Gravity brings together three decades of work by potter James Greig, building towards his largest installation, the *Transformation Series* held in The Dowse collection. Moving from the realm of domestic ceramics into sculptural objects, this exhibition reveals how Greig’s affinity with the New Zealand landscape, European philosophy, modernist architecture, the natural sciences and Japanese culture came to influence his work.

Greig’s fascination with ceramics was sparked by chancing on a Len Castle vase. Reflecting back, he described how:

“One day, soon after having been lost in the reverie of the foaming swirling water around the Devonport Ferryboat, I saw in a shop window a vigorously thrown, white glazed handmade pottery vase, and felt an inner rapture. It recreated the deeply felt experience of the moving water, and it was new to me that one’s own inner life could be so conveyed through a work of art”.

Awestruck, Greig sought Castle out and began a series of private lessons to gain the technical skills he needed to become a potter.

Over his career Greig developed a unique approach, building vessels inspired by the forms of landscapes, plants, clouds, water and the human body. He cultivated an

understanding of the physical qualities of clay, exploring the dynamic nature of the medium, and mastering techniques such as hand-building and mould-making to create almost impossible structures. Expressing his values and research through clay, he sought to make forms that highlight the life force inherent in this medium:

“The essence of sculpture to me is a portrayal of life itself. Making the forms embody life, not by portraying realistic images—the dead form— but by portraying the fluid mobility: taking hold of matter and form emerging.”

Born in Stratford, Taranaki, in 1936, Greig studied architecture in Wellington and Auckland in the late 1950s before beginning his career in ceramics. In 1962, he married Rhondda Gilles and began working as a full-time potter in Maungakareme, Northland. In 1964 he was appointed resident potter at the Art and Design centre at Massey University in the Manawātū, before settling with his family in the Wairarapa in 1968. In New Zealand he participated in dozens of solo and group shows, and held two significant solo exhibitions at the Wellington City Gallery (now City Gallery Wellington) in 1982 and 1986.

In 1974 Greig visited New Mexico and the United States, and in 1977 he received a Queen Elizabeth II Arts grant which launched his international career, allowing him to travel to London, India, Nepal, Korea, Japan and Thailand. In 1982, he was awarded a year-long fellowship from the Japanese Foundation to study the work of Japanese potter Kawai Kanjirō. During this time he became the first Western artist to exhibit at the Akasaka Green

Gallery in Tokyo and was included in the country’s most prestigious ceramics exhibition *Tachibana-Ten: One Hundred Best Potters* that travelled to Tokyo, Kyoto and Osaka. By the mid-1980s, Greig had become an internationally recognised ceramic artist, as well as a New Zealand Cultural Ambassador in Japan. In 1986, on the morning of his solo exhibition at the Tachikichi Gallery in Kyoto, he died of a heart attack.

After his death, Greig was honoured with a memorial exhibition *James Greig: Beyond East and West* held at Ginza Gallery, Tokyo, in 1987. In 1994 the Manawātū Art Gallery (now Te Manawa) staged a solo exhibition of his work *Spark of Life* alongside *The Crane and Kotuku: Artistic Bridges between Japan and New Zealand*. His untimely passing means he remains something of an unsung figure in New Zealand art and ceramics history, best known to connoisseurs and historians. *Defying Gravity* is the artist’s first major survey since his passing and traces his reconfiguration of the boundaries between utilitarian objects and sculpture, and presents him as a maker ahead of his time, whose work continued to embody ceramic tradition whilst exploring new sculptural possibilities for the medium of clay.

SIAN VAN DYK

James Greig: Defying Gravity
AT THE DOWSE UNTIL 12 MARCH 2017

Talia Betham

Student Craft / Design Awards 2016 Winner

NICKY DYER



Talia Betham took out the ECC Supreme Award, the Rembrandt Textile and Fashion Award and the People's Choice Award in the ECC New Zealand Student craft design awards this year with her collection entitled *Broke*. The judging panel was unanimous in its support for her concept, thinking and the contemporary result of her collection.

Talia has just completed a four-year Bachelor of Design degree at Massey University Wellington, majoring in Fashion, and *Broke* was created for the end of year degree show. Talia will graduate with Honours.

ND How did your graduate show go?

TB The graduate show for 2016 was one of the most stressful but rewarding experiences of my life. We did a total of three shows in two days with 43 designers and 4 models per designer, with 4 minute changes in between, it was definitely an adrenaline rush. Luckily it was a week after our major presentations and hand-ins so we were all recovering from the semester of no sleep, it was a lot of fun! I was also fortunate to win the Purfex Design Award for design and research, which was a huge highlight.

ND Your images, and how you presented your work stood out to the judges. They noted you were already preparing your work for commercial reality. Who did you work with?

