

Christine Hellyar's Art Timeline.



I was born in 1947 and I grew up in an environment with original coastal broadleaf forest and black sand beaches in and around New Plymouth. We didn't know any artists but my father's best friend was Fred Butler whose house was like an art gallery and museum and Fred made quilts while looking after his bedridden mother. They were original and impressive and made me understand that my endless drawings could be more than just drawings. I was not allowed to take art as a subject at school until I was in the sixth form when I told the headmistress I was dropping chemistry and taking art.

At the same time I overheard Rodney Charteris talking about going to art school in Auckland and I knew that was what I had to do. So I did.

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Fred Butler's house



My father's garden



My father's apron



My father's garden

1968

At Elam Art School I didn't find my feet until in the third year, when I started to make sculptures of landscapes seen from the air, in 1968.

"Aluminium Skin" in cast aluminium is from this time. It is now at Te Papa. I vacuum-formed sheet polystyrene over a wooden form, filled it with carved styrene then cast it in aluminium. It is presented on a steel and glass frame, slightly off the floor and should be viewed from all sides. I was influenced by Colin McCahon, a teacher at Elam at the time. I was also aware of Henry Moore's and August Rodin's ideas of hollows and bumps.

1969

During 1969, in my fourth year, I made many sheet styrene vacuum-formed landscapes and spray-painted them in coloured styrene inks. These were shown at Barry Lett's gallery at the end of the year and included:

" Volcanic Black".

"Titirangi hills according to Colin McCahon"

"West Coast Cave"

"Silhouette no. 3"

"Silhouette no. 3 with Road into Sand Hills"

"Round pool".

I was influenced by Greer Twiss who had done some vacuum-forming.

I also took several black-and-white photographs of "Situations". These were interventions of felt, wood, mirrors and plastics in landscapes placed close to my home in New Plymouth. They were in the bush, on the beach, and up Mount Egmont. These have been bought by Te Papa in Wellington and I gifted a set to the Govett-Brewster Art Gallery in New Plymouth.

I was an active member of the New Zealand Society of Sculptors from 1968 exhibiting with them and acting as the secretary and then as the vice president when the Society had become the New Zealand Society of Sculptors and Painters.



"Situations"



"Titirangi hills according to Colin McCahon" and "West Coast Cave"

1970

In 1970 I lived in Christchurch to go to Teachers' College. I joined a sculptors' group but I had less access to materials and processes. I bought latex emulsion from the company "Skellerup" as it was based in Christchurch. Latex was only one dollar a gallon. I made an exhibit at the McDougall Art Gallery of two sculptures of beach-sited beds. These had latex stones and seaweed on calico beds and were named "Bed on the Beach" and "Sunken Kelp and Stones". I exhibited my 1969 work at the Govett Brewster Art Gallery as a guest artist in the "Taranaki Review". I had become friends with Don Driver who worked at the gallery and he was very supportive both then and for many years afterwards.



"Bed on the Beach"

1971

In 1971 I moved back to Auckland. I continued to buy latex from Skellerup. I enjoy casting in plaster and then in latex from a range of real objects. I would combine the objects in unusual ways and the titles were important, as they would be throughout my career. I was unaware of Lynda Benglis and Eva Hesse but did know Barbara Hepworth's and Louise Bourgeois's work. I was also attracted to Surrealism and to Japanese landscape design. I was in a survey show at the Auckland Art Gallery and entered the Hansells sculpture competition. I made a resin coated blue wooden sea mole with glass-like blue cast resin stones. This was called "Rock Candy Beach" and was almost life-size.



"Rock Candy Beach"

1972

In 1972 I entered the Hansells sculpture competition again with "Country Clothesline". This work is 21 dyed garments latex-dipped and then stretched out to dry on my clothesline to look wind-blown. The garments were pegged onto a line using red pegs as I enjoyed the color theory connection and the reference to work by Marcel Duchamp who used red and green dots to point out the European-style vanishing points in perspective. The inspiration for this work came from frequent drives past country clotheslines on trips between Auckland and New Plymouth. I made the garments the green of the countryside and then windblown to replicate the shapes of the hills. I included the presence of wind as an important landscape feature.

I also made another large architectural work called "Slimy Mole and Seaweed" which was latex-coated boards and latex cast stones and seaweed. It was inspired by a New Plymouth breakwater as was "Rock Candy Beach".

Smaller works made in 1972 include

"Eel Trophy" and "Lobster Trophy" on the wall, and, on the floor "Piha Patchwork", "Rotten Log", and "Prevailing Westerly", "Eel Trophy" and "Lobster Trophy". I enjoyed being able to colour the latex and I enjoyed using plaster to make the moulds. The original logs I used I took from the bush where I had grown up and the "Piha Patchwork" casts were made at a Piha that was not very populated. It was important to me that I left no sign of my presence wherever I went. I began this when I did my "Situations" and continue to do it now.



"Eel Trophy"



"Country Clothes Line" detail



"Country Clothes Line" detail

1973

In 1973 I had my first one man show at Osborne Galleries in Auckland.

I had made a black version of "Country Clothesline". This "City Clothesline" also used red pegs but the garments were women's clothes only and were more stylish than those in "Country Clothesline". It was less wind-blown. I used both clotheslines outside the Osborne house on either side of the path going up to the front door.

