

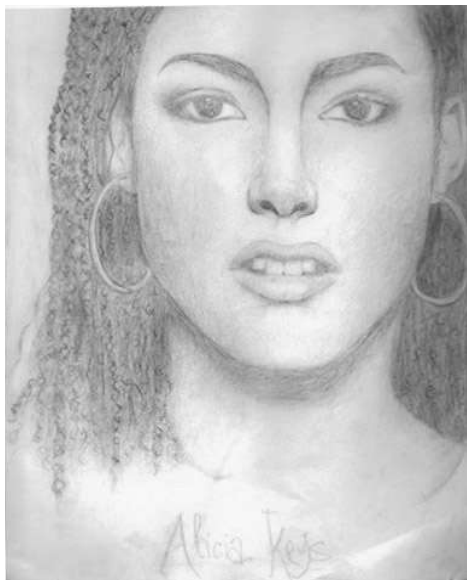
OPENARTS is a non profit group whose aim is to promote and encourage creative arts on the Otago Peninsula for the benefit of its artists and community

## Portrait Show

As part of our Exposed on the Peninsula activities that took place during the Dunedin Fringe Festival we held our first exhibition solely for young artists.

40 artists entered a wide variety of works. The opening was splendid with the addition of youth percussion group TRIKK whose drumming could be heard all over Portobello. Feedback has been entirely positive with one art teacher/parent commenting that it had been a very positive art experience for her son.

Many children who did not enter have told their parents they want to do so next year (as if we have already decided to run this again!) and have begun thinking towards this. Well the committee met on the 25th October and we all agreed that we will plan future shows for young artists. No dates have been set for this and at the moment we are busy planning towards the Almost An Island show for Feb 2007 and People and Places of the Peninsula for Labour Weekend 2007. But watch this space!



Above: The winning entry at the Portrait Show 'Alicia Keys', a pencil drawing by Emerald MacGill of Broad Bay. Emerald won a Muka print sponsored by The Bay Cafe and framed free by Bellamys Gallery.

## 'Almost An Island' 2007

It's rolling around very fast. We will be receiving works for our next major show on Feb 20th 2007. As per our last newsletter this will be at the Macandrew Bay Hall.

Anyone interested in helping to plan or man the show should contact Trish Wilson on 4780171 or Sarah McKay on 4780457. Look out for the entry form at the back of this newsletter.

### Newsletter

**Disclaimer:** Opinions and ideas expressed by contributors in this publication are not necessarily those of the editors and OpenArts Inc. **Newsletter Contributions:** Please send in your news, profiles, reviews, opinion pieces, letters, images and poems.

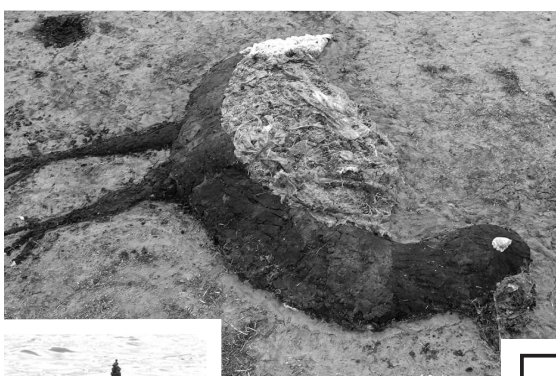
Contact: Allan: Ph 478 0425, Trish: Ph 478 0171



Above: Two members of percussion group 'TRIKK' playing at the Portrait Show opening.

## Sand Sculpture Day

Photos from our 4th Sand Sculpture Day on 7th October



## Flax-Weaving Workshop

Art Workshops By-the-Sea, 7 Frances St, Broad Bay. **Saturday 11th Nov, 9.15am - 4.00pm**

**Tutor:** MAERA WHITE, well-known Maori Weaver and excellent teacher.

**Skill level:** Beginners - advanced.

**Cost:** \$120.00 per person - includes morning & afternoon tea, lunch with bubbly. Caselberg Trust members: \$100.00 per person. (All proceeds to the Caselberg Trust). Numbers limited. Full details will be sent once bookings have been secured.

Please register by email [cagrpw@es.co.nz](mailto:cagrpw@es.co.nz) or phone - 4780833/027 608064

and then by mail, with Workshop fee, to Rob West, PO Box 721, Portobello, Dunedin.

