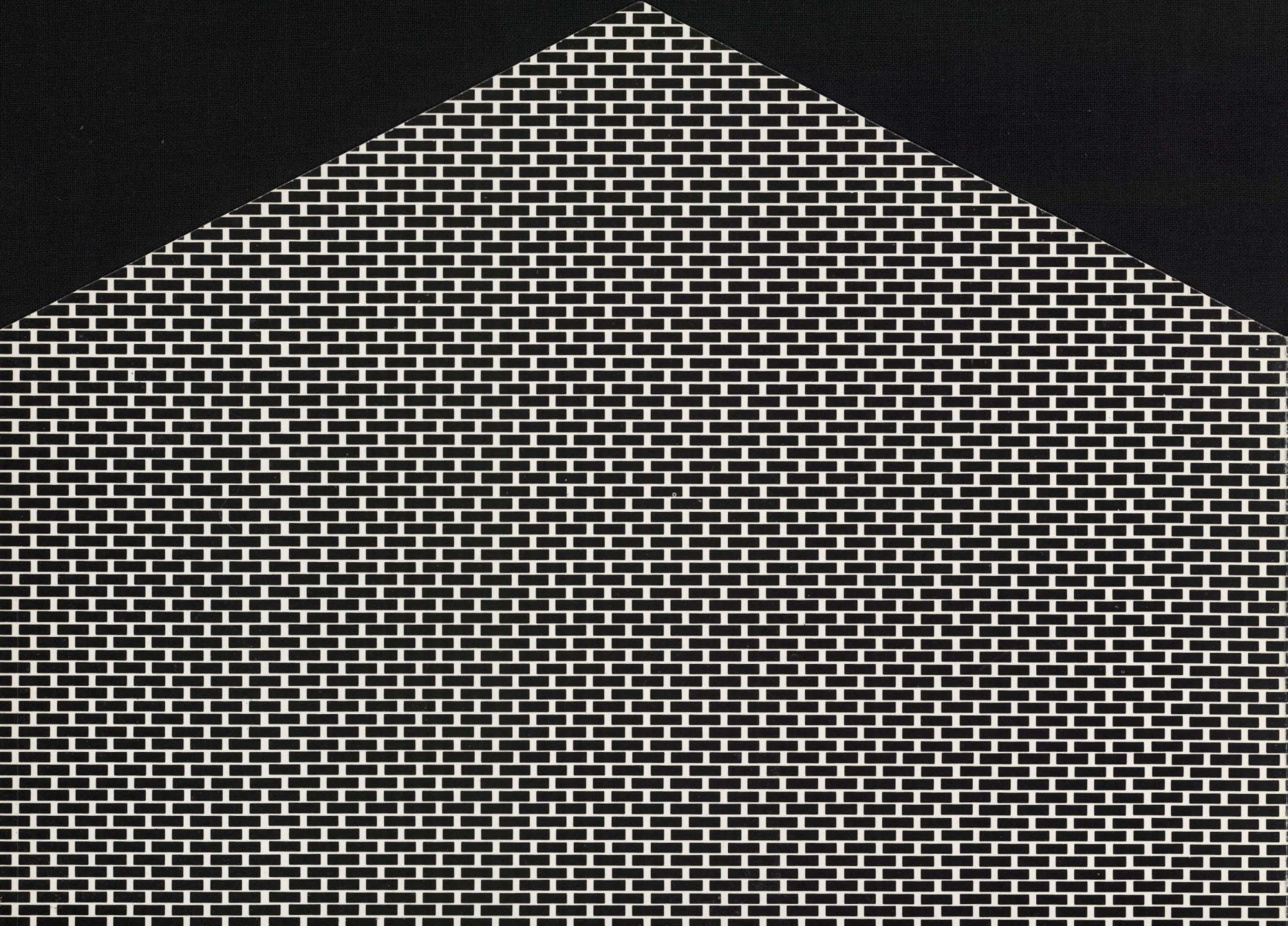


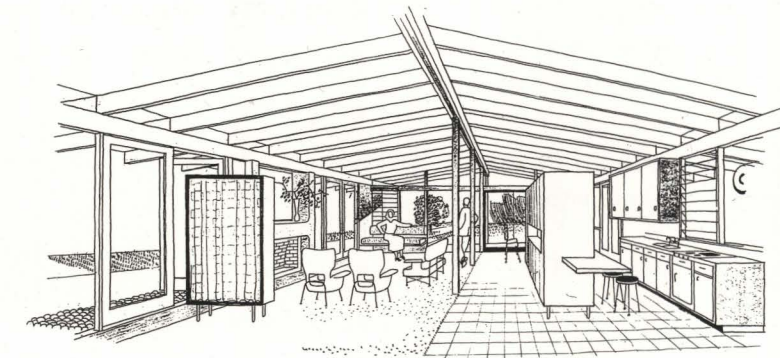
HOME *made* HOME

Artists, architects, designers, craftspeople and filmmakers look into the New Zealand domestic interior — the utilitarian and the utopian, the elegant and the unworkable, the homely and the hostile.





HOME *made* HOME



WELLINGTON CITY ART GALLERY
PO BOX 2199 WELLINGTON

30 November 1991 – 9 February 1992
WELLINGTON CITY ART GALLERY
Wellington City Council



CONTENTS

HOME made HOME

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HOME made HOME
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30 November 1991 – 9 February 1992

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Image on title page: William Toomath *Studies for living room design, Mackay House, 1959*

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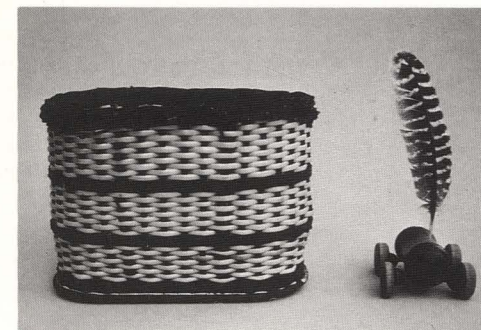
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Marie Shannon
