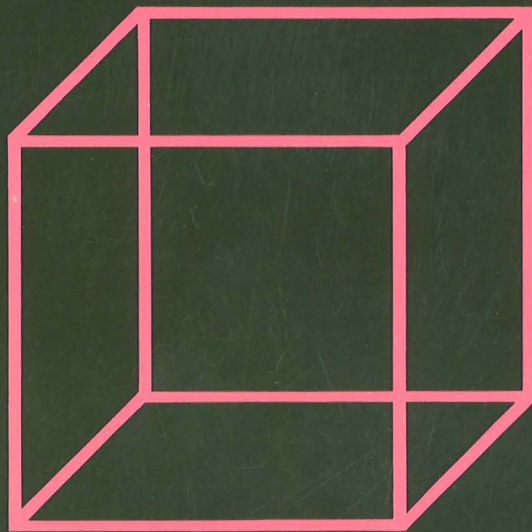
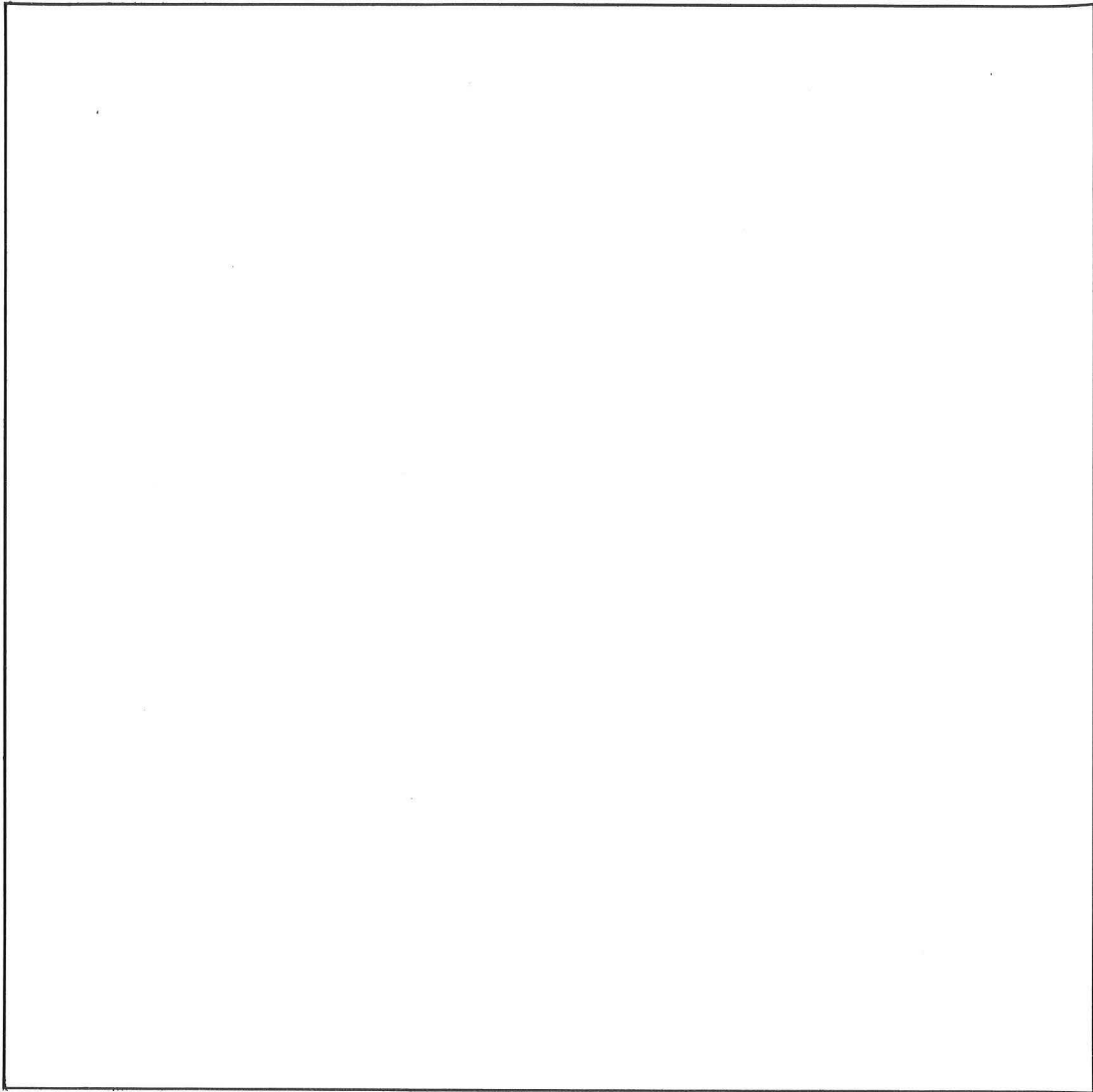