The works inside included the 1972 work, with more from 1974:

- A) A work on the floor "The Last Carpet" which was the cast of the garden where I lived,
- B) Works in Perspex or glass containers including "A Four Leaf Clover", "Fallen Flowers", "Log Roll", "Porphyra Columbina", "Carpophyllum myshala", "Faberge", "Jan Davidsz. de Heem", "Five Finger", "Kiwi Fruit" and "A Golden Kiwi's Grub".
- C) Works on the wall: "Many hands make", "Single-handed", "Botticelli", "Leonardo", and "Frans Hals".

I did include cast bronze elements in some of these works; I like the contrast between hard and soft and traditional and new.

Also in 1973 I was in the Auckland Society of Arts exhibition called "20 Women Artists."



"A Four Leaf Clover"

1974

I had a painting exhibition at Moller Galleries in Auckland with most of the paintings done in 1973. The show was called "Parks and Pretty Farms" and the remembered imagery came from Egmont National Park, the bush, Auckland parks, and Waikato farms.

I wanted to paint and draw as well as sculpt despite pressure on artists to specialize. Painters could sell their work more easily than sculptors and I needed money to travel and to buy sculpture materials. I ended up selling 1/3 of the exhibition, which was an improvement on previous sales.

The works included "Bush Edge", "Carving River", "Gully 1 and Gully 2", "Pit with 6 Trees", "Waikato Hillside", "Sitting Stones", "Forest Remnant", "River Terrace", "Two Trees", "Front Garden" (Katie Scott), "Four Trees with Frost", "Pit with Four Trees", "Suspended Stump", "2 Trees and a Gully", "5 Red Trees", "Hedge Edge", "2 Remnant Trees" and "King Country Slip".

Drawing and painting continue to be important to me in order to think about art as a whole and to have a more interesting experience of it. My drawings are in the collections of Auckland Art Gallery, the Hocken Library, Te Papa and the Waikato Art Museum and have been shown at those institutions.

1974 was an important formative year for me as I spent nine months traveling around Europe. I set out to look at museums as well as art galleries and started to look up Māori Artifacts that had been collected on James Cook's 18th-century voyages. I saw Louise Bourgeois, Annette Messager, Meret Oppenheim, Duchamp, Picasso and Brancusi for the first time. I searched out their works on other trips in subsequent years.

I did do some drawing when I was staying in Fowey in Cornwall. Cornwall is my homeland as I have a Cornish name and my great grandfather was a stone mason in Truro. It is a place I belong to and a place that continues to have meaning for me today.



"Two Trees"

1975

In 1975 I had a solo show at Bett Duncan's gallery in Wellington. I had made a lot of latex sculpture that used metal fittings as connectors and contrasts. I was in a lot of group shows with these works and showed them with others in my first one person show at New Vision Gallery in 1976. The metal fittings worked on a practical level and aesthetically. Unfortunately after 20 years or more, the metal has reacted badly with the latex with some work needing cotton sewing repairs and other works needing to be thrown out.

The 1975 sculptures included

"Meat and Veg" and "Safe", "Tiled Forest Floor", and "Tripe", all in metal boxes.

"Laureate", "Cameo Queen", and "Push and Pluck" as cushions.

"Kidney Stones" and "Surgical Leftovers" on shelves.

"Push and Pluck", "Small Icon", and "Poke and Pick" were in frames on the wall.

"Winged Victory Toy" and "Meals on wheels" were on wheels.



"Laureate"

1976

And in 1976 "Sporting clubs", "Tame Cabbage Fans", "Curbed Tongues" and "Cornucopia". Also "Tough Paper", and "Nut Case" on stands, and "Award" (which was bought by Auckland Art Gallery) on the wall.

Also in 1976 I made a series of larger works which were shown at the Settlement Gallery in Wellington. These included "Kidney Fern Slice", "Nikau Mats", "Punga Mats", "Supplejack Tangle" (which was also shown at Auckland Art Gallery), "Epiphyte Flags" (bought by the Dowse Art Museum), "My Devotion Poles" (bought by Auckland Art Gallery) and "Sky Rooted Progeny".

I had other solo shows in 1976 including at the Govett Brewster Art Gallery in New Plymouth and at the Northland Society of Arts in Whangarei.

The Govett Brewster exhibition included "Country Clothesline" and the gallery proposed to buy it with money from the Monica Brewster Trust. I asked \$362 for it but the public still saw it as too expensive, and too unconventional. There were a lot of letters to the Editor. When Directors from other public galleries approved of the purchase it went through. That sculpture has lasted well and has been exhibited several times. An image of it is on the back cover of Priscilla Pitts' sculpture survey book on contemporary New Zealand themes and issues.

1977

In 1977 I showed the larger "Bush Sculptures" at New Vision Gallery. I also made a bush piece called "Punga Pile". 1977 was another pivotal year for me as I travelled to Europe and ended up living in Edinburgh with my partner Donald Ensor.

1978

Donald and I married in 1978 and we returned to New Zealand with a long journey across the United States at the end of 1978.

While living in Edinburgh I took two circuitous journeys around Europe, and Donald and I traveled through Egypt for two weeks. A highlight of that was going to Hatshepsut's Palace in Deir el-Bahri.

I had a studio in Edinburgh and picked up materials from the roadside and from parks. I bought clay and fashioned forms with the help of plaster and cloth, mixed with wood, card, feathers, twigs, extra cloth and lichen.

1979

In 1979 I went back to secondary teaching in Auckland and two years later started teaching at Elam School of Fine Arts at the University of Auckland.

In 1979 we lived at Gretchen Albrecht and James Ross's house while they travelled overseas and I continued to make the clay and fibre works I had started in Edinburgh. I exhibited them at New Vision.

These works from 1979 include:

10 "Hibernating Emptying Vessels"

10 "Mouths"

10 "Flight Feelies"

10 "Hylic Ties" (one bought by the Auckland Art Gallery).

