

Part of the Furniture

an exhibition of surface designed textiles and furniture

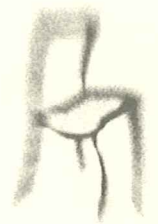


704.
949
74
PAR

—*fur'niture* *n.* movable contents of a house or room

Part of the Furniture

Robert McDougall Art Gallery Library
Received
Cat. No.



Part of the Furniture

When we refer to something as being 'part of the furniture' it usually means that it is such a part of our everyday life and routine, so familiar perhaps, that it is taken for granted, overlooked, or indeed invisible. Anything that becomes this familiar also carries with it a degree of intimacy, the kind of privacy usually found in, even reserved for, the personal and domestic environs of your own home. In **Part of the Furniture**, the possessions we have come to regard as an extension of our own bodies - the kitchen table, the bed, the cosy armchair in front of the television - are brought out into the open for all to inspect. Those ubiquitous fabrics and patterns normally confined to the subconscious become the focus of our attention, forcing us to look again at what we see so often.

It is unusual, perhaps disquieting, to see the furnishings of our closely guarded and secluded haven transported into the alien and revealing gallery space. The private is taken public and the public invades even the most private of spaces. Callum Pankhurst's *Couch* does not sit easily in either world. Its soft cushions and slick design entice, promising and seducing with the comforts of home. When seated, however, and surrounded by its cold metallic edges which point to the steely cut and thrust of the corporate world, a feeling of appraisal takes hold. Are you really good enough to sit here?

The home environment is so intensely linked with internalised personal space, so connected to our own sense of security, that it is as if we see it as a second skin. The objects we cluster around us form a kind of protective exoskeleton, a shield against the unpleasantness of the outside world. Behind closed curtains we play out our lives and keep prying eyes at bay. This kind of refuge, of course, can have its own consequences. Sandra Thomson's *Curtain: A Restrictive Entry* is shaped and laced like a Victorian corset of epic proportions, and whilst it provides a barrier to be drawn or worn between home and society, it also moulds the occupant into what they would wish the world to see - or is it what the world wishes to see?

Although the style, the 'look' of our furniture is largely a matter of choice and expresses parts of our personality as a result, when it is put into a different or unexpected place, it instantly becomes imbued with other properties. A TV set and a chair in a domestic setting suggest comfort and relaxation, but in



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Part of the Furniture
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Text: Elizabeth Caldwell and Felicity Milburn
Design: Jennifer Matheson and Simon Mulligan

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Household and office removals. Specialists in fine furniture, antiques and artworks. "We Deliver Gently"



Part of the Furniture Mark McEntyre uses them to explore the way in which furniture can be implicated in forms of social regulation. The TV, chair and sugar are all tokens of a deceptive civilisation in which the sugar-coated promises of colonisation often prove to be empty. The change that an object goes through when taken from a private, secret space into a public one such as a gallery is overtly described by Donna Dementé, whose chest of drawers is transformed into a taxonomically catalogued museum object. We look very differently at things which are displayed for our inspection rather than our use. In Dementé's *Entombology*, the viewer is invited to contemplate the fleeting passage of time and the way we each choose and prioritise what are deemed life's necessities.

A bed, the most sacrosanct of retreats, becomes a potent symbol of mental illness in Jennifer Matheson's *Hibernation*. The sickness usually kept hidden is given a form we all know. The paralysing terrors of the night which cannot be shared are also given recognisable, if ominous, garb by Lorelei Jenner. In an unsettling reversal of our usual relationship with our furniture, many of the works in this exhibition eschew the servile role we normally impose on them, behaving quite differently than we would expect. A table should be something to be relied upon, a sturdy base from which we eat and work, a safe and solid surface on which we place our valuables. Not so with Randall Watson's *unsTABLE*, which treacherously collapses at the merest hint of a viewer's approach, baulking at performing the basic functions we define it by.

The furniture of our everyday life includes that which may be found in our homes, our place of work and, more recently, in the mobile room which takes us from one to the other - the car. Rachel Malloch's automotive furniture reflects the uncertainty society ascribes to this territory, which now, fitted out with telephone, fax and computer, is neither private or public any more. It comments on a consumer obsessed society, one which is in a hurry and prepared to be satisfied with an appreciation of life that is received rather than first-hand. You don't have to travel to experience the landscapes Malloch describes.

Separating and according transient sets of values to different kinds of spaces is expanded to include different cultural perspectives by Loretta Young, whose work reveals the indistinct and shifting margins between furniture and art in

Polynesian culture. A work of art might be sat on, a piece of furniture hung on the wall, and some bemusement can be directed at a society which will separate each into closely defined categories, denying the more fulsome role the object might play. The silver and gold mats Young has made symbolise the traditional use of *O ie toga* (fine mats) as trading items, and her work alludes to the considerable material demands the Church in Samoa makes on its congregation.

Michael Reed is also critical of such separation, seeing far greater value in an approach that is a rich hybrid of cultural influences. Reed focuses on the links to be found between Polynesian barkcloth and its equivalents in European textiles to highlight the stimulus to visual and intellectual creativity provided by the centuries old technique of cultural appropriation. The prickly issue of political correctness or cultural safety, he believes, is all too often being taken to extremes that artificially isolate inherent elements of the creative process.

A further extension of the function of our furniture is made by Bing Dawe, who likens our cupboards and closets to the traps set for eels, the carefully crafted interruptions to the necessary cycle of life. Just as these wooden traps divert the natural path of the eels' lives, so too the artists in **Part of the Furniture** subvert our conceptions of domestic furniture, manipulating their traditional functions for their own ends. Dawe's circular printing device, which inks out a continuous series of eels, and the dead and gutted eel hanging from it, allude to the constant patterns of death and regeneration to be found in nature.

So what will become of our furniture in the future? Graham Bennett's towering *Times Tables* considers the place this nation is forging in the Pacific rim and in the world as a whole as we approach the beginning of the twenty-first century. His unusable, tilted table tops reach up like antipodean antennae, fearlessly broadcasting a New Zealand presence and searching for the changing signals we will need to learn to live by in the North's new dawn. The promotion of the humble table to the status of some kind of futuristic envoy may initially seem unlikely, but if, in an exhibition of such contrasts and contradictions, there can be a single and unified proposition, then perhaps it is this: however precarious and unpredictable the new millennium may appear, one thing is certain - wherever we end up, we will be taking our furniture with us.

Artists

Graham Bennett

Bing Dawe

Donna Dementé

Lorelei Jenner

Mark McEntyre

Rachel Malloch

Jennifer Matheson

Callum Pankhurst

Michael Reed

Sandra Thomson

Randall Watson

Loretta Young

Analysis
Sketch
2/1/11

Graham Bennett



Times Tables

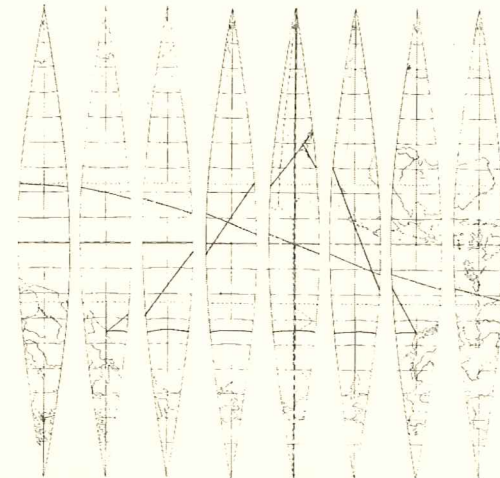
Furnishings

- facing a new millennium
- to reflect on a millennium

Tables

- table/lands
- water tables
- solar/lunar/tide tables
- food for the table
- times tables