"Heat and Light", 1991



Peter Peryer *Still life, 1982*

INTRODUCTION AND
ACKNOWLEDGEMENTS
Paula Savage

4

Denys Watkins

5

AT HOME

Deborah Lawler-Dormer

6

Michael Reed

9

HEMOCRAFT

Frank Stark

10

INTERIOR ARCHITECTURE

Paul Walker

12

WORKS IN THE EXHIBITION

15



Derrick Cherrie
Proluxe, two drawer double bed, 1989
Photograph: the artist

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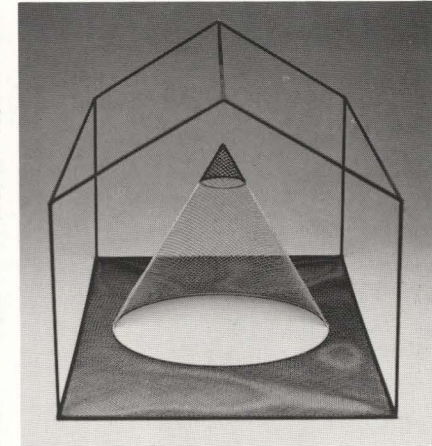
INTRODUCTION AND ACKNOWLEDGEMENTS

HOME made HOME — an exhibition that uses new strategies and approaches to focus on and thematically address the relationship between art, architecture, craft and film, with the intention of encouraging debate around the interaction and common ground between these disciplines. This exhibition, although alluding to some complex and equivocal issues, essentially celebrates the importance of the home as the core of our creative experience and acknowledges its place within our visual culture.