10 "Small Creatures Rearing Their Ugly Heads"

10 "Treasured Memories Mummies" (one bought by the Auckland Art Gallery).

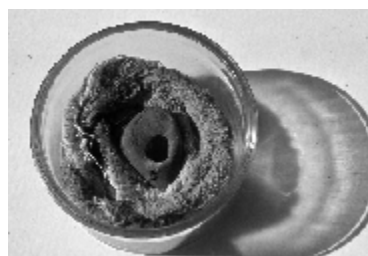
10 "A Lot Of Fuss Over Old Bones"

I exhibited at the National Art Gallery with Jacqueline Fraser and Pauline Rhodes. I made 10 "Burial Boxes", and 10 "Nests under Glass" which the National Art Gallery bought.

In 1979 I also had a solo show at Bosshards' Art Gallery in Dunedin. The sculptures I made were "Soft Jottings", "Bad Belladonna", "Ceremonial Kites", "Protected Plots", and I used "Hylic Ties".



"Burial Boxes"



"Nest Under Glass"



"Flight Feelies"

1980

For an exhibition in 1980 at Peter McCleavey Gallery in Wellington I continued to use clay but I combined it with native plants. This practice has been important to my work ever since. The 1980s 13 works are all called "Keeps and Folds". The title reflects my interest in using verbs to animate and locate the ideas that spark off the things I make. I think that our inherited bush that enfolds us contributes to our current well-being.



"Keeps and Folds"

Two of these sculptures were bought by the National Art Gallery. I also showed eight drawings. And I had another one man show in Whangarei at the Northland Arts Society. I continued to draw and take photographs. I started to use my photographs and images from books and drawings to create montages. Most of these montages were ideas for impossible sculptures in impossible places.



"Pompeii and Visitor"



"Tivoli and Dusky
Sound"



"Tivoli and Dusky Sound"

I started to make artists' books such as "Flippers" and "Flappers", "Slippers" and "Slappers". Some of these are in the collection at Te Papa, and some at Auckland Art Gallery. Some have been shown in Auckland, Dunedin, Los Angeles, New York and London.



"Flippers"

At present I have, in my studio, 52 books of montages, 24 artist's books and 69 sketchbooks of drawings.

These sketchbooks record mainly museum objects and plants growing in the Waitakere bush. There are also drawings of sculpture ideas, most of which did not happen. I always have a lot of ideas for sculptures and it would be wonderful to be able to make them all.

1981

I have always used foundries but in 1981 I did my own casting in lead.

I made sculptures for another solo show at New Vision Gallery, using lead, wood, stone, slate, and clay. These were:

- 4 "Rock Pools"
- 4 "Rock Layers"
- 6 "Unwrapped Rocks"
- 4 "Rock Chambers"
- 4 "Rock Nooks"
- 2 "Stone Homes"



"Unwrapped Rocks"



"Stone Home"

I enjoy using clay because the material is so flexible, because it is white and because it is related to volcanic rock. I had visited the China Clay Museum and Factory in Cornwall and liked the mining of clay from the Cornish mountains. I had my own kiln and did not need to ask for help from other artists. I did know John Parker and Bronwynne Cornish and they had encouraged my particular use of clay. I did colour clay slightly with stains when needed. I didn't use glazes as I did not like their reflective quality.

In 1981 I was commissioned to do a work on the La Trobe campus in Melbourne for the Australian Sculpture Triennial. I constructed the work at home in our garden and added to it over there. I chose a swampy piece of ground for "Resting Posts For Passing Spirits". The work looked like it belonged. When the show came down the curator took some of it home to his place. I based the work on artefacts seen in museums, and structures made by animals.



"Resting Posts For Passing Spirits"

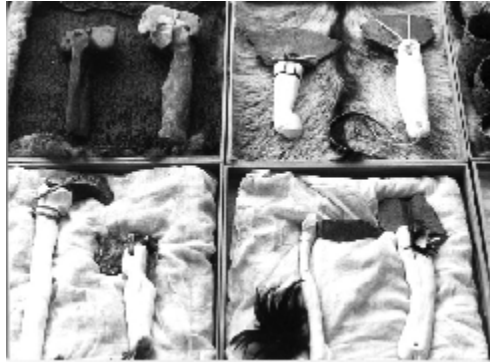
1981 was a busy year. I was commissioned by the Govett Brewster Art Gallery in New Plymouth to do an installation and I made "Cloak", "Dagger" and "Meat" Cupboards. They went to the Sydney Biennale before they went to New Plymouth. The Govett Brewster bought the three cupboards and has exhibited them several times.



"Meat Cupboard"

1982

In 1982 I had my first one man show at the Denis Cohn Gallery. Denis was an excellent dealer and I had four one man shows with him. In the first show I had 14 "Women's Work Trays" on the floor and the friends of the Auckland Art Gallery bought them.



"Womens' Work Trays"

The Auckland Art Gallery also bought four of the "Tools" drawings I displayed on the walls. In 1982 the Auckland Art Gallery commissioned an installation and I made "Shelter".



"Shelter"



"Shelter-Detail"

Like "Resting Posts For Passing Spirits", "Shelter" was made with fibre, with materials woven and tied together. This time I also made imaginary animals from fibre and cloth and put them into their respective shelters.

My 1983 exhibition at the Denis Cohn gallery was four "Thought Cupboards". These were also exhibited at the McDougall Art Gallery in Christchurch. They were titled "Gathering", "Mixing", "Worrying" and "Enhancing". "Enhancing" is owned by the Dowse Art Museum in Lower Hutt and "Mixing" is owned by the Dunedin Public Art Gallery.