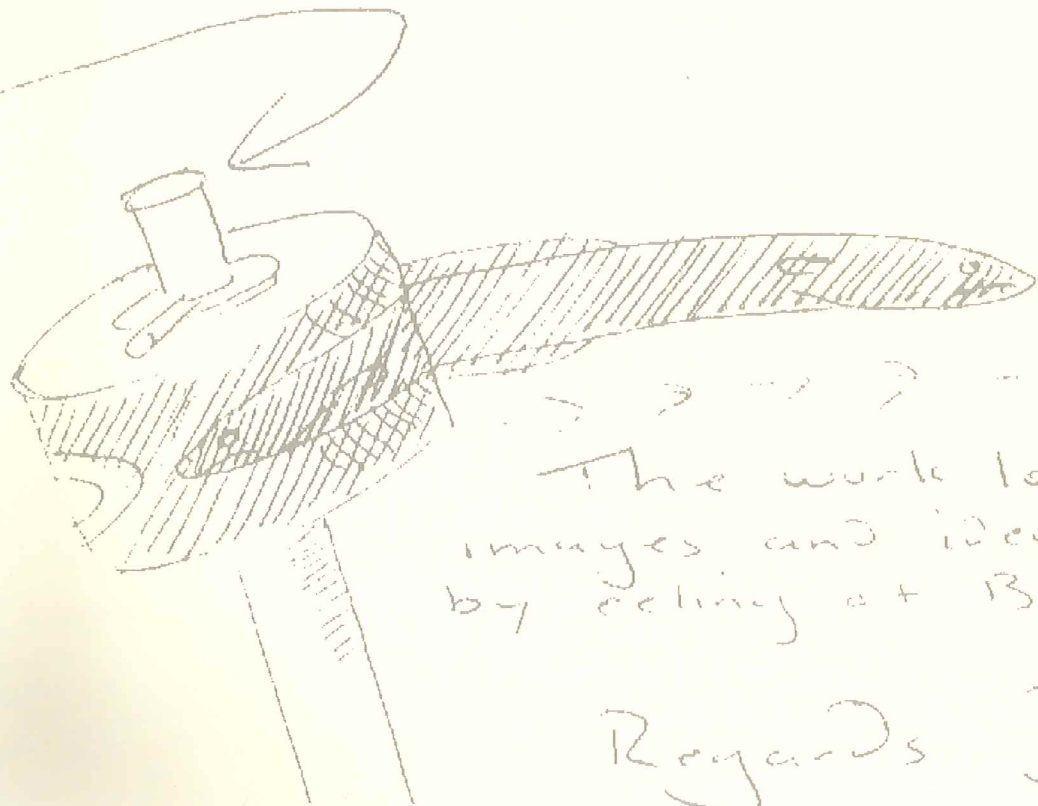
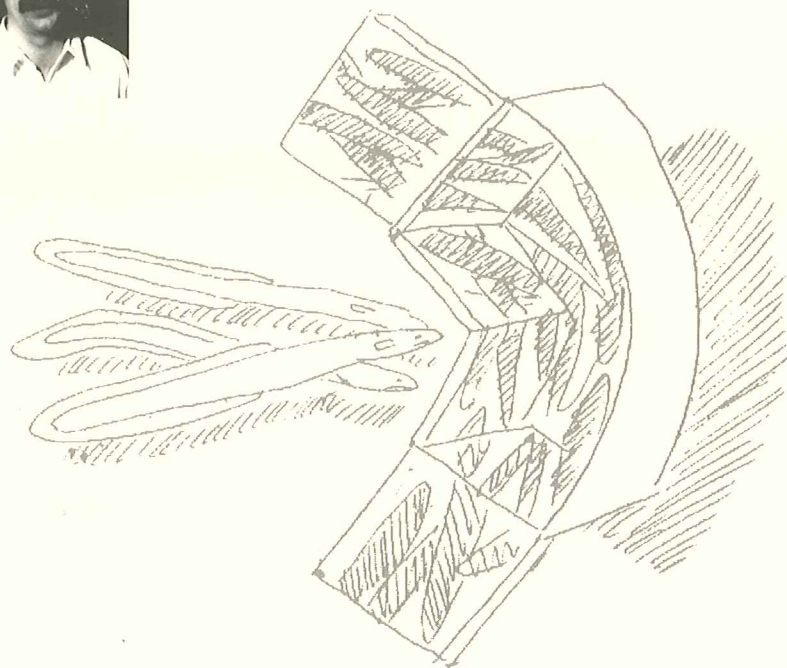
Times Tables builds on ongoing directions in my work associated with identity, location and time. It is part of a body of work associated with a Pan Pacific rim project under development.



Bing Dawe

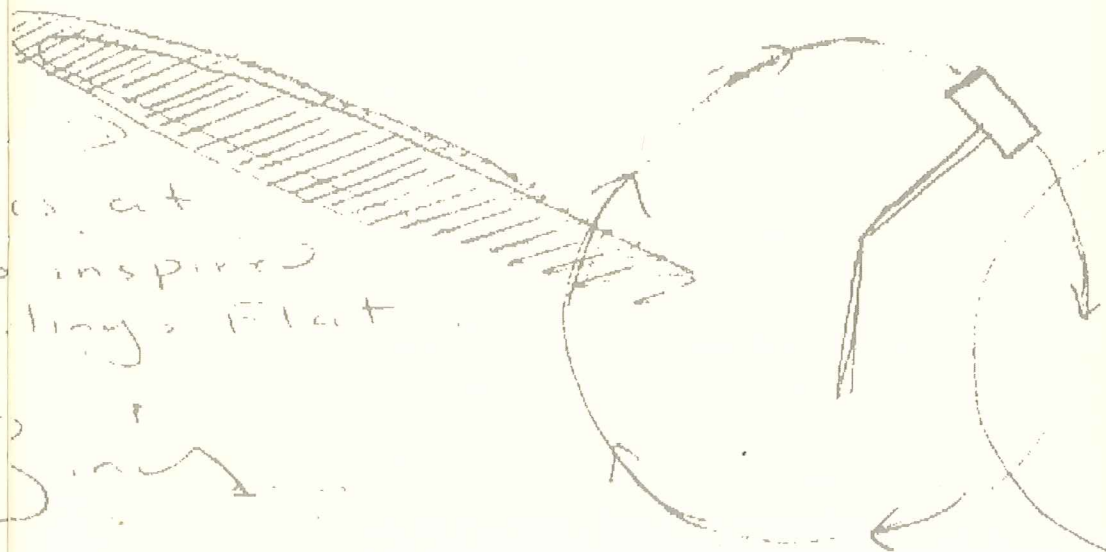
Blind Channels/ Eels Birdling's Flat

This work is presented as a schematic representation of the eel migration at Birdling's Flat. It includes the trapping of the eels by means of blind channels dug in the stones and their subsequent storage as a food supply.