Principal acknowledgement is due to the seven members of the curatorium, drawn from the art museum, architectural and craft professions, who played a critical role in the development and realisation of an innovative exhibition concept. The curatorium worked together over a period of 9 months, generously donating their time, and contributing a wide range of skills and professional expertise.

Special thanks are due to the Architectural Centre, whose members have collaborated with the City Art Gallery on a number of occasions in the research, development and presentation of exhibitions. *HOME made HOME* testifies to their continuing commitment to encourage and sustain critical architectural debate in Wellington.

I would like to thank the Crafts Council of New Zealand for its support of the exhibition. Special thanks and appreciation are owed to the NZ craftspeople who generously withdrew their work from sale for a period of three months to allow it to be



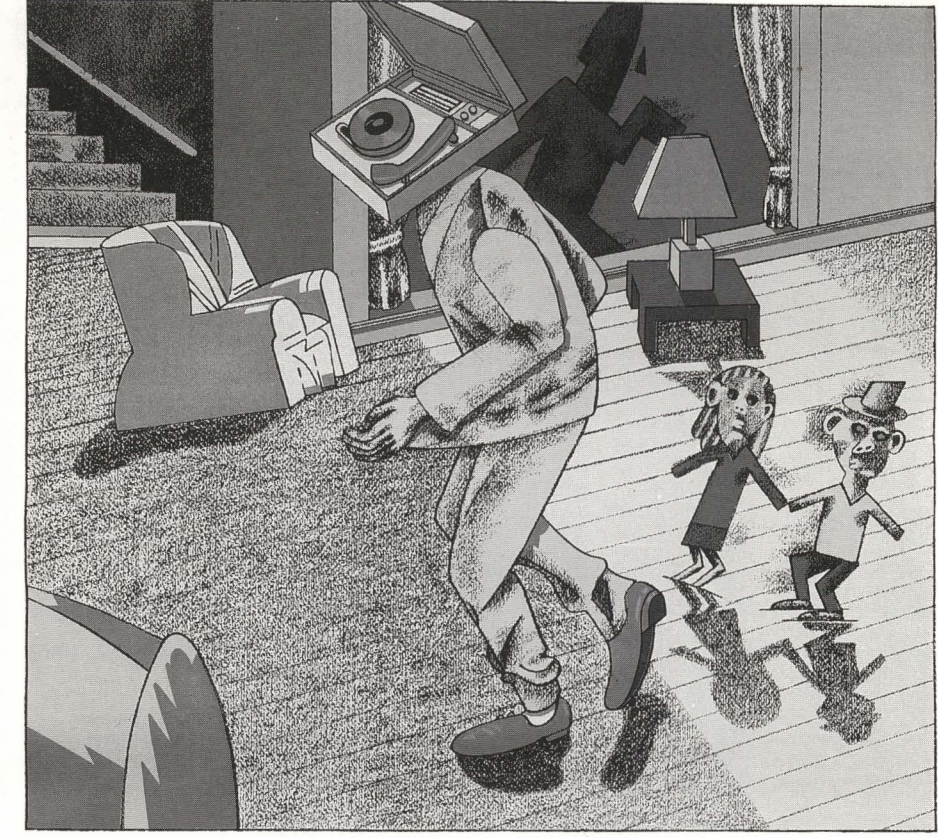
Neil Dawson *Interior V*, 1979
Photograph: Auckland City Art Gallery

featured in *HOME made HOME*. We would like to acknowledge the contribution of Victoria University School of Architecture students, who designed and developed over several months a computer programme specifically for the exhibition. The exhibition would not have been possible without the generous sponsorship assistance provided by Hocus Pocus Toys, Aesthetics Lighting, Evans Bay Placemakers, Winstones, Firth Concrete, Dominion Television Rentals and David Mudge Builders.