"Enhancing"



"Enhancing" - detail

1983

I had our son Robert in February 1983 and took six months leave from my job at Elam. I made another series of tool trays titled "Survival".

Being original has always been important to me and it wasn't until 1983 that I felt I could use figures as a way of expressing ideas. When I was dealing with landscape and still life I was talking about the way people use the landscape or animals or objects. They were art historical separations of people, landscapes and still lifes, which no longer applied to me. At the same time I was interested in Modernism as a way to expression and to looking at life and power and beauty, all things that mattered to me.

1984

The exhibition at Denis Cohn gallery in 1984 was a series of smaller Tool Trays arranged in groups on the wall. These were

"Womens' Work"

"Different But The Same"

"Survival"

"Male And Female"

"Personalities"

Two were bought by the Manawatu Art Gallery.

Also in 1984 I started to make aprons. These had a meaningful context and were a useful vehicle for my ideas. Groups of aprons have been made from this time.

In latex and cloth...

"Kumara"

"Squid"

"Chicken"

"Offal"

"Felt"

"Flat fish"

In 1988 "Kumara" was my second sculpture entry into international exhibitions at the Kyoto City Museum in Japan. I had first shown there in 1986. I also exhibited twice (1986, 1989) at the FMK Gallery in Budapest, Hungary.

These aprons were made to be worn and I commissioned Gary Cocker to take photos with locations of his own choice using his own models. I was very happy with the resulting transparencies and I exhibited prints from these at Janne Land's in Wellington in 1985 with some of the actual sculptures. In addition I showed "Peaceful Pacific Tool Aprons" in fibre and cloth. Four of these were bought by the Dowse Art Museum and one was gifted to the Dunedin Public Art Gallery.



"Kumara"



"Squid"



"Chicken"



"Felt"

1985

In 1985 I made an installation for the Dowse Art Museum called "People and the Land". This was the first people-dominated sculpture I made and it relied on driftwood from Orere Point, and clay and felt to make the figures and faces. This installation was also exhibited in Wanganui, New Plymouth and Hamilton .

When "People and the Land" was shown at the Govett Brewster Gallery in New Plymouth in 1987 I also showed eight "Peaceful Pacific Tool Aprons" and I gifted two of these to the gallery. The Govett Brewster Gallery bought "People and the Land" and subsequently gifted it to Te Papa.



"People and the Land"

1986

In 1986 I had a solo drawing show at the Manawatu Art Gallery.

That was the year that the Auckland Art Gallery did a major survey of Contemporary Sculpture. For this I made another floor installation. It was called "Being Born, Bearing Fruit and Dying" and had images of stone, plants and animals. It was made in clay, metal, latex and wood.

I had a large studio in Customs Street as well as a studio at home that was built in 1980. This amount of space meant I was able to do larger work. "Being Born, Bearing Fruit and Dying" was exhibited in Wellington in "Content/Context" at Shed 11. In 1986 the Museum of New Zealand purchased the work.

I sold a clay wall work "Skin" and a latex floor work "Sink And Swim" to the Auckland Art Gallery. These were bought from the Customs Street studio.



"Being Born, Bearing Fruit and Dying"

1987

In 1987 I did a floor installation called "Nest And Post" at the Wellington City Gallery. This work had four types of plants arranged around a post. They were punga, fern, palm and flowering toetoe. I wanted to use the evolution of plants as Japanese landscape artists had. I also wanted to demonstrate the sheltering and reproductive qualities of New Zealand plants. I continue to do this now.

1988

This was the year I made my first outdoor bronze "Omata". 1988 was the year that Auckland Art Gallery put "NZ XI" together and toured it to the Art Gallery of New South Wales and the Contemporary Art Institute in Brisbane. My plaster, clay, latex and copper-coated sculptures were favorably reviewed. I enjoyed using copper coating as it was dramatically different to the white clay I had used, and it was similar to traditional bronze sculptures.

For this exhibition I made "Skin", "Flesh Blood and Bone" and "Soft Buried Bones".

And I used clay and latex to make "Palm Court" in the dome of the Sarjeant Art Gallery in Wanganui. This was a very restrained floor, wall and ceiling work reflecting the architecture of the building. The existing floor carpet was removed and I was able to make use of the beautiful wooden floor that had been under the carpet.

In 1988 I made a bronze sculpture "Four Poles" for the Olympic Sculpture Park in Seoul, Korea. Greer Twiss and I went to Seoul and I stopped in Kyoto for a week on my way back to New Zealand. I felt at home in Kyoto and I have been back there with my husband.

For a group exhibition at the Fisher Gallery in Pakuranga, Auckland I made a tall cupboard sculpture called "White China Clay Cupboard". This included modeled skulls and 3-D prints

taken from the feet and hands of our small son. The composition of the cupboard followed that of the human figure with head, hands and feet in the appropriate places. This work was eventually bought by the Christchurch Art Gallery.

In 1988 I had won the first "Adams Award" for my "Significant Contribution to New Zealand Art".



"Four Poles"



"White China Clay Cupboard"

1989

I had the first of my five solo shows with Gow Langsford Gallery; also in 1990, 1992, 1993 and 1995. Gary and John filled the gap left by Denis Cohn and managed to sell my work well. They sold "Conversations", and "Food for Thought".

I made a set of three sculpture cupboards called "Body Parts" divided into "Garden", "Beach" and "Bush". Each cupboard included works in copper, clay, plaster and latex. They were bought by the Auckland Art Gallery from my studio at home.