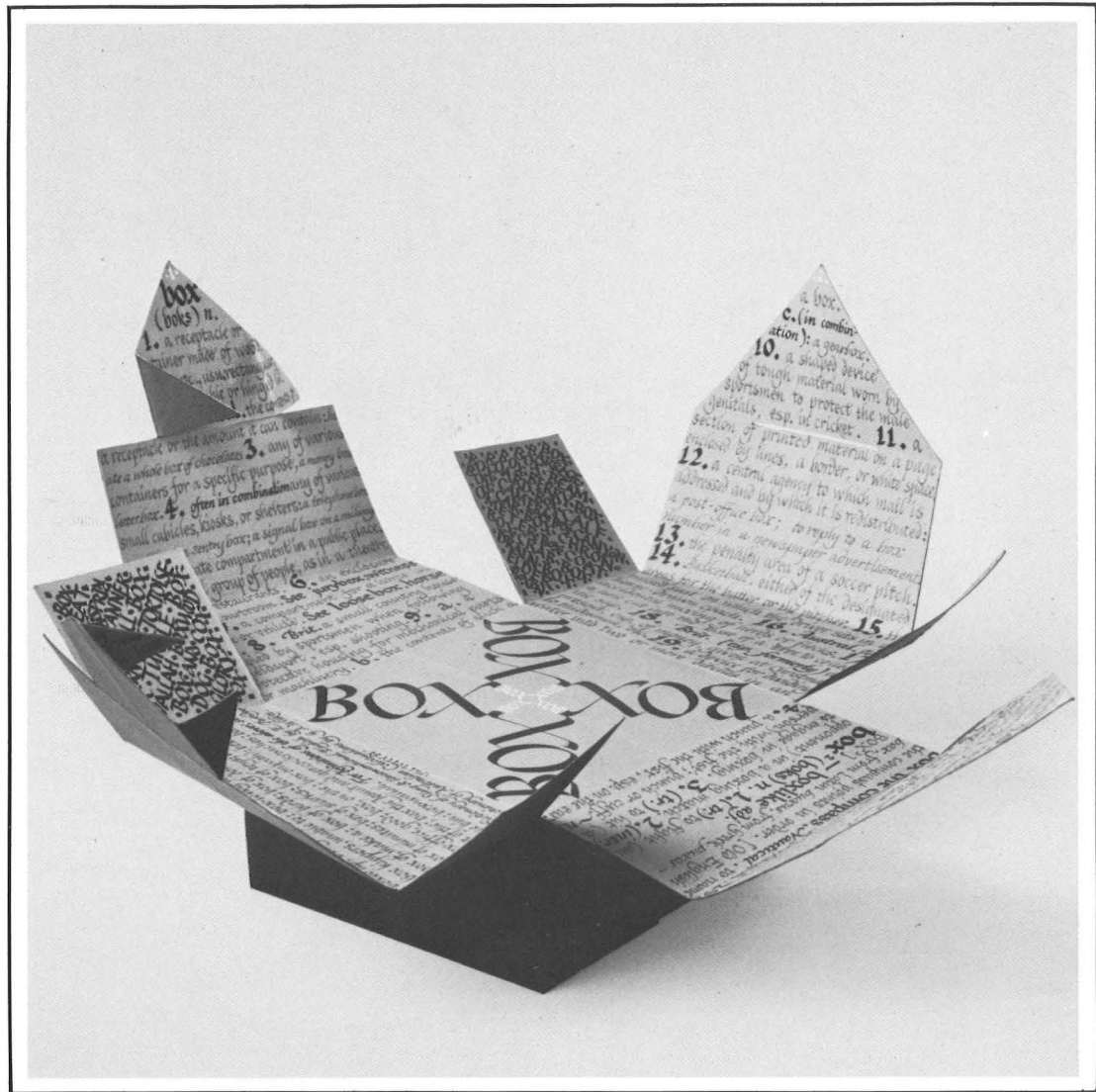
THE GREAT
NEW
ZEALAND
BOX
SHOW





**THE
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BOX
SHOW**

WELLINGTON
CITY ART GALLERY
JUNE 9-July 8, 1984



59. Box of Words—Jill Totty

Crafts Council of New Zealand

FOREWORD

There's something about a box. It's an object that we can all relate to in a quite instinctive primeval way, as if it has belonged in our lives for thousands of years. And so it has, of course, which is what makes a collection of boxes such as you see in this exhibition all the more interesting. Out they have come, example upon example of the talents and creative imaginations of our craftspeople in a myriad of forms, styles and interpretations. It may not have been an original theme, but it has proven the delight that craftspeople take in responding once again to the challenge of interpreting its form.

It is some years since the Crafts Council joined in presenting a national exhibition. It's an event that doesn't happen very often simply because it takes a lot of energy to co-ordinate. We must thank the committee who worked behind the scenes to bring the exhibition together; the sponsors, whose all important role has enabled us to bring an additional flourish to the event; and Carl Andrew, who has consented to lay his honour on the line and come out and make his selection.

I hope you will enjoy the exhibition. It brings you the best in New Zealand craft at this important time in its expressive and energetic development. It's a statement made in the unique language of our craftspeople, affirming that in these quarters at least, the nation is in good heart.

Carin Wilson

President: Crafts Council of New Zealand

Wellington City Art Gallery

FORWARD:

THE GREAT NEW ZEALAND BOX SHOW represents yet another event where Wellington City Art Gallery, uniquely suited to serve the local and national art interests, worked creatively with another institution. Collaboration with the Crafts Council of New Zealand on both concept and management of the BOX SHOW has given viewers an extraordinary little show exploring an idea as only artist-crafts-people can.

Carl Andrew, the selector was sensitive to the exhibition concept and hard on the entries. Of 170 submissions, only 68 made

the mark. This unyielding adherence to excellence can only raise the level of performance amongst artists and expectations amongst viewers.

On behalf of both Wellington City Art Gallery and the Crafts Council of New Zealand, I would like to acknowledge the sponsorship offered by Winstone Wellington, Bright Building Supplies, and N.Z. Forest Products. Thanks also to Wellington City Council, staff at both the Crafts Council and the gallery as well as the hard-working volunteers who unpacked, catalogued and repacked works. Special thanks too, to Carl Andrew, our selector, Ian Athfield, our opening speaker, Roger Whyte, our auctioneer and Michael Langford, our photographer. There are other individuals who have exceeded normal expectations as a result of administrative changes at the Crafts Council. Among them, Philip Clarke, Jenny Shearer and Joan Bright were "taxed to the max".

No acknowledgement would be complete without thanks to Wellington Rate-payers who provide this gallery and the hard-working artists all over New Zealand who rose to the challenge presented in the prospectus.

I sincerely hope that this marks the beginning of a long and fruitful co-operative relationship between CCNZ and WCAG and that next time around we will be administratively prepared to "get the show on the road".

Anne Philbin

Director: Wellington City Art Gallery

SELECTOR'S COMMENTS

The selection of an open exhibition is always a challenging and exhausting experience. The first stage is easy—those works which are obviously of no merit and those which are conspicuously excellent can be put at opposite ends of the room. But the larger number which need careful individual consideration constitute the real task of the selector.

If the selector is an outsider, as I have been, then he or she has several advantages. Personal friendships and loyalties can play no part at all and the aftermath is dealt with by others. The outside selector must judge the individual works submitted without knowledge of their context within the maker's history of achievement. And so a major figure might be rejected because she or he didn't take the exhibition seriously enough and sent in a minor work at the last minute. A local selector, aware of that person's high standing would possibly have included that minor piece.

In selecting this crafts exhibition I have looked for quality concept and design and then for appropriate levels of execution. As with any work of art the concept of the work determines the criteria by which it must be judged. A hard-edge painting must be immaculately executed and will

be judged in accordance with that requirement just as a silver box of classical geometric form must have a tight-fitting lid if it is to satisfy the requirements of its own concept. Entirely different criteria apply to the execution of an abstract-expressionist painting or a raku ceramic form.