We gratefully acknowledge their contribution. This catalogue documenting *HOME made HOME* features three essays from members of the curatorium. Deborah Lawler-Dormer, City Art Gallery Curator/Project Manager, who co-ordinated the project and edited the catalogue, introduces the exhibition. Dr Paul Walker, Lecturer, Victoria University School of Architecture and member of the Institute of Architects, examines architecture and architectural theory in relation to the identity of the NZ home. Frank Stark, Executive Director, Crafts Council of New Zealand, examines craft and issues surrounding its production and reception. Special thanks are due to each member of the City Art Gallery staff for their individual and combined expertise, energy and commitment. We also acknowledge the commitment and continuing support for the City Art Gallery and its projects by the Wellington City Council.

The Gallery, an institution without a collection, is grateful to the private collectors and public institutions who have so generously loaned work for this exhibition. Above all, we are indebted to the artists, architects, craftspeople and filmmakers whose work is featured in *HOME made HOME* for their inspired contribution to a radical exhibition concept.

Paula Savage
DIRECTOR



Denys Watkins *Semi Detached*

AT HOME

Deborah Lawler - Dormer

PREFACE

*"The benefit's arrived and life goes on"
(Lyrics from Doledrums, by The Chills)*

For a growing number of New Zealanders this is reality. Sitting at home, watching T.V., I am entranced as Alison Holst cooks up the good NZ meal of Watties Baked Beans, or a week's meals from a side of lamb. The traces of the 'recent hard times' are inescapable. I imagine that hundreds of other New Zealanders are sitting at home watching the box, being carried away into one utopia or another. I remember some time ago reading about animals who in stressful environments reproduce, finding solace in large family groups. Somehow this particular researcher had concluded that this pattern is natural to all animals, including the human species, and consequently expected



Alison Holst
Still from *Watties Baked Beans* TV advertisement
Photograph: Sal Criscillo,
Courtesy: J Wattie Foods Ltd

a return to the home, and larger families, during the recession.

What this has to do with HOME made HOME appears to be tenuous, and yet the more I am faced with this project the more apparent it appears that people are returning to the home, seeking solace/safety/support from family, and that I am no different. My own personal history seems to be in some sense colliding with a collective set of histories, at this particular time in this particular place.

"Home is also homeland, home-boy, homegirl; it is a mother tongue, the basis of an individual's identity in a sense of origin and of place; home is where you come from, where your emotional nature is structured and protected, where you are best known and most anonymous."

(Mira Schor, "You can't leave home without it", *Artforum*, Oct. 1991)

The focus of this exhibition, the New Zealand home, is a profusion of difference: differences of race, age, taste, economic standing and family situation. This exhibition is a celebration of those different perspectives/attitudes/tastes which operate within our personal spaces, our homes. Although one exhibition cannot hope to cover this territory sufficiently, *HOME made HOME* takes as its focus the work of craftspeople, architects, artists, filmmakers, and photographers who explore the inside of the New Zealand home. Why *HOME made HOME*? *Home made* points to our ability to create, to make objects, to make art, to make houses. The ability to create our own goods becomes even more important in a time of recession.

The notion of home is often fundamentally connected to the idea of a house. During childhood, drawing home usually meant drawing a square or a rectangle, with a triangle on top. In adulthood, this simple drawing continues to occur. This 'symbol' for a house/home is seen in many of the works in *HOME made HOME*. Playing with the history of this symbol, Ken Davis architecturally designed the house which



Gregor Nicholas *Rushes*, 1989
Photograph: Andree Brett



Megan Jenkinson
The house of Aequilibria in disarray, 1986

has been built within the gallery. This house showcases many of the craft objects and some of the works of art. The internal walls contain layers that peel back exposing the various stages of construction.

"... backdrop for the role you'll play tonight Stage set... music's on... lighting's subtle. Suddenly you're there in your enchanting party frock. Take a peep. Aren't you and your room lovely? Don't you complement each other? And the wallpaper! How it extends your personality. Feel good? You should! Wallpaper has made every room in your home an exciting or sensitive domain designed for living - the way you want to."