1989 was one of the years that I exhibited with the "New Zealand Medallion Group". I regularly exhibited with the "Women's Refuge" exhibitions and the biennial "Sculpture in the Gardens" at the Auckland Botanic Gardens, where I won the Supreme Award in 2009 with "After the Flood". Two other works from these exhibitions were bought: "Flight from the Forest" (1989) and "Pineapple Twist" (2013).



"Flight from the Forest"

1990

In 1990 I was in a contemporary sculpture survey at the Rotorua Art Museum and I made two sets of latex clothing called "Dawn" and "Dusk". They were pinned overlapping one another on the wall. "Dawn" was pink and all women's and children's clothing, and "Dusk" was blue-black and was all men's clothing.



"Dawn"



"Dusk"

The other work I did in 1990 was the set of five cupboards called "Clutch"(1), "Brood" (3) and "Echo (1)". These were in the same set of materials as before but included cast bronze. The organization of the parts was quite museum-like and domestic. This was bought by Te Papa and exhibited in "Headlands" at the Museum of Contemporary Art in Sydney in 1992.



"Brood"

Also in 1990 I made a large work for the Long Beach Art Museum in Los Angeles. This exhibition was the creation of Rodney Kirk-Smith, Ralph Hotere and Philippa Blair were the other two artists involved. My work was titled "Cloaks of the Land" and included carpet-like mats of latex and clay on the walls and floor.



"Cloaks of the Land"

I also took part in a Sculptors' Drawings survey show at the Canterbury Society of Arts in Christchurch.

I showed my 1969 "Situations" photographs at Artspace in Auckland in an exhibition looking at contemporary ideas of landscape art, and I showed at an artists' book exhibition at Artstation in Auckland.

1991

In 1991 I did another installation with Pauline Rhodes and Jacqueline Fraser. This was 12 years after our show at the National Art Gallery. This one was at Artspace in Auckland. My work was called "Groundswell" and included carpets and domes mostly made from brass, copper, clay and wax. I tried to create a yellow universal temple to growth.

At the same time I made a very floral yellow latex clothing installation called "Summer is Coming" for the Hastings Art Gallery. This title was a tribute to the poet William Carlos Williams. Poetry has often been a help when choosing titles and poetry helps me to understand what it is that I am trying to say. This was the last time I used latex on a big scale.

1992

1992 was the year of the International Expo in Seville, Spain for which I made a clay and electroplated copper wall installation called "Fluttering and Settling". This is the largest clay

work I made and was longer than my studio wall. The curved wall it ended up on was specially made for Seville and now the work is back on a flat surface at Te Papa. I had my four bronze "Poles" there as well. This show traveled to den Haag in the Netherlands.

At the same time I made a series of sorting cupboards filled with domes and slabs in glass, clay, stone, bark, gold, and wax, titled "Food for Thought". This was an attempt to make my sculpture more like that of Louise Bourgeois without imitating her. I continue to admire her work.



"Fluttering and Settling"



"Food for Thought"

1993, 1994

1993 and 1994 were years in which I concentrated on outdoor bronzes based on the fungi, fern, palm, flax and supplejack formula. One of these works "Coronet" has ended up in the University of Auckland collection and is well placed in the garden on the northern side of the Clocktower. I was interested in making the bronze look as delicate as possible. I found that Chinese sculptors had done this long ago. I used a pale blue patina which was also delicate, and it looked aesthetically pleasing against dark bush and blue skies. I was later to teach "Art in the Landscape" to Unitec Landscape Architect students.

In 1994 I won two commissions related to the Womens' Suffrage Centenary. One was a pair of bronzes "Pohuehue and Camellia" for the Speaking Chamber in the Houses of Parliament.



Pohuehue and Camellia

The other was the bronze sculpture "Owairaka" in the Alice Wylie reserve in Mount Albert in Auckland. This was poured on site with the public present.



"Owairaka"



"Coronet"

1995

In 1995 I made a series of "Collecting Fungi" wall works named after New Zealand naturalists. Binomial names were replaced with calligraphic zen-like alternatives.

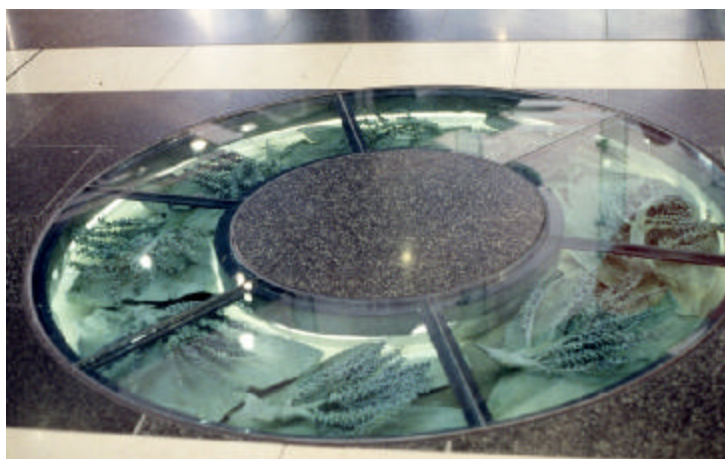


"Collecting Fungi"



"Collecting Fungi"

I was commissioned to do the underfloor bronze sculpture "Gift" in the foyer of Sky City. I found this site original and I like the lighting that it needed. It did not bother me that people had to walk over the work to cross the floor.