Review **Nyree Ingle with Janet Weir & Vianney Santagati at South Sea Gallery** by Vic Mills

Calling into the splendid little South Seas Gallery recently, over in Brighton, I found Nyree Ingle exhibiting some new work, accompanied by Janet Weir and Vianney Santagati.

Janet has been associated with the gallery for a long time, and has work on show - robust nudes in blue crayon - that go back a few years. Her latest crayon and pencil compositions are still-lives, and they describe the effect of soft light on groups of musical instruments. These are Janet's "back to basics" explorations of form, and they are unassuming



Above: 'Two School Girls', by Nyree Ingle

and quiet reflections on tone and shape. The ongoing work she is showing, not all of them recent, are paintings where she employs textiles under the paint to achieve rich textures. This technique provides another dimensional layer, and it effectively evokes the surface of bush, coast and sea, and they mostly describe the landscapes where they meet. They were not to my personal taste, but the others I went with loved them.

Vianney makes mosaics. Ceramic objects, like terracotta plant pots, are stuck together and decorated very colourfully with broken tiles. A straight forward description, but she ends up with engaging characters, like a Mexican bandit, by virtue of the bird-bath "sombbrero" he wears. These would work well on a patio or enhance a garden, and her mosaic tables are probably waterproof too.

Nyree continues with her customary concern with people, mainly young girls, in various social situations. The lighting and palette is romantic and atmospheric. Not so blue any more, but still wistful. Her style could almost be described as cubist in some paintings and everywhere there is bold use of pattern, almost African in its power, the strong linear drawing pulling your attention into the characters' knowing gazes.

There are certainly narratives in and around these paintings and she often uses her memories as inspiration. One such narrative caught my attention, being an experiment in an unusual style for Nyree. Entitled "Two School Girls", the simplified drawings of young girls in a strongly divided, boxy composition introduces natural features like leaves and trees but reduces them to decoration, helping to balance the emblematic school playground. Not able to find in it the things I enjoy about Nyree's work, it had me puzzled, I have to admit.



Otago Peninsula  
**Beach Art**  
**2007 Calendar**

**\$15 each**

Part of the proceeds of the sale of this calendar will go to OpenArts Inc  
Contact Trish Wilson for orders 478 0171

Review **Artists' Calendar Exhibition**

by Sarah McKay

Coming home late at night and finding Bellamy's gallery still open is always a good piece of luck, you never know what you will see or hear, and it's always interesting. However calling in at 9.30 at night, and having the good fortune to see the impressive collection of work from the Dunedin Artists' Calendar on display was a bonus!

Anita de Soto's work, which features on the cover, is certainly worthy of it's placing and I am a big fan of it as a painting too. It has an ethereal charm that makes it very desirable, despite being a somewhat strange and possibly uncomfortable image of a man in a jar.

Rob West's painting is calm and strangely soothing to look at. It shows grace, movement and simplicity and is signature work from him with balance between shapes and lines, in one of my favourite shades of pumpkin. ( Go figure, you never know what people will like about your work when you put it up, right!)

My pick of the bunch though, has got to be the woodblock print by Manu Berry. His work is called Coastal Cattle; it shows a slash of gold that we recognise as the colour of local clay, below cattle feeding among windblown cabbage trees and a sky I've seen out of my window any number of times.



Above: 'Coastal Cattle' woodblock print by Manu Berry at the Artists' Calendar Exhibition

Some of the other works could have been made anywhere in the world - but this is Dunedin as I know it and is a distinctly New Zealand piece.

**Members Changing Address and Newsletter Delivery**

If you are moving can you please advise OpenArts of your new address so we can maintain newsletter deliveries to you. Please phone Allan on 4780425,

**Jeweller opens outlet at Mac Bay**

OpenArts member, Craig Dobie, a jeweller who shifted with his family to the Peninsula from Golden Bay earlier in the year, has taken up the small space diagonally opposite Bellamys Gallery and made it his own. Check it out next time you are on the Bay Rd.