The work looks at
images and ideas inspired
by eeling at Birdling's Flat

Regards Bing Dawe

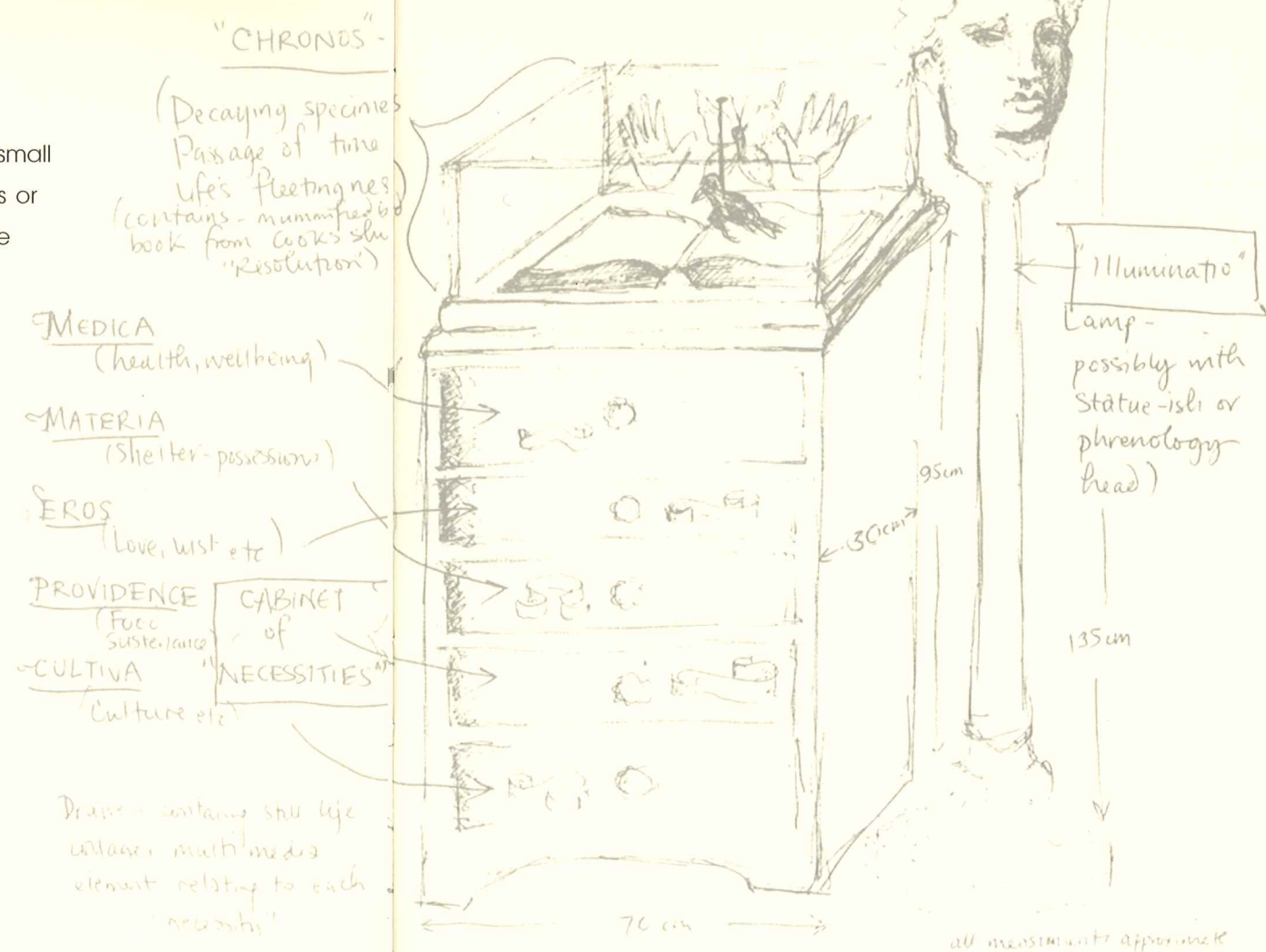


Donna Dementé



Entombology

I am presently interested in working within small 'enclosed' spaces much like museum cases or dioramas - also with the elements of still life which are randomly or 'aesthetically' arranged in people's private spaces - cupboards, drawers and rooms. The works have a kind of atmosphere that suggests they have been made in secret and without the notion of 'viewer', i.e. slightly bent!

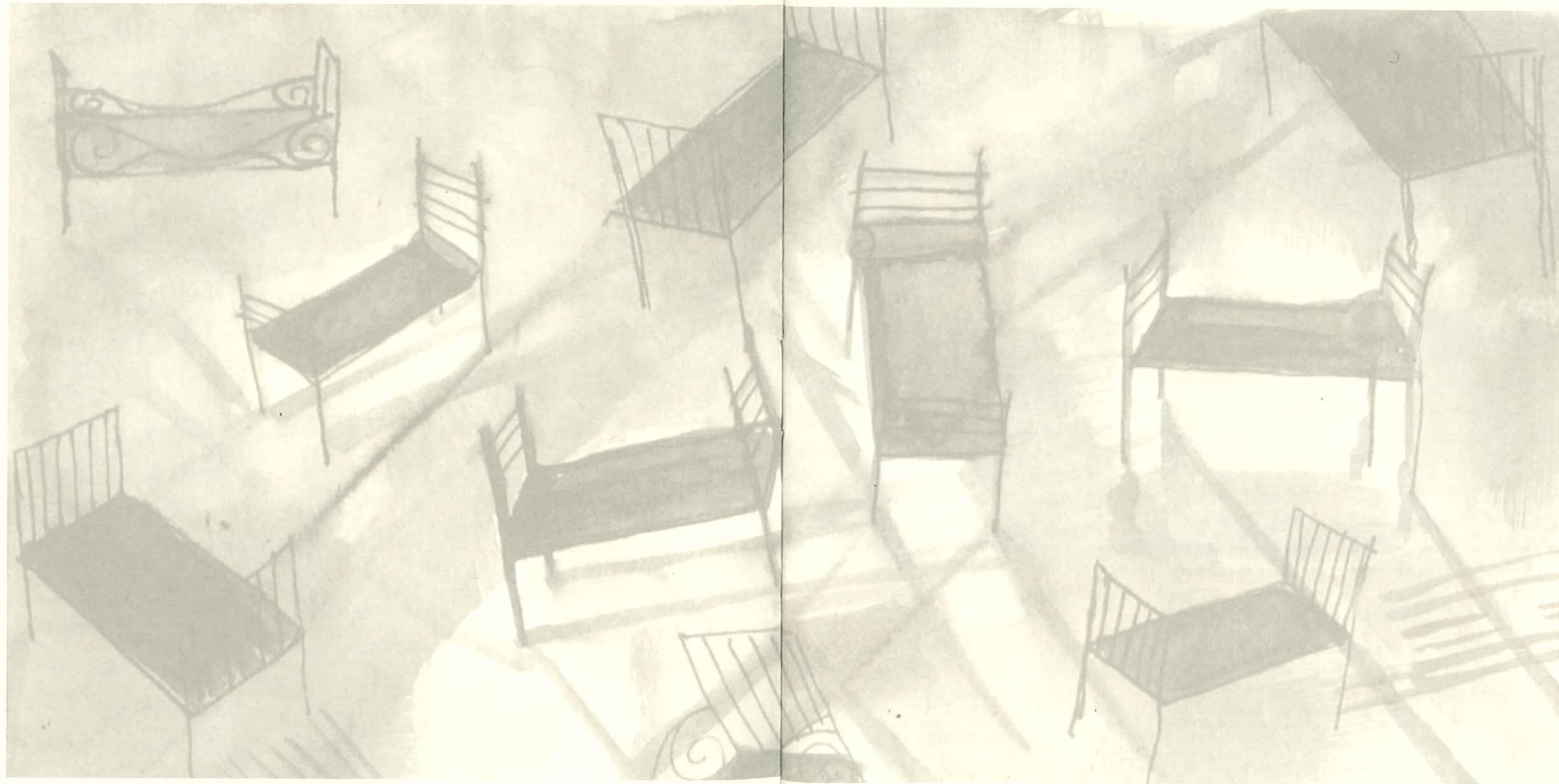


Lorelei Jenner

Strait Jacket

I am exploring the theme of nightmares and night terror. I have constructed a slightly larger than life-sized strait jacket, with screen printed and hand-painted images of iron beds and their shadowy distortions, to illustrate the terror of a nightmare, while the strait jacket itself symbolises incarceration, insanity and mental asylum. **Strait Jacket** takes the nightmare to its extreme.

Lorelei Jenner would like to thank Harold Moot for his help.