"Gift"

1996

In 1996 I did an installation "Domestic Science" at Lopdell House in Titirangi in Auckland. I printed images onto see-through cloth and hung them over a field-work bedframe. I included see-through wax images of the moon and clay whales' ear bones. Domestic science was a dying

tertiary
am interested in



"Domestic Science"

subject at
secondary
school and at
institutions and I
science.

1997

The 1997 installation "Familiar Stories" at the Fisher Gallery in Pakuranga in Auckland was personal with objects in it that were given to me by my father and mother. The three Carnegie cases from Auckland Museum were used in a series of exhibitions at the Fisher Gallery. For my exhibition, I removed the end sides of the cases so that a glass tunnel was created when the cases were placed end to end.

Making installations that were influenced by my father's vegetable garden meant that I used hard and soft surfaces that were textured and looked related to human activity.

In 1997 I resigned from my teaching job at Elam after spending two terms on sabbatical working in my studio and travelling around Europe. Although the quality of the students was amazing and the work they did was original and memorable, I did not like other aspects of the institution.

1999

In 1999 I was able to go to Singapore with my work "Necklace Goblet" for the international exhibition "Volume and Form". My work was well placed in the Singapore Botanic Garden. I also made "Forest Wave" to go there. When the sculptures returned, "Necklace Goblet" was bought by the Connells Bay Sculpture Park on Waiheke Island.



"Necklace Goblet"

And in 1999 I made an installation for the Rotorua Art Museum which also went to the Waikato Art Museum and the Dowse Art Gallery. My father had taken us from New Plymouth to Rotorua when we were children, and he went there annually to take photographs. My husband and I also love going to Rotorua to take photographs. I tried to replicate this in glass desiccating dishes with clay, glass, plaster and paint and I presented the whole display in a "Last Supper" way with brass plates and stands and copper and gold-coated fungi. The installation was called "Making the Earth, Covering the Earth" and it is now owned in part by the Rotorua Art Museum.

2000

I exhibited in three solo shows at Milford Galleries in Auckland in 2000, 2001 and 2004. Around this time I also had four solo shows with Campbell Grant Gallery in Christchurch in 1999, 2001, 2005 and 2007. Grant Banbury was a dealer with an art history aspect to his practice which suited the way I thought and worked. My 1999 exhibition included paintings done in 1988 of plants and their containers. They were clay and paint on wood and were set out from the wall as if they were on sloping lecterns.

In 2000 I started to make the bronze "Fauna" that were based on small punga stems washed down from Mount Taranaki and found on East End Beach in New Plymouth. East End Beach is a beach that my father grew up on and we played there as children. These flora/fauna works acknowledge the wealth of flora in New Zealand and the paucity of fauna.; making fauna from flora redresses the balance. I continued to make these playful creatures in a range of environments until 2009.



"Where Are We Going?"

2001

In 2001 and 2003 I participated in an international exhibition at the Meguro Museum in Tokyo. It was called "A Shriek from the Invisible Box". This exhibition went to New York too. I used my flora/fauna creatures to make "Preening Queen" and "Two Consorts".



"Preening Queen"

2002

2002 was a memorable year. This was when Maureen Lander and I showed "Mrs. Cook's Kete" at the Pitt Rivers museum in Oxford, England. We proposed that our artifacts were from a kete found in Mrs. Cook's house in Clapham, London and that these things reflected her woman's appreciation of objects. James Cook's choice of objects are what we see in museum displays around the world. The Pitt Rivers Museum is a favourite of Maureen and I. The museum allowed us to place the things that we had made anywhere. I thought that my most successful contribution was a very long hibiscus plait that linked the many Pacific paddles placed under the eaves of the first floor.

This work was the first installation that I did that was based on the Journals written during James Cook's voyages. I am still making work with this background and content.



"Mrs. Cook's Kete"



"Mrs. Cook's Kete"

2003

In 2003 when the Pitt Rivers work arrived back I converted it into "Mrs. Cook's Thought Trays". The trays included embroidered labels describing the work Mrs. Cook could have done, and artefacts from Polynesia that were also used in those activities. Some of Mrs. Cook's embroidery survives in museums in Australia and in New Zealand.

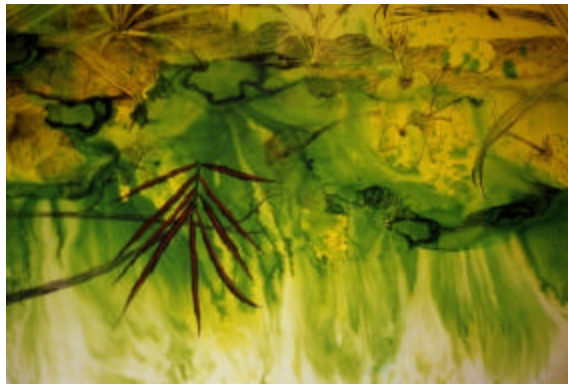
I have become interested in New Zealand 18th- century history and now my work is about the trade goods that came to the Pacific from Europe. I enjoy reading 18th- century diaries and looking at 18th- century sample books. I belong to the New Zealand Costumes and Textiles Association.



"Mrs. Cook's Thought Trays"

2004

In 2004 I won the "Wild Creations" Department of Conservation residency on Mt. Taranaki. I spent six weeks living up the mountain and drawing plants in my sketchbooks from all types of environments. These drawings became bigger and more finished drawings when I used dye and crayon and they were shown at Puke Ariki, in New Plymouth. I continue to do drawings like this with dye and crayon based on the bush and streams of the Waitakere Ranges, in West Auckland. I have mainly shown these with Annie Wilson at the Miranda Farm Art Gallery in Miranda, Firth of Thames and I have recently started to show them at Fe29 Gallery in Dunedin.