**PAULINE BELLAMY**

6 - 17 November  
Opening Night November 3  
5.30 - 8.00pm

**keeping time**

Available at [www.salisburyhousegallery.com](http://www.salisburyhousegallery.com)  
**Salisbury House Gallery**  
104 Bond Street  
Dunedin  
021 1039 048

Mozart's Dunedin Birthday



**MANU BERRY**

6 - 17 November  
Opening Night November 3  
5.30 - 8.00pm

**good old Dunedin**

Available at [www.salisburyhousegallery.com](http://www.salisburyhousegallery.com)  
**Salisbury House Gallery**  
104 Bond Street  
Dunedin  
021 1039 048

Security Building, woodcut

**Examples of Figurative Public Monuments in Australia** By Trish Wilson & Allan Kynaston

Recently we spent a month in Australia. Three days of coming to terms with Melbourne's endless sprawl was followed by two laid-back weeks touring Tasmania in a rather elderly (but luckily not quite geriatric) rental car.

We felt at home in Hobart. It is a laid-back human size city surrounded by hills almost totally covered in eucalypt forest. Hobart boasts an excellent waterfront development. The historic port basin, made redundant by containerisation, has been transformed into a people place with cafes, restaurants, galleries and the University art school now housed in former warehouses and factories. Because there are no barriers, such as a railway, the port area feels intimately connected to the main shopping streets.

From Hobart we flew across to Perth for a Kynaston family gathering. To our eyes Perth appeared as a rather nondescript, macmansion infested city, but it does have a few things going for it. One is its welcoming, user-friendly Public Art Gallery (Dunedin's could learn something from it). Perth's port, the historic, city of Fremantle, was more our sort of place. Highlights included an impressive arts centre and the new maritime museum alongside the wharves.

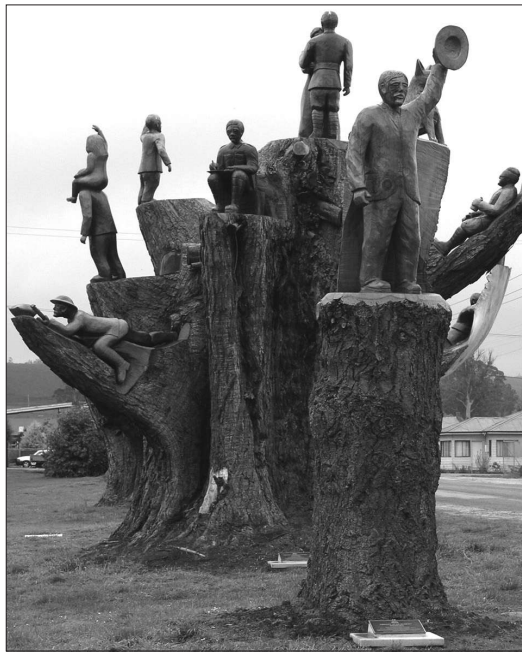
The following notes detail two of the public sculpture projects we came across during our travels.

**Legerwood Memorial, Tasmania**

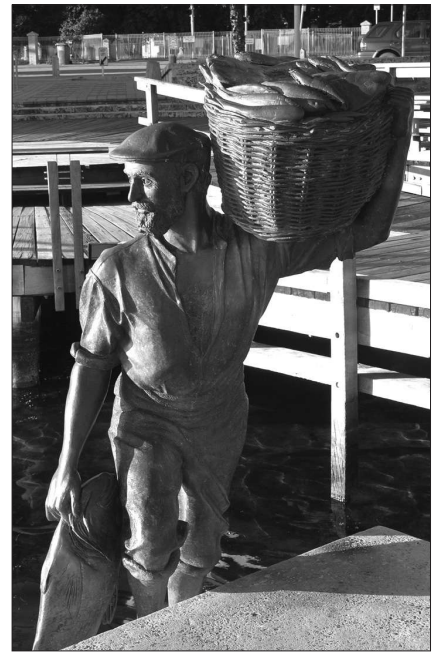
Legerwood is a little dairy factory town in north east Tasmania - a place you would drive through without noticing if it was not for its war memorial.

As was common in many communities, at the end of WWI Legerwood's citizens planted a row of trees to honour its fallen soldiers. In 2001 the community was informed that the trees were no longer safe, but instead of having them removed completely, they employed a chainsaw carver, Eddie Freeman, to make a monument out of the stumps.

Freeman sculpted the stumps into depictions of each soldier and their family lives. The result is both impressive and moving. The figures may look like they have been carved separately and then fixed to the stumps, but they have indeed been carved out of the stumps.