Many of the works which were not included in this exhibition were well conceived but inadequately executed. Others were poorly conceived but wonderfully well made. In some crafts media, embroidery and jewellery in particular, the demands of the medium in meticulous work and time spent have often been disproportionate to the quality of the creative concept. The execution has become an end in itself.

The crafts media are now demanding, and rightly, that they be taken seriously by public museums and galleries, by critics and by collectors and that they be accepted as forms of expression as valid as painting and sculpture.

This acceptance is now occurring all over the world and is manifested in the collecting policies of art museums, the market values of the finest craft works and the international publications devoted to crafts media. But craftspeople must individually apply to themselves the highest critical standards if they are to achieve the status which they seek. If four pots out of five must be smashed then so be it. If a hundred hours of stitching are judged as wasted time then one must see that as part of the creative process.

The selected works which make up this

exhibition say much about the high levels of achievement of craftspeople in New Zealand. The work of many of these people is of the very highest quality and deserves to be much better known abroad. I hope that major exhibitions of contemporary New Zealand crafts tour internationally over the next few years.

I want to express my thanks to the Crafts Council of New Zealand and the Queen Elizabeth II Arts Council for having made my visit to New Zealand possible. It has been, in every way, a most enjoyable and stimulating experience.

Carl Andrew

Museum of Applied Arts and Science,
Sydney

WINSTONE PRIZE (\$1000)

PHILLIP HEATH 24. Waka Huia

This is an object of extraordinary refinement which is based upon a traditional form but is interpreted in another material. The concept and the execution of the piece are perfectly in harmony and result in an object of serene and timeless beauty.

HIGHLY COMMENDED

BRIAN FLINTOFF 15. Ring Box
A beautifully executed object of inventive concept using traditional forms.

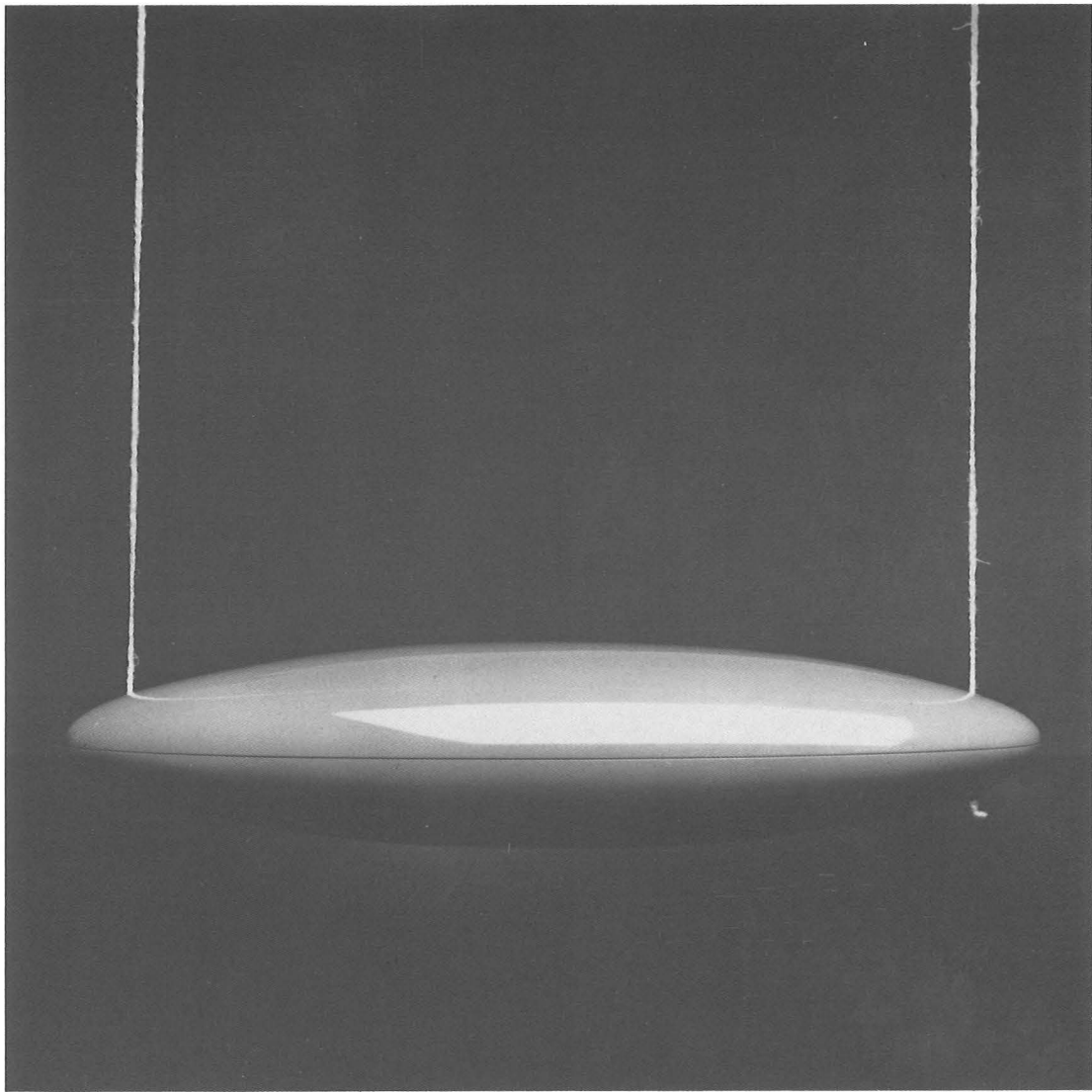
NEIL HANNA 20. Nephite Jade Box
A superbly executed box of extreme simplicity and refined form making inventive use of natural figuration of the stone.

GEORGE KOJIS 27. Quarter Acre Section
A strong and evocative sculptural form with a witty functional element.

DUGALD PAGE 44. Cube Narcissus II
A highly inventive and elegant sculpture based upon spatial illusionism which is fully exploited in this finely constructed work.

RICK RUDD 51. Raku No. 723
A fine sculptural piece with superbly modelled and glazed animal head.

CARIN WILSON 67. Cornered
A very finely made piece which is both sculptural and practical with good use of wood colours and textures.



24. Waka Huia — Philip Heath

27. Quarter Acre Section with
Compartment—George Kojis



Catalogue

Dimensions are given in millimetres:
Height x Width x Depth.