"The High Road"



"Before the Flood"

2006

In 2006 I lived in Wanganui for five months as the Tylee Cottage Resident Artist. I had an enormous studio, house and garden to work in and I made a lot of work. I made several "Hodges' Waterfalls", the installation "Cook's Gardens" at the Sarjeant Art Gallery and I grew the vegetables that Cook planted in New Zealand. I also arranged for orange trees to be planted in Cook's Gardens in Wanganui. "Cook's Gardens" went on to be shown at the Adam Art Gallery in Wellington, and at Te Tuhi in Pakuranga, Auckland. The Sarjeant owns several works. The "Hodges' Waterfalls" in various colours were shown at the Hocken Library in Dunedin, the Campbell Grant Gallery in Christchurch, and the Corban's Estate in Henderson, Auckland.



"Cook's Gardens"



"Cook's Gardens"

2007

In 2007 I installed my stone and bronze "Spring" in the Auckland Domain. This was a project I had started in 1999, and with seven other Auckland sculptors we saw this as a Millennium project. We applied for and received Millennium Funding for our eight permanent sculptures in Auckland Domain. The other sponsor was the Edmiston Trust. We had named ourselves "Sculpture 2001" and did more exhibitions together.



"Spring"

2008

In 2008 I showed, for the first time, some of my black framed boxed collections based around Pacific 18th- century voyages. These were at Mark Hutchins' Gallery in Wellington. This exhibition was called "Sacred and Profane Love". These and others were shown in the "O Mar Pacifica" exhibition in the Bathhouse Gallery and Museum in Rotorua. I spent eight years on this work. It changed its name into "Change/Exchange", ending up as a collection of 127 boxes. It was bought by the Patrons of the Auckland Art Gallery and was shown at the Auckland Art Gallery in 2016/17 in "To All New Arrivals".



"Change / Exchange"



"Slugs of Silver and Silk".



"Strange Scabs"

Also in 2008 I installed my longest ever wall work at the Dunedin Public Art Gallery. This was called "Fishing" and was made up of loops of plaited flax, wool and hibiscus and referred to Māori long fishing lines that surpassed European fishing lines in the 18th century.



"Fishing"

2009

This was the year that I won the Supreme Award in the Manukau Gardens. My work in bronze "After the Flood" was floral animals carried on the back of a large punga "mother" and it was placed in the garden for endangered species. The animals were cast from miniature pungas that came off Mt Taranaki and are found only on East End Beach.



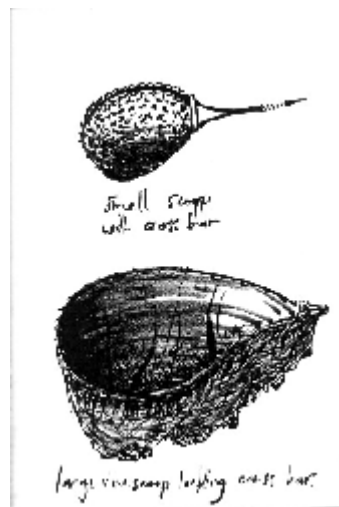
"After the Flood"

2010

In 2010 the group "Sculpture 2001" showed "10 New Zealand Sculptors" at Black Barn in Havelock North.

2011

In 2011 I was the resident Botanic Artist at the Auckland Botanic Gardens in Manurewa. I drew landscapes as well as plant specimens and exhibited them in the gallery in the Visitors Centre. I was often drawing at Auckland Museum. Also in this year I had a joint exhibition with Warren Viscoe at Artis Gallery in Parnell, Auckland with sculptures in bronze and lead that were "Flora/Fauna". They were mounted on wooden blocks and on the wall.



"Scoops"

2012

In 2012 I made the installation "Hutton and Cotton" at the Gus Fisher Gallery in Auckland. This was a floor, wall and ceiling work and used three Carnegie cases from the original McGregor Museum in the School of Biological Sciences at Auckland University. The three works that were in these cases were bought for the University's collection and ended up, along with another work called "Deep-sea Fishing" in the School.

And in 2012 I did an installation called "Combings" with Bronwynne Cornish at the Estuary Art Centre in Auckland. This installation was collections of cloth and glass, and I made use of the beautiful light coming through the windows.



"Hutton and Cotton"

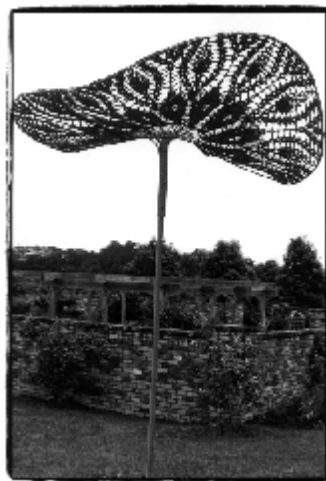


"Hutton and Cotton
Cupboard"

Light has always been important to me and this can be seen in the bush drawings I have done for many years. These have been shown at the Dalglish gallery in Whanganui, the Miranda Farm Art Gallery (several times) and the Fe29 Gallery in Dunedin.