Above: Legerwood Carved Memorial



Above: Figure from The Jetty Monument

**The Jetty - The Fishermen's Monument, Fishing Boat Harbour, Fremantle**

Designed by local artists Jon Tarry and Greg James, this is one of an extensive array of public bronze sculptures, located around the central business area and waterfront. These sculptures (invariably figurative) depict the exploits of historic figures and aspects of the Fremantle's social history.

The Fishing Boat Harbour is still a working fishing port, but is also a leisure/tourist destination, with a micro brewery, restaurants and two grand scale fish and chip outlets/restaurants (complete with extensive outdoor seating) sited around the waterfront.

The monument pays homage to the perseverance of the fishermen who began what is now a billion dollar industry. The project was led by fishermen and the sons of fishermen (mainly of Southern European origin) who wished to honour their forefathers and ensure their names were remembered.

The work features two life-size bronze sculptures of fishermen, a map showing traditional fishing grounds and a description of the industry's colourful history. Twelve timber columns on the jetty carry the names of the 608 fishermen from 12 nations who pioneered the industry at Fremantle.

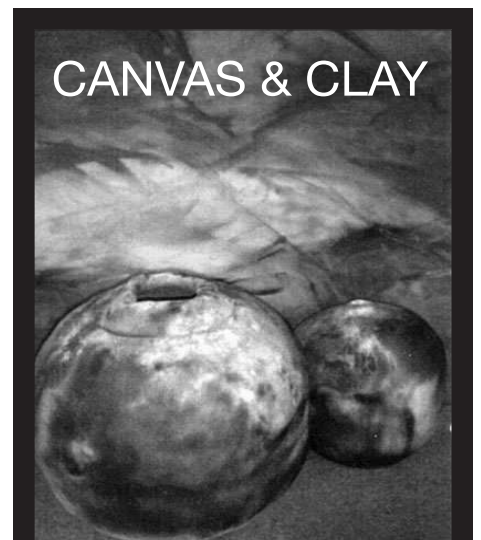
The project involved the whole community, and was made possible by donations of cash, labour, materials and professional expertise by the State Government, fishermen and their families, the private sector and the Fremantle City Council.

**Studio Trail Brochure: The Future?**

Stocks of the 2nd edition will keep us going to after Christmas, but it is time for listed artists to update their entries and artists wishing to list to make contact. We also need feed back as to how you want the publication to develop. It may be time for Studio Trail artists to get involved and take charge of the publication. What do you think? If you wish to list in the brochure, and/or provide feed back please contact Allan Kynaston Ph: 478 0425 as soon as possible.

**Public Sculpture on the Peninsula - the beginnings of a Sculpture Trail?**

OpenArts has decided to go ahead and make an application to the DCC. An project committee will be formed to review and fine-tune the proposal, produced in conjunction with Stuart Griffiths, and then submit it to the DCC. Please contact OpenArts Ph: 478 0171 if you are interested in the Peninsula's future and want to participate in this committee.



**New Works by  
Gay Webb**

Opening Saturday 11th  
November at 5.30 pm

Exhibition 12 - 26 November  
11am - 5pm

OTAGO ARTS SOCIETY



Orders:

0800 4 ICE CREAM (0800 442 327) or fax 03 474 0772



Artist's Profile **Nicole Kolig** Esoteric glazes and ceramic challenges

My place of origin is Vienna but I have lived in Dunedin for 33 years, most of that time on the slopes of Harbour Cone, a mountain which has provided me with much inspiration.

Ceramics is my passion. The first rule in ceramics is not to take anything for granted - ever. Nevertheless, its seemingly unlimited possibilities of artistic expression offer huge rewards.

My first contact with clay was when living in the Kimberleys of outback Western Australia. To take up ceramics was not an easy choice. The nearest pottery shop was 3000 kilometres away and so was anyone to learn from. Equipped with a short introductory book on pottery in one hand and a shovel in the other I fossicked for clay in dry creek and river beds.

Moving to Dunedin in 1973, I jumped at the chance to take the full time ceramics course offered for the first time in New Zealand by the Otago Polytechnic.

On return visits to the Australian outback I initiated a pilot project introducing pottery to Aboriginal people at Fitzroy Crossing in the far north. The aim was to enable Aboriginal women, in particular, to create handicrafts and to be able to derive income from an emerging tourism industry. Aboriginal people there had no tradition in pottery. Clay to them was simply mud in which your car gets bogged during the rainy season. Our hands-on work, from prospecting, to firing pots and animal sculptures must, nevertheless, have been enjoyable - they called it 'playing alonga mud'. It became popular with other community members.