TB For my mini collection *Broke* I asked a friend Reine De Mesa if she could shoot my collection and she did a fabulous job considering she had never shot fashion before. Working with friends is always a lot of fun because you become comfortable and can work towards the best outcome! So much credit goes to Reine and my beautiful model Grace Hunter who at first was extremely shy, but came into her own and boy did she do well!

ND I understand *Broke* is inspired by your roots in Porirua, and a desire to create a response to the effects that unemployment can have on young New Zealanders. Tell me a bit about your concept for *Broke*.

TB Earlier in the year I based another project on the effects of a lack of waste management in Samoa. I'm half Samoan, and I wanted to choose a topic that had a little more depth than just the aesthetic.

Someone encouraged me to look at what was around me, instead of going elsewhere for ideas. It's more of an exploration, or a response to unemployment which is evident in a lot more places other than just Porirua.

ND The collection uses recycled woollen blankets and chain hardware, what was the idea behind this?

TB Woollen blankets were once a necessity in New Zealand homes and using them in my designs shows how people have to make the most of what they have got. The chain hardware represents the hardship and strain felt by young struggling families. The dresses are reversible which represents the fact that many people have multiple jobs and may have to wear different uniforms – I am playing with reversibility and having to be flexible.

A blanket is quite comforting and recycled wool blankets are so beautiful. There are a lot of wool blankets in New Zealand and they are so cheap in the op shops. I decided to use wool as this could contribute to a growth in jobs for New Zealanders.

I feel that in contemporary fashion wool blankets could be up-cycled and used a lot more than they are at the moment.

ND Your graduate collection (separate to the wool) also explores spirituality and your Christian faith. Can you tell me how that is represented?

TB I have applied four design techniques, one per look. This represents the structure and boundaries that some religions can have on

creativity and identity. Each design technique shows an aspect of faith. For each look I took an aspect of religion that could hinder creative growth and this became boundaries or 'rules'. As a way to tie in my faith I looked at freedom within boundaries. I used four traditional design techniques and looked for ways to design out of the typical forms they would take. I also used the four to further explain the title of my collection *HIS*.

The four techniques:

Pleats: I explored pleats which refer to structure. This is rigidity in religious boundaries, but in my look it was an expressive pleated explosion showing freedom within the boundaries. This also communicated an aspect of being His and how he folds and brings structure to my life.

Ties: I explored the technique of tying. The ties represented connectedness and relationship. Without the ties the dress would be flat but as they exchange with each other the dress takes on a new form. The exploration of freedom and form was evident in this look and it spoke to freedom within boundaries.

Symbolism/Imagery: I explored the use of imagery and the use of hands. Hands represent a sign of surrender and worship. Imagery is important when exploring spirituality as everyone sees and experiences differently. In this work the hands were an act of spiritual freedom as they embellished the coat, and they also showed His hand in and through my work.

Text: I explored the technique of text. Yahweh is the Hebrew name for God. Here I explored conversation and looked at words and the power that words hold. I wanted to incorporate a loud look that would catch peoples eyes and evoke questions about my project. This look communicated a freedom of belief taking sacred words and placing them on casual garments showing the unstructuredness of spirituality.

ND Talia has also started a label, Layplan with friend and former Massey student Lavinia Mafi. The pair were invited to take part in the Sydney Pacific Runway show in October this year. How did Layplan come about?

TB Layplan started out as a hobby during University. In the process the idea of creating something that would be a point of difference in the industry, was a motivation to succeed.

For those who are unfamiliar with the design process (particularly fashion) a lay plan is a layout of pattern pieces onto fabric, helping you decide on the best physical arrangement. This maximises fabric usage leaving little to no waste. We decided on the name because, like a lay plan we aim to be intentional with the people we work with, what we design as well

EXHIBITION

Beach, Bubbles & Bathing Suits

HEATHER CRICHTON

as opportunities we say yes to. By doing this we position ourselves to make most of what we're actually given – time/space/opportunity wise. It's never what you're given that's important but how you use it.

ND Your Sydney collection titled *PLEATS OF ME* is quite contemporary using a neutral colour palette and straying away from the traditional colourful patterned material that is often used in island designs, why is that?

TB We were exploring migration from the Pacific Islands, and the mix of contemporary and traditional cultures. Lavinia is of Tongan descent and I'm of Samoan/European descent.

ND So, where to from here for you?

TB Lavinia and I hope to grow Layplan next year so that we can be full time at some stage, we have an incredible group of followers on our instagram (our main source of business). They support us so much, and we are growing our little community into something that can be effective in society, that's definitely a goal for us.

At the moment Layplan has a summer basics collection that is for sale and that is slowly taking off which is exciting. We have also just released a summer collection of earrings that we designed, so that's another thing to keep us busy over summer.