2013

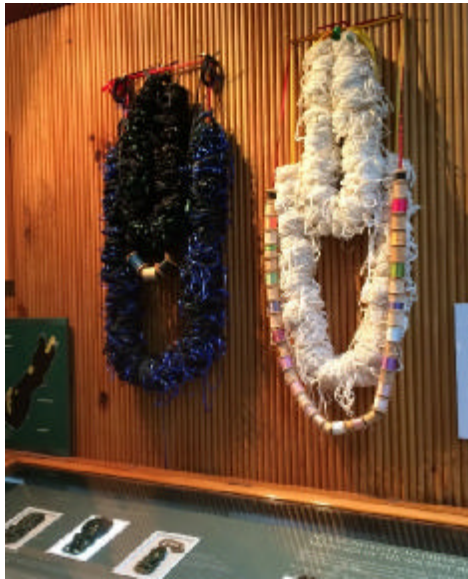
In 2013, "Sculpture 2001" proposed, organized and oversaw the exhibition "Summer of Sculpture" on the Auckland waterfront. We had become a group of 10 artists. My own work was in the Silo. It was a three-part bronze titled "Gathering". At "Sculpture in the Gardens" I exhibited Pineapple Twist"



"Pineapple Twist"

2015

In 2015 I participated in the 2nd Whanganui Regional Museum's 'Artists' Interventions'. My work was titled "Reels" after early Māori necklace reels.



"Reels"

"Sculpture 2001" proposed, organized and oversaw the exhibition "In + Out" at the Pah Homestead, Auckland. We produced a catalogue for this exhibition. For my indoor space I made a collection called "Pretty Tools and Silly Weapons". They mostly hung on the wall and the existing mantelpiece supported "Hopeless Hooks". I showed these works again at the Fe29 Gallery in Dunedin in 2020. Silk tassels and goose feathers are used as well as wood, stone, bronze and copper. Other titles were:

"Flirty Fans", "Horny Double Daggers", "Lazy Lances", "Perky Pens", "Proud Paddlers", "Tarty Darts" and "Winsome Whips".



"Proud Paddlers"



"Pretty Tools and Silly Weapons"

2016

My artifact drawings of the last 10 years have included rethinks about old ideas and Te Papa has bought 20 of these. I have also shown them at the Fe29 Gallery in Dunedin. In 2016 I spent most of the year drawing and reading.



"Dried Out Drums"



"Fungi and Seaweed Store"

2017

With Maureen Lander and Jo Torr I made sculptures for an exhibition called "Tell Tales" at the Alexander Turnbull Library in Wellington. We had all done research at the library and based our work on that. This was the first time I showed "Red Cloud" which was also shown at Pataka in Wellington in 2020, and in the National Maritime Museum in Sydney, Australia. I also showed "Real Treasures from the Underworld" at the Tivoli Gallery on Waiheke Island. This involved displaying material in nets hanging from hooks in the same way that goods were transported in boats in the 18th Century. I also showed some artefact paintings.



“Red Cloud”



“Tell Tales”

One of the most attractive galleries in New Zealand is the new Te Uru Gallery in Titirangi, Auckland. Gallery number Two has both daylight and diffuse artificial light. In 2017 I made a site-specific sculpture there called “Looking Seeing Thinking” . That is about an 18th- and 19th-century European experience of the New Zealand bush. I used green silk wall hangings that had been printed with my drawings, chairs upholstered in toile fabric and tall ghosts made from 19th- century clothing and fabric. These had large hoops at their bases, and long dangling ribbons that moved gently in the gallery’s air-conditioning breeze.



“Looking, Seeing, Thinking”



“Looking, Seeing, Thinking”

2018

I made and exhibited, at Fe29 in Dunedin in 2021 “Fields of Colour” based on colour dyeing in the 18th Century. Some titles are:

“Bracken with hibiscus, cotton and bamboo”, “Flax with cotton, flax hibiscus and linen”, “Fuschia with coconut, cotton, hibiscus and jute”, “Gorse with cotton, flax and hibiscus”, “Kawakawa with cotton, hibiscus, jute and linen”, “Kowhai with flax and linen”, and “Tanekaha with cotton, hibiscus, linen and ti kouka”



"Bracken with hibiscus, cotton and bamboo"



"Fuschia with coconut, cotton, hibiscus and jute"

Colour has always been an important element in my work.

2019

I showed a group of aprons at the Miranda Farm Art Gallery. They were similar to "Peaceful Pacific Tool Aprons" (1986) but were very red and supported red materials. The titles of the works were the names of the servants on Cook's voyages to the Pacific including "John Reynolds", "Nicholas Young", "Peter Biscoe", "Thomas Richmond", James Roberts", "Alexander", "William Harvey", "Thomas Matthews", William Howson" and "George Dalton". I also made 12 boxed works. The exhibition was named "English Goods".



"English Goods"

I also started to work on some Artist's Books which relate to my research into the silk trade in the 18th century.



"Cook's Books"

2020

In 2020 I exhibited at Fe29 in Dunedin with works from the "In + Out" exhibition called "Pretty Tools and Silly Weapons" together with 6 new works called "Claims". I also exhibited my "Blood Sweat and Tears" drawings. I later had my bronze "Kava Kawakawa" placed in their garden. Two "Winsome Whips" were bought.



"My Blood, Sweat and Tears"



"Winsome Whips"

2021

I am working on some new bronzes with stone from the West Coast of the South Island. Each is temporarily named "Rock Octopus". I am experimenting with new patinas. I am continuing to draw the Waitakere Ranges bush, concentrating on flowering plants, ferns and palms. And I am still experimenting with cupboards and display cases. I have done hundreds of apron drawings and I would like to make and display some of them.

I had another exhibition at Fe29 of small watercolours "Farms" and of the sculptures titled "Fields of Colour".

Another native plants drawings exhibition is planned with Annie Wilson at the Miranda Farm Art Gallery.



"Rock Octopus"



Studio

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