(Sixties advertisement for wallpaper)

Advertising paints the house as an idyllic haven. Perfect people live in perfect relationships and perfect surroundings. Advertising plays with our desires. It takes great delight in intensifying our feelings of deprivation. Four TV. monitors in the exhibition show how we can be enticed to buy new additions for our homes.

All of the work in *HOME made HOME* has been produced during the last thirty years¹ and spans a period of time in which a number of approaches have been highly influential. Three walls in the gallery explore modernism, postmodernism and feminism, which have affected both the art and architecture of the New Zealand home.

Modernism emphasised order and form defined

with a strong
and clear light.

Killeen's work "Woman
dancing with six chairs"

1969 sees the woman being
treated as an object of value equal to
the surrounding furniture. Francis Pound,
an art historian, states of this work: "The human
is shown by Killeen not as an individual interiority, but
as an object of objects; a creature defined and
constituted by the objects with which it surrounds
itself, and which are inscribed by capitalism as a need
within it." ²

The postmodernist work selected has been centred
around a dialogue between spaces, between physical
domestic spaces, and the spaces occupied by different
cultures. What is important here is how these 'cultural
domestic spaces' are negotiated and renegotiated.
Works by such artists as Stephen Gibbs and Robert
Jahnke make reference to the visual forms that exist
within the whareniui. Ideas and symbolism are
activated which are present within the traditional
tukutuku and whakairo.

Inserted into the ideal aesthetic world is the chaotic
life of domesticity where personal objects and items
spill out littering the domestic home. Feminism spot-
lighted the importance of everyday life and exposed the
importance of our domestic environments. A variety of
feminist approaches are displayed here. Monique
Redmond's work pronounces the detail of woman's
work through inscriptions upon the wringer of an old
washing machine. The personal in this case is political.
The 'Margaret Dawson' who poses in her own photo-



Stephen Gibbs *Ko wai koe*, 1990

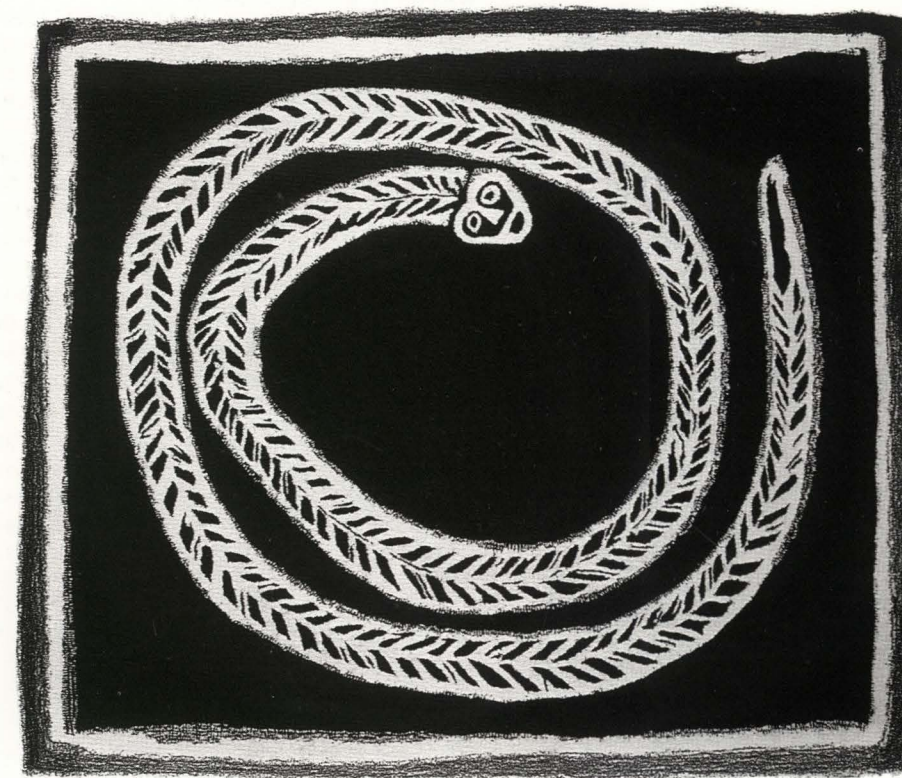
graph seems
oddly alienated,
dressed in her sweater and
pearls, and enclosed within a
restrained and restraining suburban
home.