ND Will you do things on your own as well?

TB Yes! I have done some freelance work and I'm looking at possibly bringing out a few of the jackets in my grad collection, because I have had a few requests which is so crazy!

ND What types of designs do you do?

TB For myself outside of Layplan I make outfits for people on request – it keeps things interesting and its always a challenge which is good for me.

ND Now that university is over, will you have time for a break or is it straight into business?

TB Now that I have my degree I am ready for adventure. I have a trip to Europe coming up, and a few more in the works but apart from travelling my heart is in Layplan. I am looking to get into a job around creative next year to build my experience in the design/art world but I'm unsure what that looks like at the moment. I'm happy to takes things as they come!

ND Where to in the future?

TB In the future I hope to be well travelled, to build on my knowledge around design and art and I hope to somehow create some kind of change and effect. If I were to go into business it would be with Layplan, it's a Godly thing and in the environment we have created it enables us to use what we know for good and to make people feel good.

ND I can't wait to see what Talia is up to next!

You can find Talia at:

<https://nz.pinterest.com/taliabetham/>
<https://www.instagram.com/taliabetham/>
<https://www.instagram.com/layplan/>



A flower laden umbrella in the colours of brown, green and orange provides a focal point to Friends guests at the opening of *At The Beach*. Leaning over a plastic and aluminium fold out table, once again in the colours of the era – bright orange, is a female mannequin dressed in a summer time outfit, white with touches of lime green, a square neckline, the dress pinched in at the waist and then billowing out. A straw hat adorned with flowers sits comfortably on her head as she gazes out across the room. Fittingly the table she leans on is laden with Tupperware-like picnic containers, once again in orange. Not only has fashion evolved through the decades, but so too has the equipment we dare to take with us.



Members and guests at the opening saw a vast array of fashion styles on display. It was a walk down memory lane for some, as we strolled through the exhibition, admiring the range of swimwear and casual fashion that was on show. It was quirky, fun, delightful and memorable.

The evening all started with a talk by Doris de Pont, Founder of the NZ Fashion Museum. Doris walked the audience through the history and evolution of beach wear. Guests then roamed the gallery floor, viewing a navy and white stripe detail bathing costume circa 1900 through to a brown and orange paisley print swimsuit from 1973. The garments become less heavy, less patterned, more streamlined and solid colours, especially black, become more popular as the exhibition moves through time. Styles became more revealing as the collection moves into swimwear of the 1980s, 1990s and beyond.

Friends talked through the night and it became clear as we heard people discussing the exhibition, that there was a very real connection between the garments and memories. "I remember I had one similar to that" or "that is just like my mother had." The ability for us to connect with each other and the exhibition through shared stories, memories and nostalgia, is what I enjoyed most about this exhibition.

Thank you to our Friends members and guests who attended the opening. It was a delightful night that ended with a shopping frenzy in the gallery shop, *Mine*, where a discounted night was a special treat. Thank you also to our beverage partner on the night Joji, for providing a glass a bubbles on entry to the opening, a delight to our guests!

Please make sure you head to The Dowse to have a look at the exhibition, and while you're there why not join up to become a member of the Friends of The Dowse.

HEATHER

At The Beach: 100 Years of Summer Fashion in New Zealand.
AT THE DOWSE UNTIL 19 FEBRUARY 2017

Exhibitions

NUKU TEWHATEWHA

ONGOING

Commissioned by Te Ātiawa chief Wi Tako Ngātata in the 1850s as a sign of support for the Kingitanga (Māori King) movement, Nuku Tēwhatewaha is one of seven pātaka built around the North Island as 'Pillars of the Kingdom'.

FALLEN ROBOT

ONGOING

Commissioned by the E Tu Awakairangi Hutt Public Art Trust, Ronnie van Hout's giant metal robot reclines in front of The Dowse.

RAEWYN ATKINSON: I TOO AM IN PARADISE

UNTIL 19 FEBRUARY 2017



I Too Am in Paradise is a series of unfired clay urns, each bearing the phrase "Et in Arcadia ego" and containing a young kowhai ngutukaka (kakabeak) plant. It's a living sculpture that will undergo an organic process while installed in The Dowse open air courtyard this summer.

ABOVE: Raewyn Atkinson, *I Too Am in Paradise*.

AT THE BEACH: 100 YEARS OF SUMMER FASHION IN NEW ZEALAND

UNTIL 19 FEBRUARY 2017

At the Beach playfully explores over one hundred years of the history of New Zealand beach culture told through what we wore. With woollen bathers and bikinis, swimsuits and sundresses, playsuits and parasols, Hawaiian shirts and boardies, towelling cover-ups and more, the exhibition features fashions from the early 1900s to the current day.