Whenever I returned to New Zealand I continued with my own work, the usual range of domestic ware, more or less in the Leach - Hamada tradition of that era. My forays into sculptural ceramics came to an end when I developed wrist problems. However, the influences of living on the Otago Peninsula and being surrounded by a stunning landscape formed by volcanic eruptions stirred me into action again, after a ten year break from pottery. Running a farm on the slopes of Harbour Cone puts me in contact with the land or its 'skin' in all its aspects and manifestations. As a ceramic artist I am interested in the rocks and clays or the 'bones of the earth'.

Added to this are the regulatory mores imposed on preserving the status quo in respect of landscape. It is a concept which baffles me somewhat knowing that what we see today is the very result of landscape change on a grand scale. What would have Otago Peninsula looked like before the volcanic eruptions shaped it so profoundly? Why do we attach notions of stability, permanence and eternity to landscape when the very earth beneath our feet is on the 'move', literally?

Harbour Cone is to me not a static, unchanging, rock solid, permanent feature of the Peninsula. Underneath the grass, bush and trees it goes on with its business of change. It weathers, it ages, bits of rock fall off after frost, the basalt crumbles and gets greasy, the trachytes and felspars weather into clay, minerals change from one form into another - it doesn't stop.

Ceramic raw materials, unlike any other art media, best express change as they are a product of geological metamorphosis. In my deliberations on how to express change and transformation in the ceramic medium I came to reassess the definitions and boundaries of clay and glaze. So far, glaze could only be a flat layer, covering the clay like a coat of paint. Could glaze be made into a three dimensional form, independent of a clay body?

I set myself this challenge three years ago - an exploration into an unknown territory - with no introductory book on the subject available this time. Unmeasured amounts of time, money, kiln disasters, trials and tests after tests finally bore fruit in 2005 with the first installation of free three dimensional glazes in a work called 'Glazeperenspiel'.

Other works of this kind followed but recently a



whole new range of work has emerged - Arcanum Jewellery - which is pure, ceramic glaze and as hard as rock. The raw materials for it are the geological minerals and rocks. Formulating glazes from these and firing them to very high temperatures transforms them into glaze jewels.

These Arcanum Gems range from the palest translucent celadon to unctious greenstone colours and blues of many hues. Unusual designs make it a distinctive jewellery. The road of discovery in the new medium has only just opened up and I look forward to a long and exciting journey.

Some of my work can be purchased at Stuart Street Potters Co-operative in Dunedin, at present the only retail outlet worldwide for the Arcanum Jewellery.

**Patricia Davison**

OpenArts regrets that member, Pat Davison died at her home in Broad Bay last week. A retired doctor, Pat was active in OpenArts and enjoyed attending our life drawing sessions.

**Review "Dancing With Paul"**

Sarah McKay at Tangenté Café

By Angela Salmon-Hourihane

The breathtaking landscapes of Hooper's Inlet were easily recognizable, as McKay manages to capture the familiar forms and ever changing weather of the location, transferring it onto board.

Looking around the Café, my eyes feasted on slices of countryside painted in rich gold's, vibrant greens, and mellow yellows, as the Peninsula sky brooded on its journey from daylight to dusk.

Life drawing classes have given Sarah the confidence to reveal her nudes, a venture, of subtle awareness as the artist takes a softer, ethereal approach to the female body as her model stretches arms skywards. These works contrast with the abstract bursts of rich colour, giving the impression of energy unleashed...as the artist has thrown down her pigment, reminiscent of the Paso Doble, danced with such passion, yet sure, deliberate.

McKay openly encourages us to have a listen to Paul Ubana Jones.

You are invited to join  
Melanie J Peters  
for the opening of her latest exhibition  
*"Camerad"*  
to be held at Bellamys Gallery Macandrew Bay  
from 4pm Sunday 5th November 2006  
... come and enjoy her photography  
and a glass of bubbles

Exhibition runs Nov 5th - Nov 26th

**Macandrew Bay School Fair**  
Sunday 12th November 11am to 2pm

Plants & Produce, Books, Crafts, Clothing, Toys,  
White Elephant, Chocolate Wheel, Pony Rides,  
Bouncy Castle, Little Flick, Food, fun and entertainment!