ADAMS, Linley (Auckland)
1. Linley's Box
fused glass
420 x 235 x 25

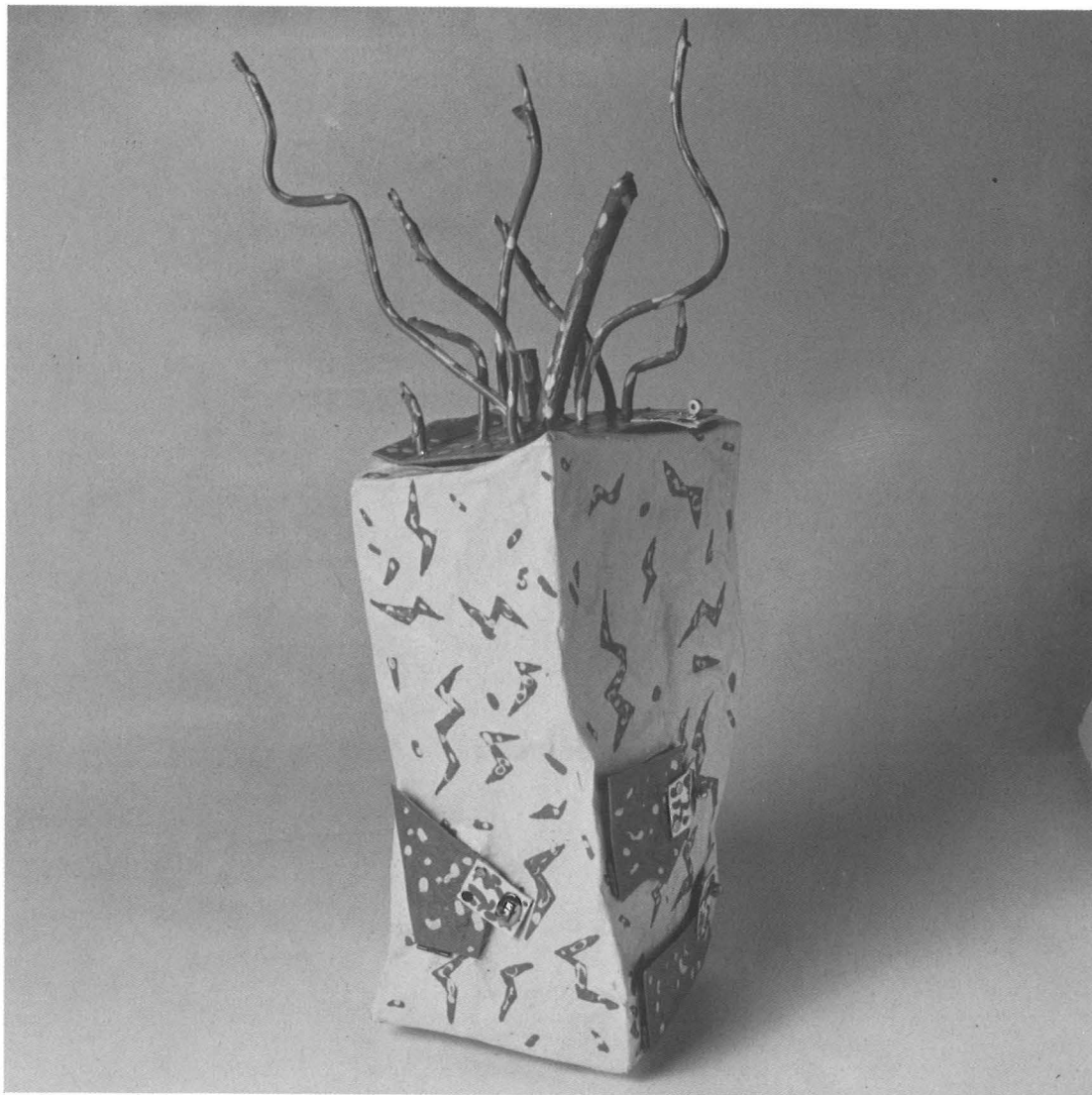
BARTOS, Mary (Rangiora)
2. Laburnum Box
wood
80 x 80 (diam)

BOLT, Kusha (Auckland)
3. Four boxes
tapestry: wool, linen
2140 x 500

BORREN, Anneke (Paraparaumu)
4. Black Boxes I, II
overglaze decorated stoneware
172 x 110 (diam), 112 x 110 (diam)

BRIGHT, Joan (Wellington)
5. Boxed In
patchwork, applique, hand quilting
1290 x 1070

CAPPEL, Leo (Auckland)
6. Soundbox
kauri, waimut, brass, steel
416 x 235 x 67



11. Tracey's Box — Tracey Collins



15. Ring Box—Brian Flintoff

11. Tracey's Box
mixed media
700 x 200 x 300

12. Translucent Boxes
porcelain
200 x 90 x 90; 142 x 85 x 70

10. The Empty Box
steel
283 x 160 x 195

COLLINS, Tracy (Auckland)

CHRISTELLER, Flora (York Bay)
9. Letter Box
salt glazed stoneware
738 x 362 (diam)

CHISNALL, Janet (Christchurch)
8. Lotsa Boxes
a child's quilt
1890 x 1290

CHARLTON, Nick (Auckland)
7. Long Time, No See
titanium, silver, acrylic base
40 x 65 x 45

DUTCH, Doris (Auckland)
13. Trinket Box
porcelain
40 x 75 (diam)

FISHER, Paul (Sth. Canterbury)
14. Dinkey Pinky
stoneware
75 x 140 x 140

FLINTOFF, Brian (Richmond)
15. Ring Box (Highly Commended)
antler, whalebone
40 x 60 x 45