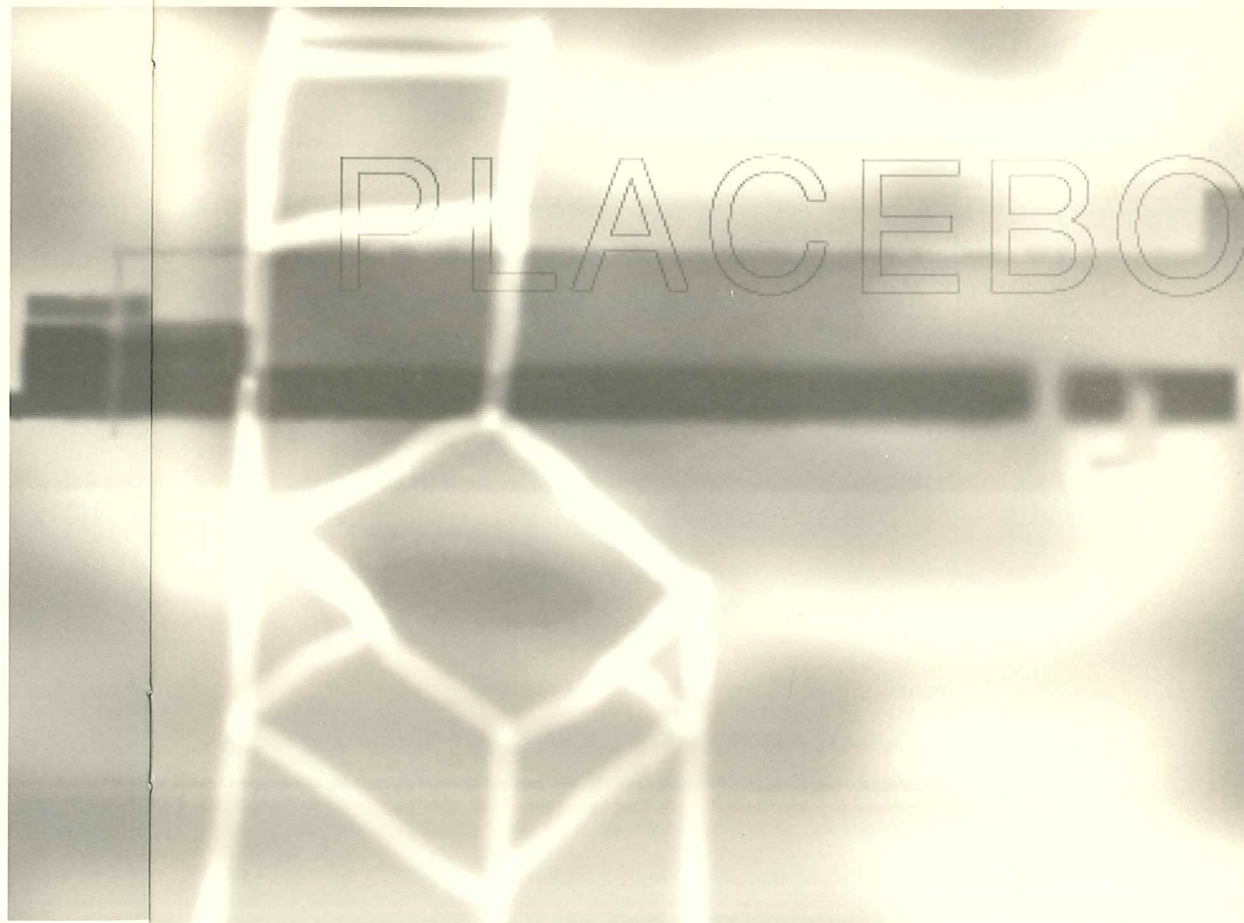


Mark McEntyre



Placebo

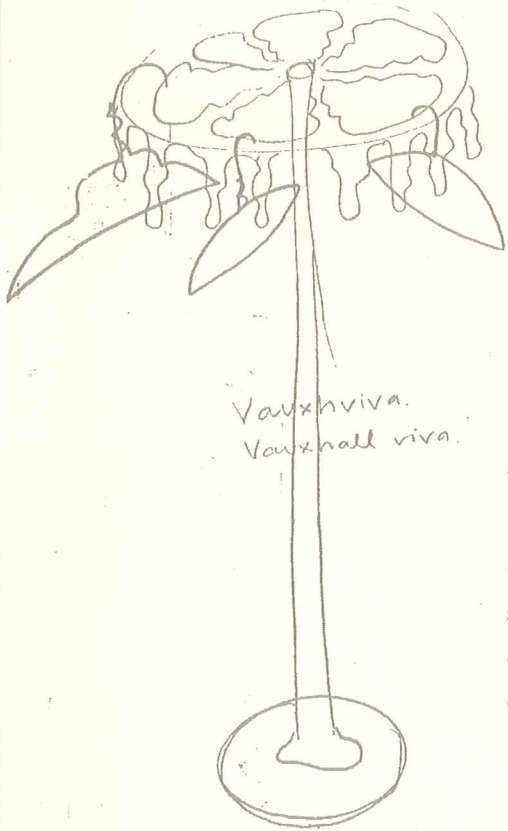
pure
pristine
purification
like snow
rot
decay
safe



Rachel Malloch

MAKING VENUS IS DIFFICULT. BLACK CARS AND FUNERAL HEARSE. VERY OLD HANDS, FIRE AND DUCKS. SHELLS AND DOGS WOMEN AND CARS. CLOYS AND GLOB BOXES. YOU WANNA PART. CAR cloud cloud clod, road, car parts drive. I wanna go somewhere. Apron, fire, porcelain, hammer, person Keys, fast car. Let's go! Ro'dorita told me about Poland and how factories spew coloured smoke into the sky. It's a polarity of cultures to make work about this being industry to do this = MORE pollution The body as a car. Move away from images of beauty and realism to other representations. What does it matter. Venus hangs in the sky at night. This is Earth, not Venus! The car emerging from a shell become the woman. An obsession with advertising self, product, gimmick. Managers like giving women cars. It's all part of the economy. world. Changing traditions. terrible, dog man. Poisoning the earth. witness.

Rachel Malloch requested that this text be used in the place of her photograph.



hangar
gone driving

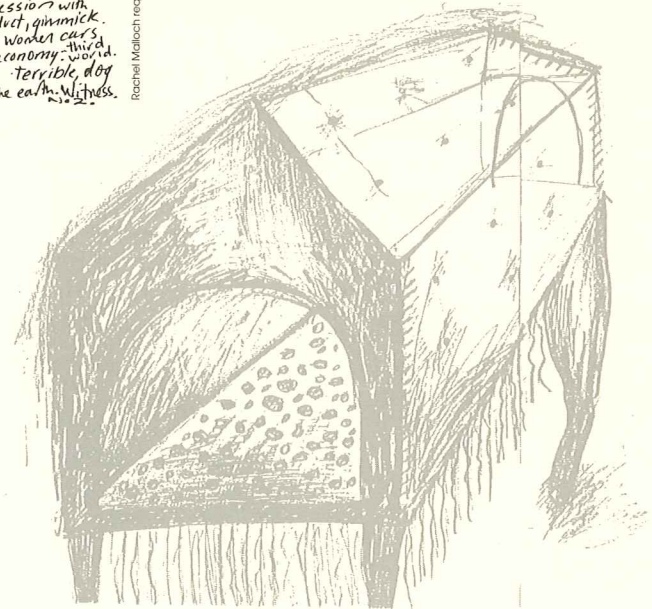
Vauxh viva.
Vauxhall viva.

Lampshade
steering wheel

Work designed for **Part of the Furniture** has been motivated by linguistic expressions of other cultures. Expressions have been collected from tradesmen and wreckers and then used to shape visual ideas. Apart from expressing these ideas on fabric, the senses of visual perception and sight and space and feeling create a Canterbury spirit. Statements like these



Car seat will
they revolve



obviously make comments about gender, although this may not be an integral part of the statement. How the statements are used is dependant on the culture from which you come. All of the objects have been given ordinary life by the use of non-art materials. Wood, glass, resin, card, hair, polystyrene and old wrecking yard objects and toys communicate real life, not high art. The use of printed fabric accentuates the statements and my understanding of them.

Jennifer Matheson

Hibernation

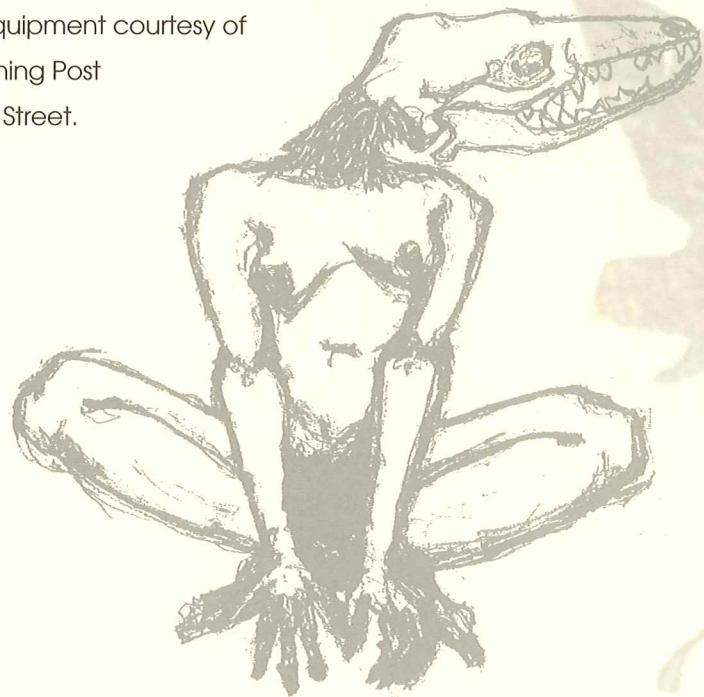
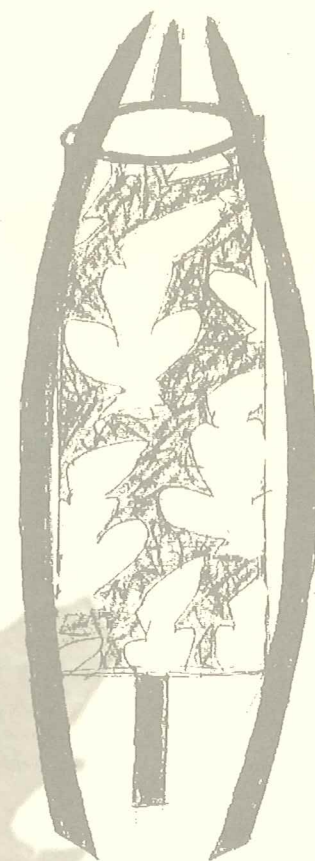
With this unoccupied bed, I invite you to recline in a psychotic world of delusions, anxiety and fear, where the resting place and comfort of a bed is contrasted with images of a tortured, sleepless figure, sharp shapes, shadows and sound.