All welcome - don't miss it!

**NICOLE KOLIG**  
Ceramic Artist

**ARCANUM GLAZE JEWELLERY**  
Absolutely World First  
Absolutely Unique Design

also CONCEPTUAL CERAMICS  
KIWI EGGS  
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Phone 03 471 8484  
Email: kolig@ihug.co.nz



Above: Eat your heart out Gore. Trout image painted on a natural rock formation near Derby in Northern Tasmania.

**ARTS ON ANZAC MARKET!** A new venue for what was the Vogel Street Markets. As from November 11th we will be trading in a new indoor venue at 15 Anzac Ave (ground Floor) directly across from the Farmers Market!! We will begin with being open every Saturday from 8 am - 1pm. The venue is going to be leased by us right through the week which could lead to further opening potential.

The market's theme is artistic based creative products made in N. Z. (fine arts, sculpture, photography, printmaking, jewellery, fashion, ceramics, etc.). If you have such a product please email or post us your photo application. We will be taking care to ensure that there is only 1-3 of any type of product depending on what it is. At this stage we have enough jewellery stalls. We will consider new jewellery vendors at the end of February. We are not accepting second hand products of any kind.

There will be 17 wall sites and 4-5 centre sites. Each site will be 2.5m wide x 2m deep. Stall cost for one Saturday \$30. Half size stalls available at \$15 for strictly 1m wide and 2m deep and only if there is space available as priority will be given to standard size stalls. There are only a few stalls left so book soon. Ph: 03- 477-7469, Fax: 03-477-7489, cell phone: 021-13-222-23, Email: [dunedinmarkets@hotmail.com](mailto:dunedinmarkets@hotmail.com)

**Entry Form for The 'Almost an Island' Exhibition 24 February - 4 March 2007**

Otago Peninsula residents and people with connections to the Peninsula are invited to exhibit up to three art works in any medium.

If you would like to submit works for the exhibition please return **Slip A** before 2 February 2007. Please attach the entry fee to **Slip A** (cheques made to OPEN ARTS INC. See Slip A for fees) and forward it to the Exhibition Committee, 6 Hereweka Street, Portobello.

Please contact Trish Wilson 478 0171 with any offers of help or questions about the exhibition.

Deliver works to the Macandrew Bay Hall between 10am - 2pm on 20 February, 2007, accompanied by **Slip B**. All entries must have the artists name, title, medium and price attached. An artist statement may accompany the work.

Works should be recent and of a standard of presentation suitable for exhibition (ie: well mounted or framed and ready to hang). While all care will be taken, entrants must undertake all insurance responsibilities. Unsold work may be collected after 6pm, March 4.

**Slip A to return by 2 Feb 2007**

I ..... wish to be included in the 'Almost an Island' exhibition 24 Feb - 4 March 2007

I include my entry fee of \$10 (OpenArts members)  tick

I include my entry fee of \$25 (non members)  tick

Non Members: Peninsula residents can join OpenArts and thus pay the member's entry fee of \$10,00. If you want to join, fill in the membership form below and return it with this entry slip together with \$20.00 (\$10 being for membership and the other \$10 being the exhibition entry fee).

Address: .....

.....

Phone number: .....

Email: .....

If you have some idea of the dimensions of your works please advise here:

.....

**Slip B to accompany work 20 Feb 2007**

*Because of space restrictions, please list work in order of preference. We hope to exhibit all work, but should space be limited your choice will be helpful.*

Title: .....

Medium: .....

Price (including 20% commission): .....

Title: .....

Medium: .....

Price (including 20% commission): .....

Title: .....

Medium: .....

Price (including 20% commission): .....

Name: .....

Address: .....

..... Phone: .....

**OPENARTS** an invitation for membership and renewal of membership

Name .....

Address .....

Phone ..... Email .....

Which creative activities are you involved or interested in? .....

.....

Are there any activities you would like to see OPENARTS organise? .....

.....

How can you assist OPENARTS activities, for example social activities, newsletter, public relations, set-up and manning exhibitions? .....

.....

Please return this form with you 2006-07 subscription of \$10.00 to The Secretary, OPENARTS Inc, 6 Hereweka St, Portobello