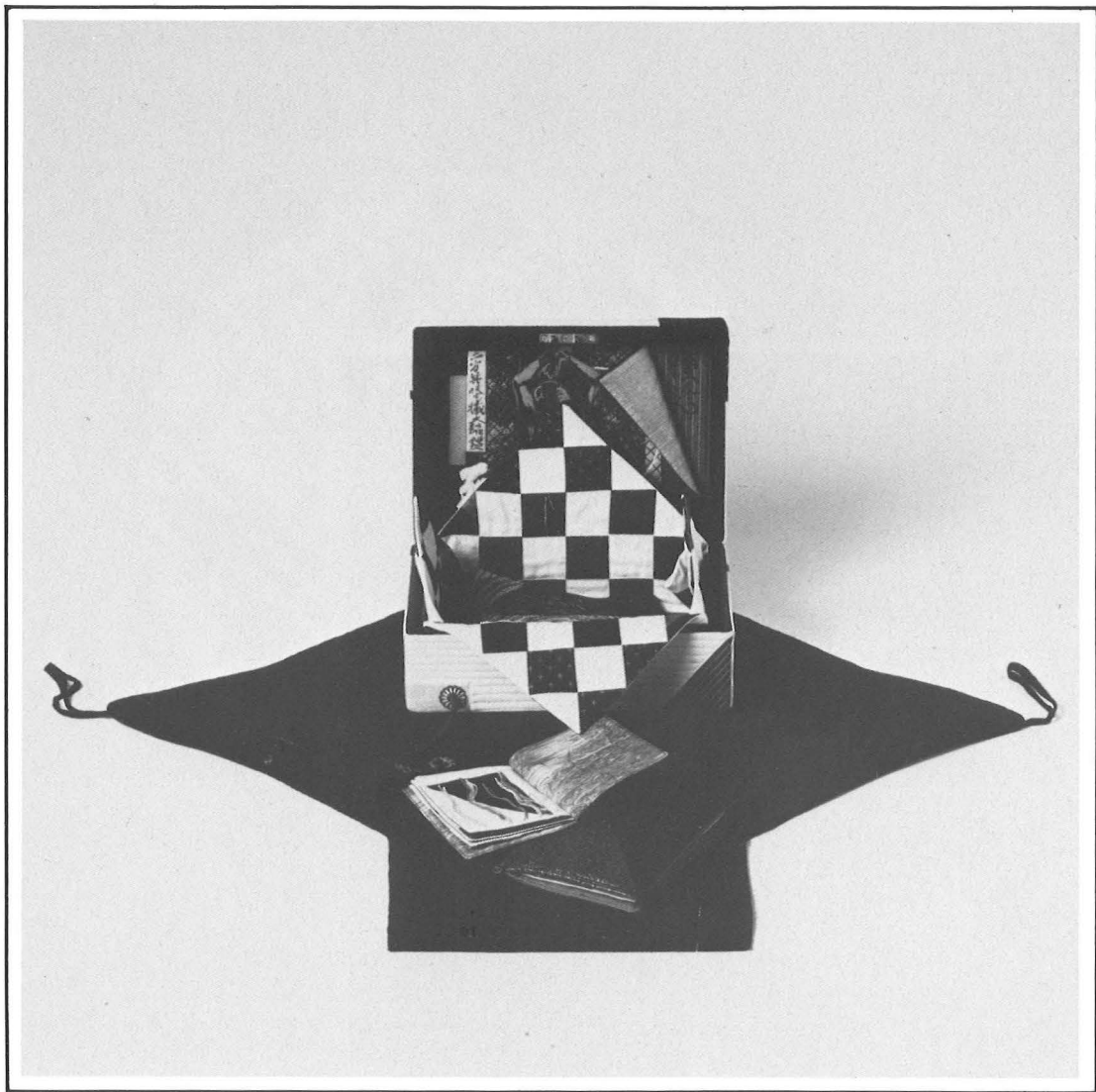
FORSYTH, Joan (Palmerston North)
16. A Useful Box For Putting Things In
cardboard, fabric
93 x 224 x 94

FRASER, Elizabeth (Raumati South)
17. Sterling Silver Box
With Double-sided Pendant Lid
sterling silver, fine silver, enamel, copper
32 x 39 x 37

GIBBS, Peter (Nelson)
18. Faceted Box
salt glazed stoneware
55 x 112 (diam)



38. Box — Stephen Myhre



GRAY, Elizabeth (Inglewood)
19. Glass Work Box
glass
80 x 137 x 103

HANNA, Neil (Auckland)
20. Nephrite Jade Box
(Highly Commended)
nephrite jade
37 x 76 x 43

HARCOURT, Jessica (Hereford, U.K.)
21. Lidded Box
silver, wood
80 x 30 (diam)

HARRISON, Malcolm (Auckland)
22. Forbidden Colours
(life and times of Yukio Mishima)
quilted fabric, wood, lacquer, metal
110 x 710 x 750

HASTEDT, Jean (Paraparaumu)
23. Riveted Box
porcelain, tin and lead rivets
142 x 137 x 137

HEATH, Philip (Auckland)
24. Waka Huia (Winston Prize)
lacquered wood, flax string
75 x 380 x 110

22. Forbidden Colours—Malcolm
Harrison

KELLY, Evelyn (Wanganui)
25. Porcelain Ring Box
crystal glazed porcelain
43 x 70 (diam)

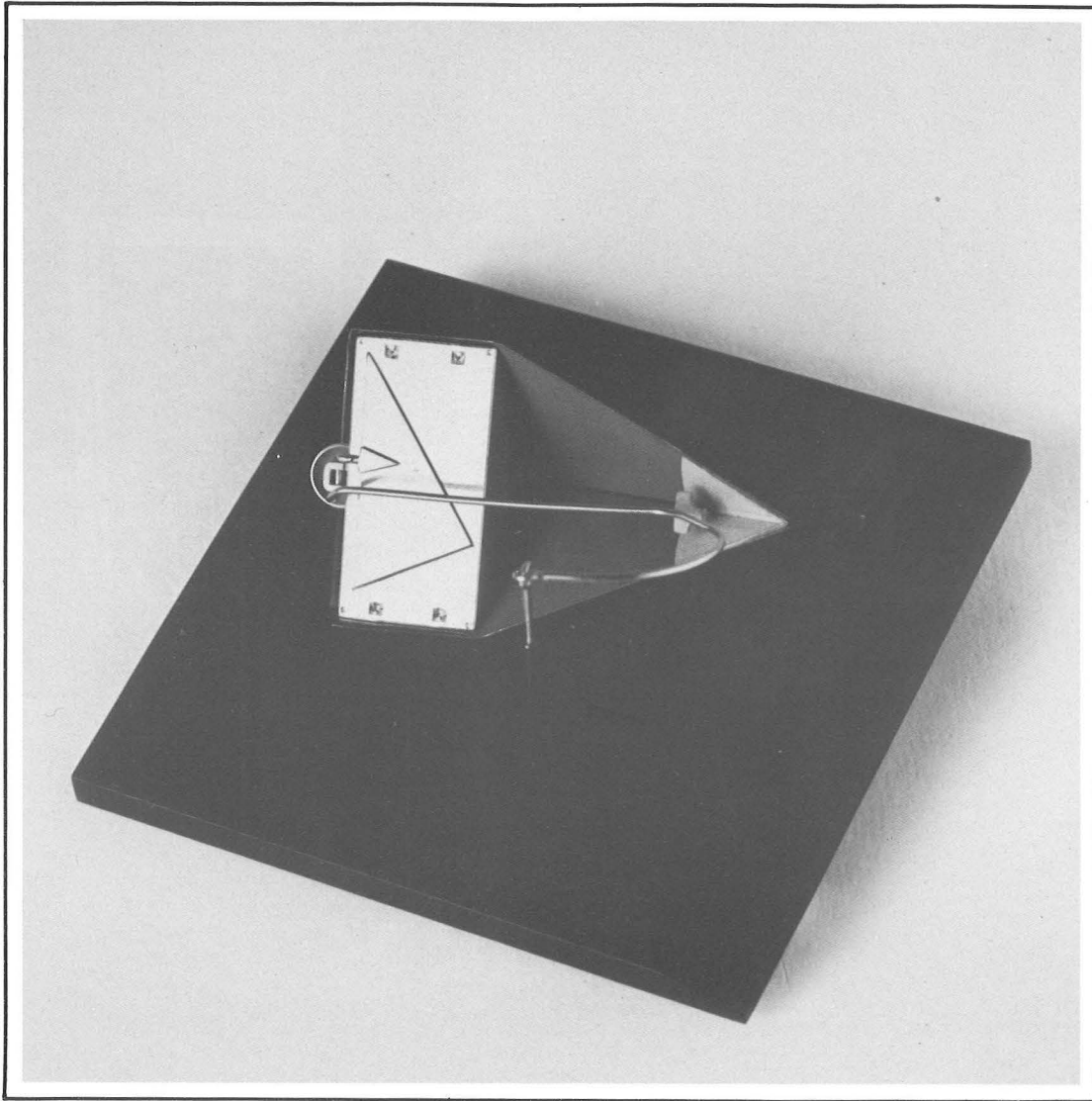
KERNICK, George (Wellington)
26. A Box O' Birds
acrylic on cardboard
120 x 1240 x 1050