Metal construction by Randall Watson

Also thanks to Paul Chapman and Harold Moot

Music by Glen Branca: The Fourth Movement of
"The World Upside Down"

Audio equipment courtesy of
The Listening Post
151 High Street.



Callum Pankhurst

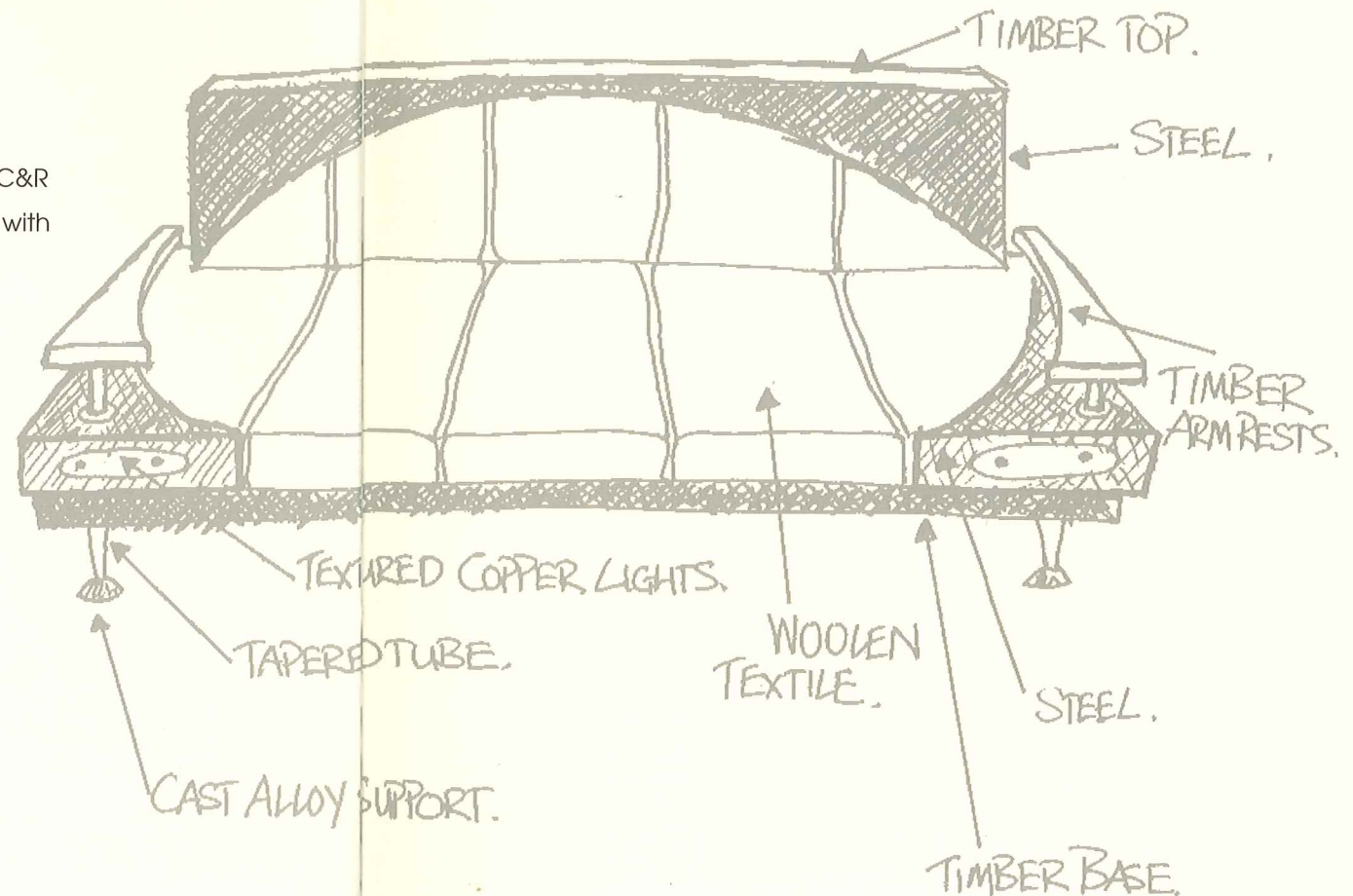


Couch

Generously proportioned, emphasis on form,
function, crafting, aesthetics.

Combination of
soft media -> hard edges
hard media -> soft edges
textured -> smooth

Callum Pankhurst acknowledges C&R
Equipment Ltd for their assistance with
the laser cutting.