ABOVE: *At the Beach: 100 Years of Summer Fashion in New Zealand*.

JAMES GREIG: DEFYING GRAVITY

UNTIL 12 MARCH 2017

Defying Gravity brings together a lifetime of sculptural works by potter James Greig. Greig's study of Eastern and Western philosophy, modernist architecture and natural science fuelled a practice that went far beyond the realm of domestic ceramics.



ABOVE: James Greig, *Transformation Series*, 1985–1986. Collection of The Dowse Art Museum.

ELLA SUTHERLAND: SLOW SEEING AND ATTENTION TO MAKE

UNTIL 2 APRIL 2017



Over 2017 The Dowse Window will feature a series of graphic design projects that critically engage with this site as a point of communication and display.

Ella Sutherland has worked with The Dowse Art Museum posters that were made between the 1970s and 1990s, removing the exhibition text and images but retaining the specific graphic design elements. The visual language or fundamental rules of design—aspects such as line,

rhythm, movement, balance, pattern and framing—are used to analyse the voice of the institution through looking at the changes in typography over time.

ABOVE: Ella Sutherland, *Some Rules*, 2016

SOLO 2016: SIX WELLINGTON ARTISTS

UNTIL 2 APRIL 2017

Solo is a biennial exhibition presented by The Dowse that showcases and supports local Wellington artists by actively commissioning and presenting new work. *Solo 2016* includes a spectacular cast-glass chandelier by Crystal Chain Gang (Leanne Williams and Jim Dennison); an installation by Karl Fritsch featuring reinterpretations of the traditional ring; photographs revealing scientific collections in museums by Neil Pardington, filmed performances by Jordana Bragg exploring feminism and the media and a tribute to early Wellington gallerist Helen Hitchings by multi-media artist Erica van Zon.



TASK ACTION: JIM ALLEN, BRUCE BARBER, CAMPBELL PATTERSON

UNTIL 7 MAY 2017

Task Action brings together the work of three artists (Jim Allen, Bruce Barber, and Campbell Patterson) who have performed relatively simple tasks as sensory experiments. From the reading of a poem over the sound of chainsaws to the navigation of an obstacle course attired in wetsuit and bucket, or push-ups undertaken on bars of soap, these works are compelling cognitive and physical explorations.



ABOVE: Bruce Barber, *Bucket Action*, *Documentation Of A Performance* at Auckland City Art Gallery in 1973.

Events

CRAFTY FRIDAYS FOR KIDS

FRIDAY 23 DECEMBER | GOLD COIN DONATION

Join one of our friendly hosts every Friday until Christmas, 2:30–3:30pm, in the upstairs Family Lounge for a craft activity suitable for kids.

CRYSTAL CHAIN GANG STUDIO VISIT

SUNDAY 19 FEBRUARY | \$25



Come along on a day trip to Martinborough that will include a visit to Crystal Chain Gang's studio plus wine tasting at Ata Rangī vineyard.

See where artists Leanne Williams and Jim Dennison create their remarkable glass pieces, as seen in our exhibition *Solo 2016: Six Wellington Artists*.

ABOVE: Jim Dennison and Leanne Williams.

LATE LOUNGE

THURSDAY 2 FEBRUARY | 7PM | KOHA TĀWHIRI FUNK

Tāwhiri Funk are a super-tight ensemble, who create their unique sound by blending funky riffs and melodies originating from soul music, jazz and rhythm and blues with beats inspired by hip hop, house and electronic music.



THURSDAY 2 MARCH | 7PM | KOHA ROSY TIN TEACADDY

Rosy Tin Teacaddy is a folktronica duo from Wellington known for lyrical sharpness and interlacing harmonies. Expect atmospheric flutters and bleeps with guitar and heart swells.

Check out The Dowse website for more details, dowse.org.nz



Become a Friend of The Dowse

You will receive our quarterly newsletter and keep up-to-date with the latest Friends news, exhibition openings, gallery events and insider info! We have regular organised visits to exhibitions, floor talks, private art collection visits and studio/gallery/architectural tours. There are opportunities to volunteer or assist on special Dowse projects if you wish. Become more closely involved with The Dowse and like-minded people.

Name
Address
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Phone
Email

Send my quarterly newsletter by: Post OR by Email
Send me email updates and invitations to events at The Dowse Yes

ANNUAL MEMBERSHIP SUBSCRIPTION RATES:

Students Free Individual \$40 Family \$60
Senior Citizens \$30 Corporate \$250

Join online

dowse.org.nz/support/friends/join

Pay online to BNZ: Friends of The Dowse

02-0528-0192047-00

Use your full name as a reference.

Or post this form with your cheque to:

Friends Membership, The Dowse Art Museum
PO Box 30396, Lower Hutt 5010.