KOJIS, George (Wanganui)
**27. Quarter-Acre Section
with Compartment**
(Highly Commended)
ceramic
150 x 225 x 210

LANGE, Peter (Auckland)
28. Box
stoneware
135 x 171 x 171

LUXTON, Beverley (Auckland)
29. Lustred Porcelain Egg Box
porcelain
100 x 77 (diam)

MCGLASHEN, Royce (Nelson)
30. Hinged Box
pit fired porcelain
125 x 115 (diam)



7. Long Time; No See — Nick Charlton



48. The Last Round Box—Suzy Pennington

36. Dislocrate
glass—fused and slumped
450 x 380 x 110

MIDDLESTEAD, Robert (Auckland)

porcelain
45 x 115 (diam)

35. Lidded box with gold
and platinum lustres

MEADS, Patti (Wellington)
rewa rewa, tawa, rosewood
115 x 300 x 225

34. Jewellery Box
rewa rewa, tawa, rosewood

MATHEWS, Vic (Hamilton)
stoneware
172 x 80 x 80, 117 x 83 x 83

MASTERS, Wendy (Paraparaumu)
33. Hillside Boxes I, II

sterling silver, ivory, ebony
15 x 35 x 25

McNICOLL, Glenn (Auckland)
32. Marama Bay Hash-Box

cardboard, cotton, silk
55 x 105 x 105

McLEAN, Jean (Blenheim)
31. Ruskin Work Box

MOUNTFORT, Vivienne (Christchurch)
37. Wizard Trapped
fibre and metal structure
1040 x 480 x 1050

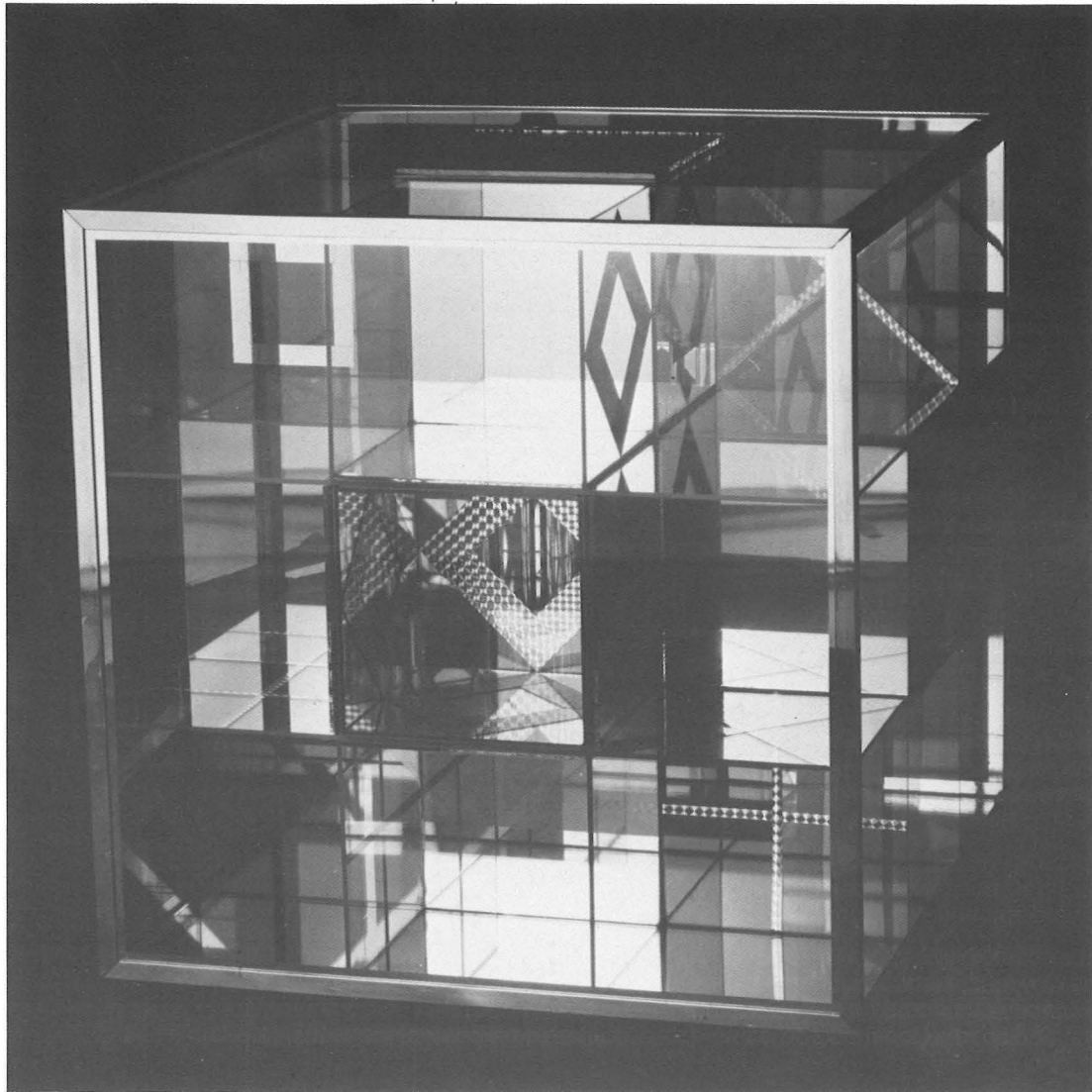
MYHRE, Stephen (Pukerua Bay)
38. Box
bone, shell
82 x 44 x 20