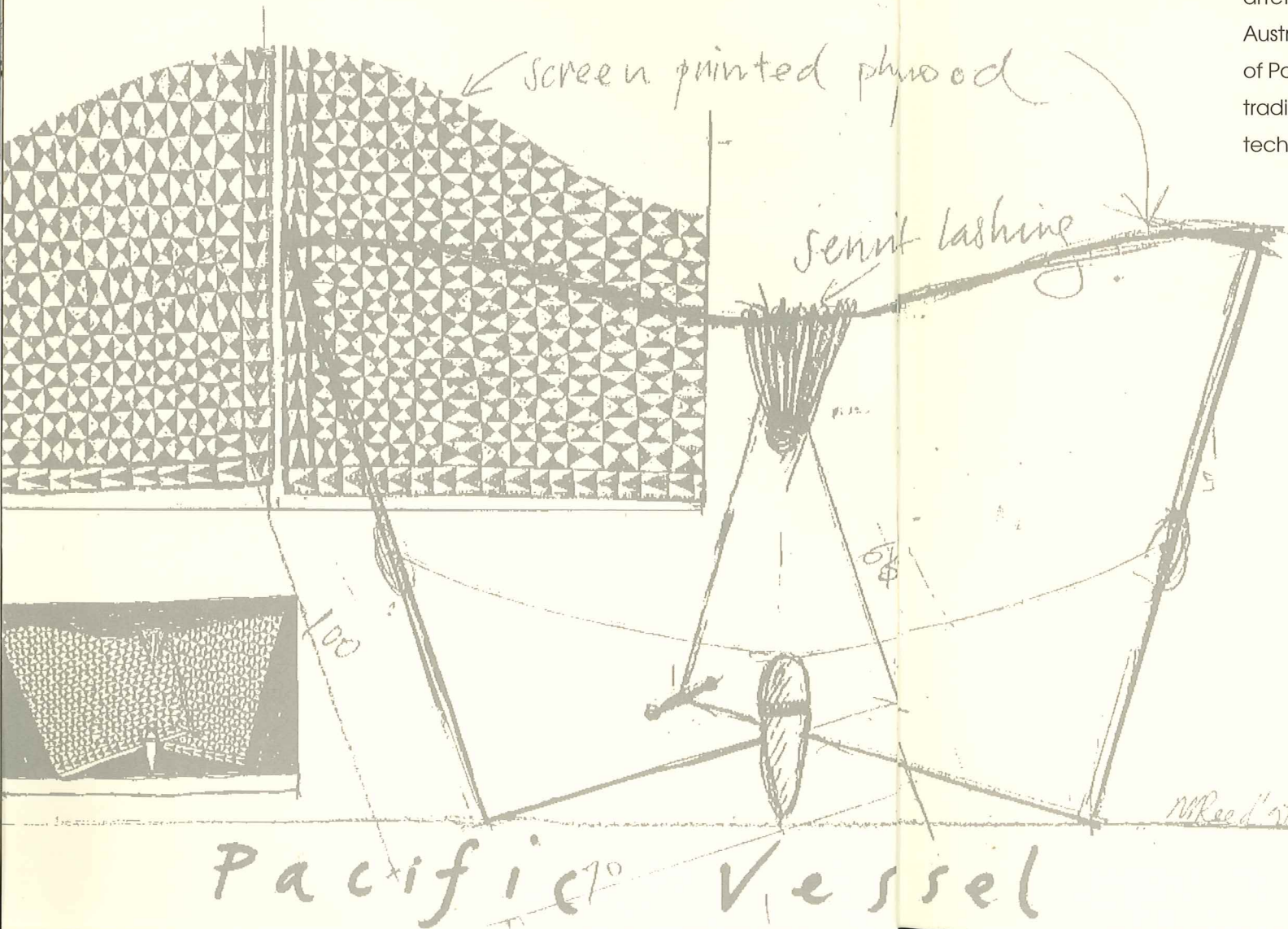


Michael Reed



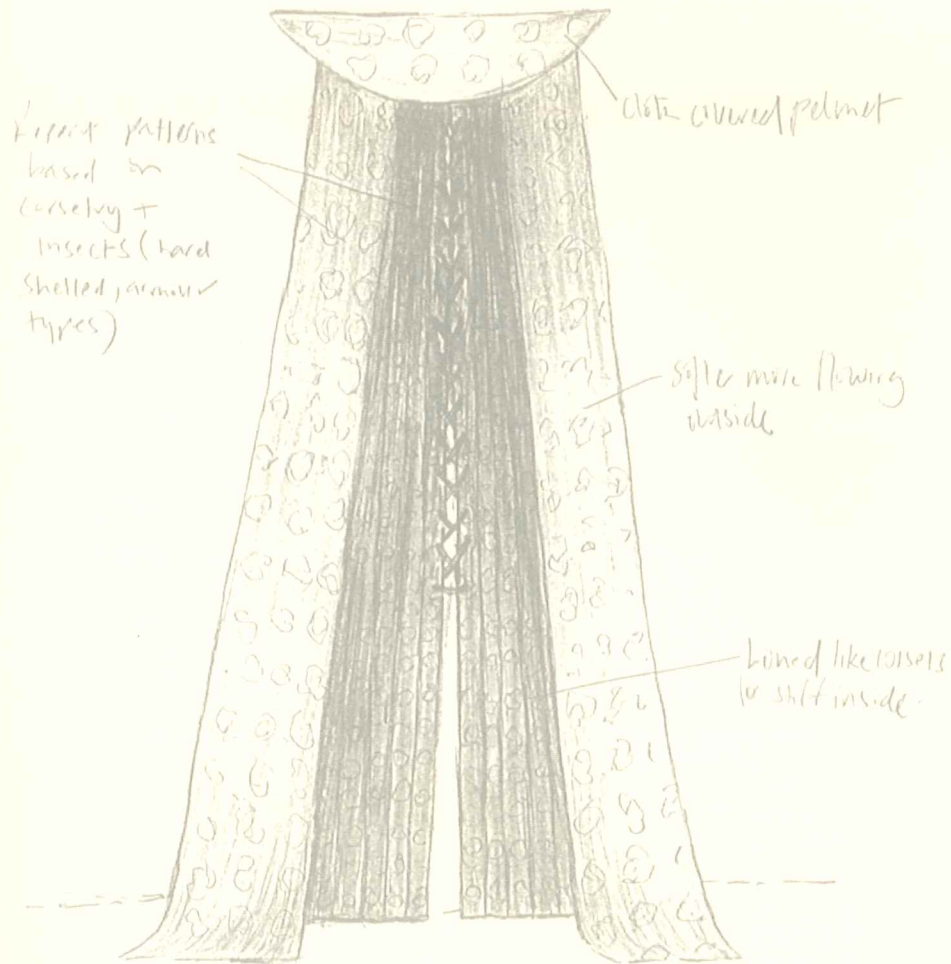
The forms and design elements utilised reflect my interest in and study of traditional Pacific artefacts in museums in New Zealand and Australia. The resulting works are a melding of Pacific and European visual cultures using traditional and contemporary materials and techniques.

Michael Reed acknowledges the generous support of Dilana Rugs.



Pacific Vessel

Sandra Thomson



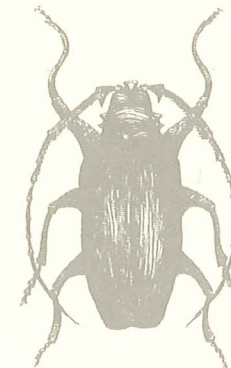
A Restrictive Entry



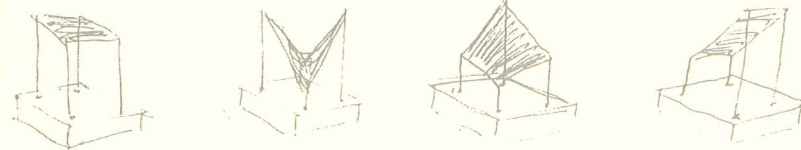
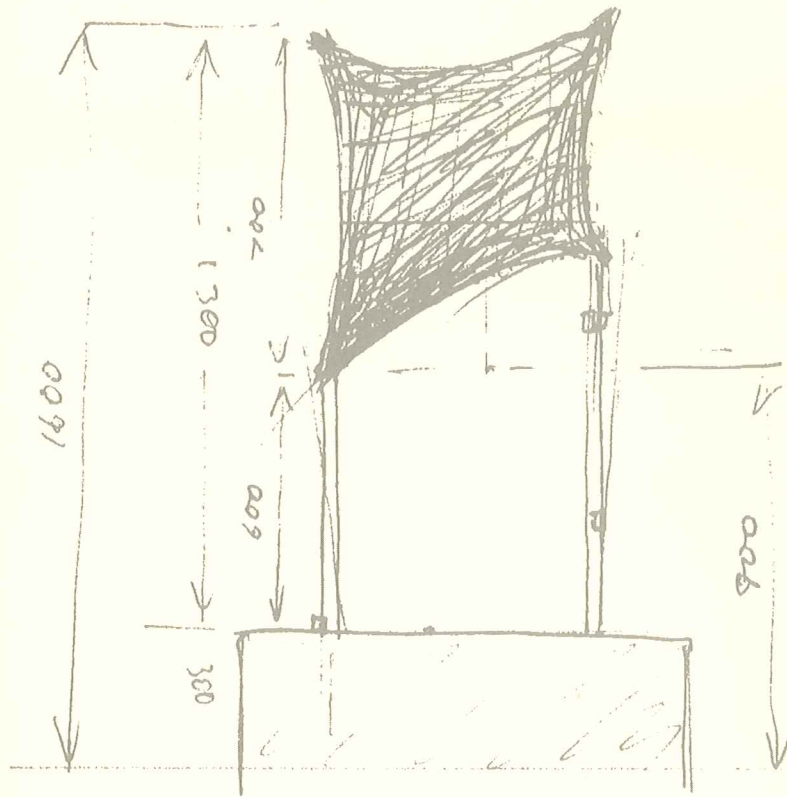
Curtain: A Restrictive Entry

Corsets, as well as manipulating the human form into fashionable shapes, also provided a psychological armour - protecting the vulnerable body within. Curtains likewise are both decorative and form a barrier between the world and a room.

The repeating patterns of the two layers are based on drawings of corsetry and insects. The hard, often armour-like, exterior of some insects physically protects the softer insides much as the bones, wires and lacing of corsets psychologically braced the nineteenth century woman.



Randall Watson

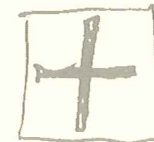
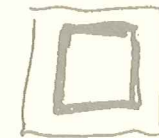
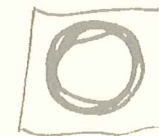


unSTABLE

(I'm always moving the furniture)

It is the effects of chance and change, chaos and entropy, that are central to providing life with challenge, variety and humour. In sculpture I acknowledge these forces by focusing on the *moving* object.

I wish to thank Jennifer Matheson, fabric artist, for her collaboration on this project. Also many thanks to: Repco Auto Parts Christchurch, David Taylor, Laura Bootham and Steve Trinder.