NATTRASS, Peggy (Wellington)
39. The Streets of my City
(i) Rama Crescent 55 x 90 x 110
(ii) Adelaide Road 167 x 266 x 125
(iii) Upper Cuba Street 150 x 240 x 180
(iv) Upland Road 85 x 286 x 155
hand stitched fabric

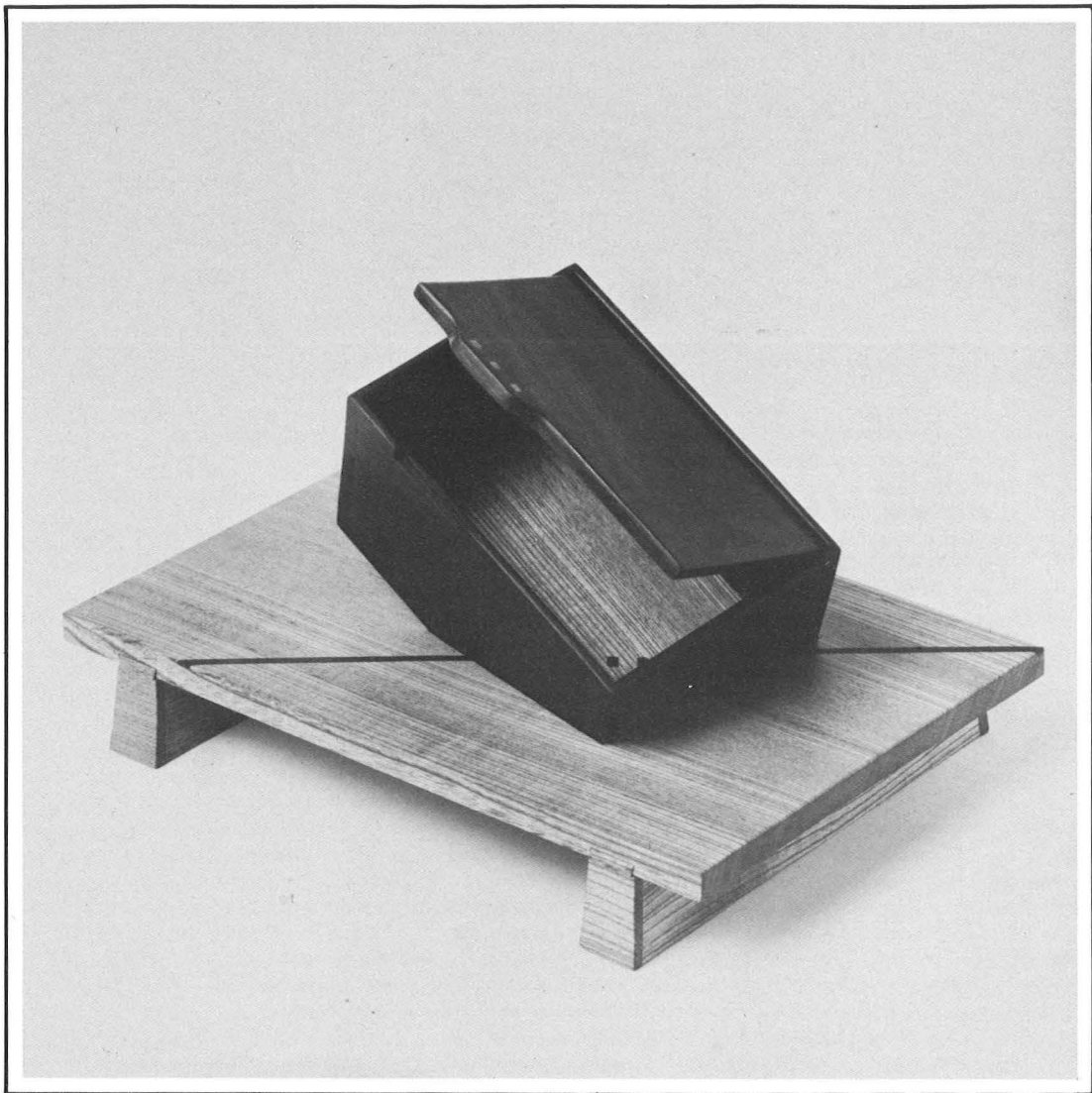
NAYLOR, Sue (Nelson)
40. Jacques in the Box
porcelain
146 x 165 x 135

NGANI, Sei Ling (Wellington)
41. Trinket Box
porcelain, copper-red glaze
40 x 75 (diam)

NOLA, Luke (Auckland)
42. Ranch Style
metal, plastic
92 x 465 x 267



44. Cube Narcissus II — Dugald Page



O'HARA, Rosemary (Wellington)
 43. Slab Box
 sawdust fired earthenware
 52 x 105 (diam)

PAGE, Dugald (Auckland)
 44. Cube Naraius II
 (Highly Commended)
 acrylic, glass mirror,
 aluminium and polycarbonate rods
 475 x 475 x 475

PENNINGTON, Suzy (Wellington)
 45. The Last Round Box
 leather, textiles
 565 x 565 x 138

PERRY, Rosemary (Christchurch)
 46. Space Age Porcelain
 porcelain
 125 x 80 (diam)

POINTON, Debbie (Raumati Beach)
 47. Tree House Box
 porcelain, black bamboo
 473 x 180 x 200

PRENDERGAST, Jen (Denniston)
 48. Ice-box
 tapestry, hand weaving
 935 x 1200

67. Cornered—Carin Wilson

READ, Thelma (Wellington)
49. Pin-cushion Box
patchwork (pure silk)
70 x 100 (diam)

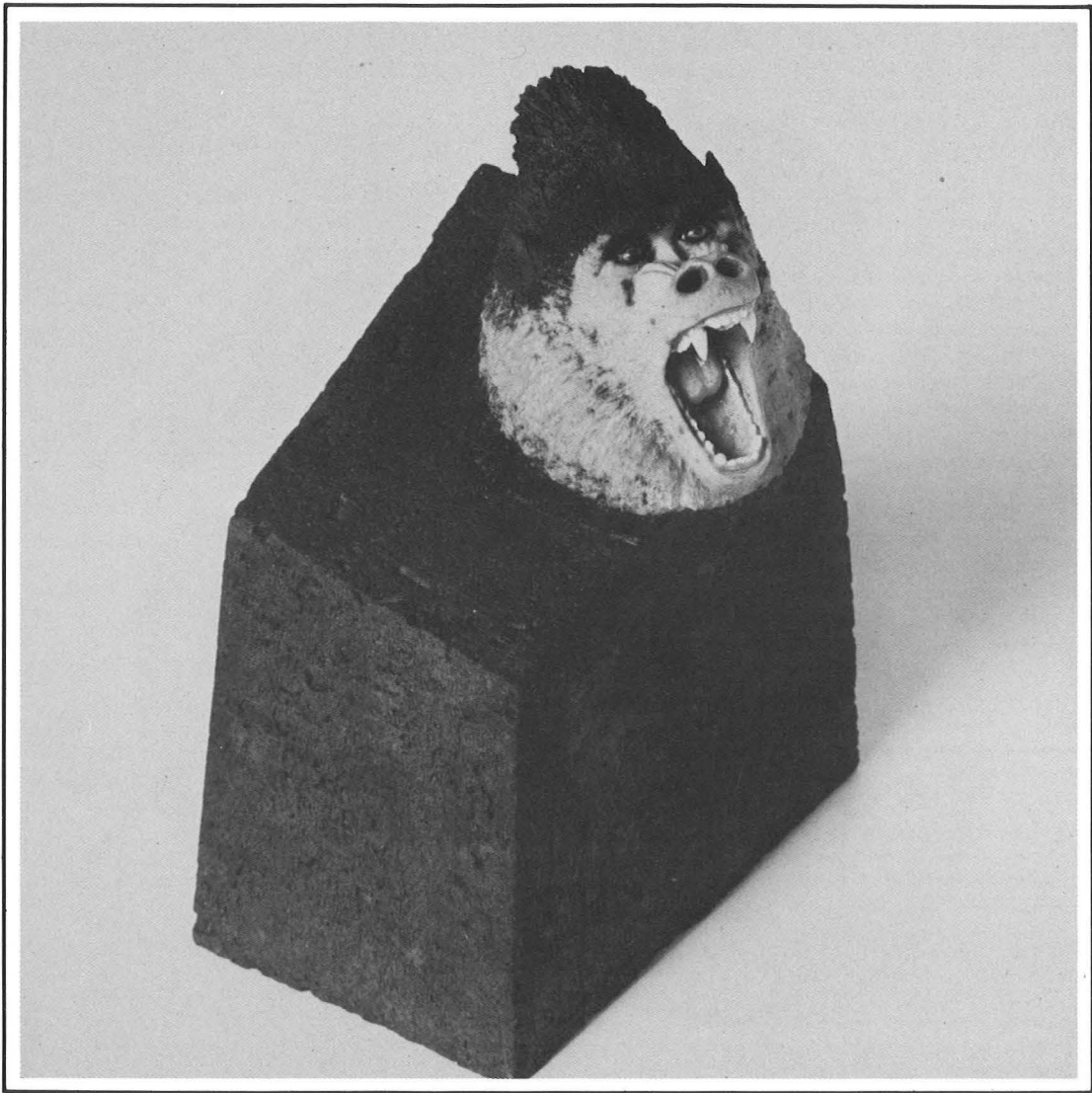
ROYDS, Robin (Christchurch)
50. Paintbox Wardrobe
fabric
1870 x 1930

RUDD, Rick (Auckland)
51. Raku No. 723 (Highly Commended)
raku
190 x 135 x 110

RYLEY, Margaret (Christchurch)
52. Doorstop
anagama fired clay
142 x 125 x 130

SAUNDERS, Colleen (Christchurch)
53. Green Box
tapestry, weaving
130 x 100 x 100

SHEARER, David (Wellington)
54. Tea Box
sagger-fired stoneware
152 x 230 x 115



51. Raku No. 723—Rick Rudd



SHEARER, Jenny (Wellington)
55. Container for Tea
sagger-fired porcelain
205 x 165 x 136

SIMPSON, Mel (Auckland)
56. Black Boxes No. 1
blown glass
122 x 173 x 120; 140 x 120 x 88; 152 x 72 x 78

SINCLAIR, Robin (New Plymouth)
57. Landscape Box
stoneware
127 x 136 x 126

SMITH, Margery (Wellington)
58. Copper Red Box
stoneware thrown and altered
90 x 140 (diam)

TOTTY, Jill (Auckland)
59. A Box of Words
paper, card
150 x 460 x 550

TOTTY, Jill (Auckland)
60. Pandora's Box
porcelain (decorated by Jill Totty)
65 x 75 (diam)

LUCAS, Michael (Auckland)
60. Pandora's Box
porcelain (decorated by Jill Totty)
65 x 75 (diam)

TUFFERY, Howard (Inglewood)
61. Wooden Box
rimu
147 x 320 x 120

VIESNIK, Peter (Auckland)
SEIBERTZ, Roland (Auckland)
62. Trilled Delft Blue Glass Box
(with Walnut and Rewa Rewa Lid)
glass (Viesnik), wood (Seibertz)
210 x 110 x 110

VINSON, Sally (Auckland)
63. Surprise!
terra cotta, majolica, gold
75 x 185 (diam)

WAANDERS, Rob (Pukerua Bay)
64. Untitled
turned wood
160 x 90 (diam)

WALKER, James (Auckland)
65. Untitled Non-Functional Box
glass, copper
35 x 200 x 200

WILLIAMS, Chris (Wellington)
66. Box Frog
whalebone, gourd
90 x 72 (diam)

WILSON, Carin (Auckland)
67. Cornered (Highly Commended)
wood
95 x 165 x 115

YOUNG, Gloria (Wellington)
68. Music Box
ceramic
160 x 120 x 110

20. Nephrite Jade Box—Neil Hanna