Loretta Young



This work explores the memories and influences of 'religious' upbringings from my cultural perspective. My approach is based on the influence and impact of Christian doctrines on the lives of Pacific Island people.

O LE SALAMO 23 (22)

Ua faatusaina le ALII i le leoleo mamoe

O le salamo a Tavita.

I
Sala. 34:9,
10; 80:1;
Isai. 40:11;
Eseki. 34:
11, 12;
Ioane 10:
11;
Epe. 13:20;
1 Pete. 2:
25; 5:4.
Eseki. 34:
14;
Ioane 10:9.
Sala. 19:7;
31:3;
Isai. 49:10;
Eseki. 20:

1 O le ALII, o lo'u leoleo mamoe
2 na te ave a'u i le mea e i ai le
Na te ta'ita'i ia te au i tafatafa
3 na te faafoisia mai lo'u agaga
na te ta'ita'i ia te au i ala o le a
ona o lona suafa.
4 E ui lava ina ou savali i le vanu
ou te le fefe lava i se mea lea
oua o ce te te faatasi ma a'u;

ia; e leai se mea ou te mativa ai;
vao mu'a ou te taoto ai.
vai e tafe lemu;
aiotonu
O le ata o le oti,
a;

I
Sala. 34:9,
10; 80:1;
Isai. 40:11;
Eseki. 34:
11, 12;
Ioane 10:
11;
Epe. 13:20;
1 Pete. 2:
25; 5:4.
Eseki. 34:
14;
Ioane 10:9.
Sala. 19:7;
31:3;
Isai. 49:10;
Eseki. 20:

Graham Bennett

Graham Bennett was born in Nelson in 1947, and graduated from the University of Canterbury's School of Fine Arts in 1970. He received major Queen Elizabeth II Arts Council Grants in both 1984 and 1990, and was the Artist in Residence for the Nelson Polytechnic in 1988. In 1995, Bennett was awarded both the fellowship in Visual Arts by the Arts Council of New Zealand, Toi Aotearoa and an Asia 2000 Foundation Grant. He received the Trustbank Community Trust Arts Excellence Award in 1996. Bennett currently works as a Senior Tutor in Art and Design at the Christchurch Polytechnic. His work is held in public and private collections throughout New Zealand, Australia, England, Spain, the U.S.A. and Japan. Bennett's solo and group exhibitions include: *NICAF International Festival of Contemporary Art* (representing Galerie Paris, Tokyo), 1997; *Drawing Extended*, CoCA, Christchurch, 1996; Solo Show, New Zealand Embassy, Tokyo, 1995; *Dilana Rug Artists*, Brisbane, Australia, 1995; *Contemporary Metals Exhibition*, Memphis, 1991 and *100 International Drawings*, Seo de Urgell, Spain, 1979.

Bing Dawe

Bing Dawe was born in Oamaru in 1952, and received a Diploma of Fine Arts (Sculpture) from the University of Canterbury in 1976. In 1989, he became the Programme Coordinator for the Diploma of Craft and Design at the Christchurch Polytechnic, a position he still holds. In 1995, Dawe received an Arts Excellence Award from Trustbank Canterbury, which enabled him to take seven months leave from teaching in order to work full time on his sculpture. He was awarded Queen Elizabeth II Arts Council Grants in both 1987 and 1990. Dawe has completed many public commissions, including sculptures for the Rotorua Art Gallery, the Lotteries Commission Building, Wellington, Auckland City Art Gallery and the Cathedral Square in Christchurch. Dawe's selected exhibitions include: *Artists' Carpets*, Govett Brewster Art Gallery, New Plymouth, 1996; *Vanitas*, CSA Gallery, Christchurch, 1995; *Little Jewels*, New Zealand International Festival of the Arts, Wellington, 1994; Group Show, Lanzart, Florida, U.S.A., 1994; *Selected Canterbury Artists*, Sister City Celebration, Adelaide, Australia, 1993; *Carpets*, World Expo, Seville, Spain, 1992; and *Constructed Intimacies*, Møet and Chandon Touring Exhibition, New Zealand, 1989.

Donna Dementé

Donna Dementé was born in 1968. She studied Fine Arts at the Elam School of Art, Auckland University between 1986 and 1987, majoring in Film-making and Photography. In the 1991 Wearable Art Awards Dementé was awarded the Chez Elco Supreme Award for her work *Pallas Athene*. In 1996 she was announced as the co-winner of the Wedding Section for this Award. In addition to coordinating numerous art workshops in South Island schools, Dementé has designed and directed many film, drama and multi-media events including: *The Dance of the*

Seven Sins, Dunedin, 1991; and *H. Bosch Goes Straight*, Canterbury University Orientation, 1991. In 1995, Dementé was commissioned to make a medieval style altarpiece for the Robert McDougall Art Gallery. Her exhibitions and installations include: *Capitus*, (with Jeff Mitchell) Arthaus, Wellington, 1996; Solo show, Artworks Gallery, Wanaka, 1995; *Divine Illuminations*, solo exhibition, Eastern Southland Art Gallery, Gore, 1994; *Terra Firma*, Arthouse, Dunedin, 1994; *Feminineshroud*, installation in the Guest Artist Section of the *Women on Women Suffrage Year Exhibition*, Dunedin Public Art Gallery, 1993 and *Angels of Androgyny*, Mermaid Gallery, City Mall, Christchurch, 1992.

Lorelei Jenner

Lorelei Jenner was born in Christchurch in 1964. She graduated from the Christchurch Polytechnic in 1991 with a Diploma of Craft and Design, majoring in Fabric and Fashion Design. Jenner has worked as a Contract Screen Printer for Surface Active and is also self-employed, designing and producing both jewellery and screen printed fabrics for soft furnishings. In 1990, she assisted with the making of costumes for the Court Theatre production of *Madame Butterfly*. Jenner exhibited her work in *One Off*, at the Space Gallery, Christchurch, in 1996.

Mark McEntyre

Mark McEntyre was born in 1960. He attended the University of Canterbury between 1988 and 1991, graduating with a Bachelor of Fine Arts (Sculpture). McEntyre has designed sets for numerous productions including: *True*, Bats Theatre, Wellington, 1996; *This Other Eden*, Court Theatre, Christchurch, 1996; *Medea Material*, Court Theatre, 1995; *Oleanna*, Court Theatre, 1994; *Squatter*, Southern Ballet, Christchurch, 1992; and *The Bacchae*, Ngaio Marsh Theatre, University of Canterbury, 1991. McEntyre was the Set Painter and Finisher for the Peter Jackson directed film "Heavenly Creatures", and in 1990 was commissioned by the Community Arts Project to make a sculpture for Templeton Hospital. His group and solo exhibitions include: *Drawing Out of Context*, CoCA, Christchurch, 1996; *Stage Design*, School of Fine Arts Gallery, Canterbury University, 1996; *Placebo*, solo installation at the High Street Project, Christchurch, 1996; *Inside the Solid*, McDougall Art Annex, Christchurch, 1995; and *T'Artin' up Town*, Community Arts Project, Christchurch, 1993.

Rachel Malloch

Rachel Malloch was born in Christchurch in 1969. She attended Canterbury University School of Fine Arts in 1988, and graduated from Christchurch Polytechnic in 1992, with a Diploma in Craft Design (Distinction). Malloch has completed several murals, and in 1994 she designed and painted a 25 metre mural with the assistance of the Queen Elizabeth II Arts Council. She has also received commissions for her fabric design. Between 1993 and 1996, Malloch has tutored in art at a variety of schools and institutions, including Kaiapoi High School, Hagley Community College and Pioneer Sports Stadium. In 1992, she received a Queen Elizabeth II Arts Council New Craft Artists Promotion Grant, which was used to fund a six month investigation in papermaking at the Limeworks Print Studio. Malloch's group and solo exhibitions include: Group Show, Loft Gallery, Christchurch, 1995; *Developpe*, (curated by Malloch) post-graduate assembly of craftwork, Dilana Rugs, Christchurch, 1994; *The Other Side*, Loft Gallery, 1994; *Limited Editions*, CSA, Christchurch, 1994.

Jennifer Matheson

Jennifer Matheson was born in 1965. She attended the Christchurch Polytechnic between 1986 and 1988, graduating with a Diploma of Visual Communication (Printmaking). In 1991, Matheson took part in a three month apprentice programme at The Fabric Workshop in Philadelphia, U.S.A., an internship made possible by an Internal Affairs Department Travel Scholarship. In the same year, she received a New Emerging Craft Artist Grant from the Queen Elizabeth II Arts Council. Matheson has been employed as a Part-time Tutor in Silk Screen Printing for Paper and Textiles at the Christchurch Polytechnic since 1991. In 1996, she worked as a full-time technician at Moauli Prints, a Pacific Island Textile Printing Training programme. She also set up and worked within Zephyr Studio, a Textile Printing Cooperative, in 1994-5. Matheson has curated several exhibitions and displays, including: *Temptation*, The High Street Project, (with Marcus Collinge) Christchurch, 1994; *East Meets West*, display for textile stand, Christchurch Town Hall, 1994; *Limited Editions*, CoCA, Christchurch, 1993; and Joint show (with Paul Chapman), Christchurch Photographer's Gallery, Christchurch, 1990. Matheson's solo and group exhibitions include: *Belief*, Archill Gallery, Auckland, 1997; *Heavy Metal*, CoCA, 1997; *Out with the Old-In with the New*, CoCA, Christchurch, 1996-7; *Barren*, The High Street Project, Christchurch, 1996; *Multiples*, The High Street Project, 1996; *Temptation*, The High Street Project, 1994; *Image and Issue*, Invited Canterbury Women Artists, C.S.A., Christchurch, 1993 and *Apprentice Show*, The Fabric Workshop, Philadelphia, U.S.A., 1992.

Callum Pankhurst

Callum Pankhurst was born in 1971. He received a Diploma in Craft Design (Distinction) from the Christchurch Polytechnic in 1992, majoring in three dimensional design. Between 1993 and 1995, Pankhurst was employed as a technician in the Art and Design Department by the Polytechnic, and he has worked as an assistant to both Neil Dawson and Noel Gregg. In 1993, Pankhurst won an architectural award for commercial design for his work in Coyotes restaurant. In the same year, he received a Queen Elizabeth II Arts Council Grant. Pankhurst has completed numerous commissions, including: Azure Restaurant and Bar, Christchurch, 1995; One Red Dog (first fit-out of nationwide restaurant/bar chain), Auckland, 1995; The C.D. Store, Auckland and Christchurch, 1994; Tuatara Pizza Company, Wanaka, 1993; Levis (Signage), 1995; Bar Isn't It? (signage, furniture and bar design), Christchurch, 1996; and All Bar One (lighting and mirror), Christchurch, 1996. His solo and group exhibitions include: Solo show, Form Gallery, Christchurch, 1996; Group show, CoCA, Christchurch, 1995; Post Graduate Exhibition, Dilana Rugs, Christchurch, 1994; Solo show, The Vault, Wellington, 1993; *Tattoo*, High Street Project, Christchurch, 1993; *Young Contemporaries*, Suter Art Gallery, Nelson, 1993 and *After Hours*, Christchurch Polytechnic Art and Design Staff exhibition, Christchurch, 1993. Pankhurst recently designed the winning entry in the Food Category of the Carter Holt Harvey Panels Retail Award, which was part of the 1997 New Zealand Shopfitting Association Awards.

Michael Reed

Michael Reed was born in Christchurch in 1950. He graduated from the University of Canterbury School of Fine Arts with a Diploma of Fine Arts (Design) in 1969, and is currently employed as a practising mixed media artist and printmaker, a freelance textile designer and a part-time tutor for the Christchurch Polytechnic. Reed was the co-winner of the ANZ Bank Award for Contemporary New Zealand Printmaking in 1970. He received the Guthrey Travel Award from the Canterbury Society of Arts in 1988 and in 1991 was awarded a major Creative Development Grant by the Queen Elizabeth II Arts Council. In 1993, Reed participated in the New Zealand/Japan Foundation Design Exchange Programme in 1993, exhibiting at the Kurashiki Public Art Gallery in Kurashiki, Japan. Reed's selected solo and group exhibitions include: *New Zealand Contemporary Medallion Group*, Ferner Gallery, Auckland, 1996; *Federation Internationale de la Medille*, Musee D' Art Et D' Histoire, Neuchatel, Switzerland, 1996; *Artists Collection*, Dilana Rugs, Atlanta Trade Centre, Atlanta, U.S.A.; *Contemporary New Zealand Printmaking*, Quay Print Facility, Wanganui, 1995; Solo show, Bowen Galleries, Wellington, 1994; *Artists Collection*, Dilana Rugs, International Trade Centre, Kobe, Japan, 1993; New Zealand Wool Board Promotion, New Zealand Pavillion, World Expo, Seville, Spain, 1992; *Five New Zealand Printmakers*, Memphis College of Art, Memphis, U.S.A., 1991 and *Freemantle Print Award*, Perth, Western Australia, 1990.

Sandra Thomson

Sandra Thomson was born in Oamaru in 1957. She received her Bachelor of Arts (Sociology) from the University of Canterbury in 1974, and a Diploma of Fine Arts (Honours) in Printmaking from the same institution in 1981. In 1983, Thomson was the recipient of the Olivia Spencer Bower Award, and in the following year she won a Drawing Award at the Ninth International Exhibition of Drawings in Rijeka, Yugoslavia. Thomson has been employed as a Tutor in Drawing at both the University of Canterbury School of Fine Arts (1983) and the Otago Polytechnic (1987). Since 1988, Thomson has tutored drawing and printmaking at the Christchurch Polytechnic. Thomson's selected solo and group exhibitions include: *Supporting Roles*, CoCA, Christchurch, 1996; *Figuring the Narrative*, CoCA, 1996; *Anything Goes*, CSA, 1995; *Gilding the Lily*, Salamander Gallery, Christchurch, 1994; *New Zealand Women Printmakers*, Zonta Touring Exhibition, 1993; *Print and Paper - Fifteen Christchurch Artists*, Kurashiki Public Art Gallery, Japan/ Robert McDougall Art Gallery, Christchurch, 1993; Solo show, 33 1/3 Gallery, Wellington, 1992; *Two Lions and an Angel*, McDougall Art Annex, 1991 and *5x5*, Memphis College of Art, Tennessee, 1991.

Randall Watson

Randall Watson was born in 1961. He graduated from the Petone Polytechnic in 1984 with a trade certificate in Toolmaking, and gained a Diploma of Craft Design from the Christchurch Polytechnic in 1993. In 1994, Watson was responsible for the technical design and set construction of the University Theatre production, *Salomé*, and since 1995 he has been employed as a tutor and technician at the Christchurch Polytechnic School of Art and Design. Watson received the Fiesta Products Award for Craft Design in 1993, and was awarded a Queen Elizabeth II Arts Council New Craft Artist Grant in the following year. In addition to numerous sculptural commissions, Watson's solo and group exhibitions include: *Kinetic Art*, Forrester Gallery, Oamaru, 1997; *Kinetic Art*, Eastern Southland Art Gallery, Gore, 1997; Solo Exhibition, Canterbury Gallery, Christchurch, 1994 and *Christmas Show*, Canterbury Gallery, 1993.

Loretta Young

Loretta Young was born in Western Samoa in 1971 and moved to New Zealand in 1982. She attended the Christchurch Polytechnic, graduating in 1992 with a Diploma in Craft Design (Printmaking and Three Dimensional studies). From 1994-6 she was the Pacific Island tutor for Moauli Prints, a Textile Screen Printing Project. She has received several grants, including a Norman Kirk Foundation Grant (1990), a PIPEF Pacific Island Leadership Grant (1991), a Queen Elizabeth II Arts Council of New Zealand Emerging Artist Grant (1993), a Suffrage Centenary Scholarship, Christchurch Polytechnic (1993) and a Creative New Zealand Grant (1997). From 1993-4, Young participated in a series of Pacific Exposure Workshops, a Visual Arts Project funded by the Queen Elizabeth II Arts Council/Te Waka Toi. She has taken part in various exhibitions, including: *Belief*, Archill Gallery, Auckland, 1997; *Heavy Metal*, CoCA, 1997; *Out with the Old - In with the New*, CoCA, 1996-7; *Seventh Pacific Festival of Arts '96*, Apia, Western Samoa, 1996; *Bottled Ocean*, Touring (Auckland, Wellington, Christchurch and Sydney), 1994-5; and *Devellope*, Dilana Rugs, Christchurch, 1994.

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