Many of the works use humour as a tool to
invoke some very serious messages. Judy Darragh's
sculptural installation which was commissioned by
the gallery for *HOME made HOME* is staged against
the backdrop of an idyllic Pacific beach. She recycles
and re-presents domestic appliances, such as hair-
dryers, kitchen utensils, radios and a television set. The
underlying message of human damage to the planet is
however far from funny.

This brief tour around *HOME made HOME* samples
some of the many levels within the exhibition. These
works, which either illustrate the home or are
themselves domestic objects, help us to understand
the concept of 'home'. Generated over the last thirty years,
some works seem luxurious with unemployment
currently at a record level. Some works which deal with
serious issues such as pollution, continue to disturb.
The overall impression is of our many personal spaces;
our homes, where our personalities extend and create
our particular havens.

NOTES:

1. With the exception of William Toomath
2. "Killeen's Suburbia", *Art New Zealand*, no 40



Michael Reed *Times Past I*, 1991

HOME CRAFT

Frank Stark

At first glance it's straightforward enough. Supply the 'craft dimension' for *HOME made HOME*, an exhibition focusing on the domestic interior. Quite gratifying in a way. A little more recognition for the work of craftspeople through the validating mechanism of an art gallery and a chance to pursue a further philosophical question which continually occupies those in the craft world – where does the line fall between art and craft?

This is a lop-sided debate. While the craft world frets about it, the art world simply ignores it. Concerns of materiality, tradition and manual skill central to the craft process have been as seldom raised in recent discussions of contemporary art practice as the theories of William Morris – with which they are often conflated and dismissed.

Western art has endured, even prospered, because it has become as much of a cultural shoplifter as the English language, adopting a simple attitude – 'don't hesitate, appropriate'. It acquires new technology, new philosophies, new and old cultures as fast as it can slip them under its overcoat. Some time ago art moved in on ceramics, weaving, glassmaking, even quilting. In New Zealand artists like Kate Wells, Malcolm Harrison and Christine Boswijk use materials and methods employed by craftspeople for thousands of years but outside the world of high art practice until very recently. Their work is now displayed within the art museum context without any thought of special pleading. In these cases there is no Art vs. Craft debate to be had – at least not as far as the art side of the conversation is concerned.



Jill Gibens *Spiked goblet*, 1991

At the same time we should not lose sight of one element in common in the product of these artists – they are fundamentally not for use. You cannot drink from a Christine Boswijk cup, you would hesitate to put a Malcolm Harrison quilt on your bed. While the materials and the techniques may borrow from the craft world, the purpose lies elsewhere – some would say on a higher plane.

In a recent article, Wanganui artist and craft writer John Scott tried to deflect craftspeople away from too much concern over this polarity. "Energy in preserving one

extreme or the other of this debate is divisive and detrimental to one of the greatest attributes of craft – its capacity to recognise and embrace all aspects of human creativity: craftsmanship, dexterity, design, concept and artistic expression."¹

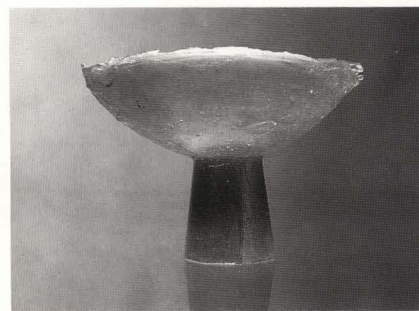
Interestingly enough, when the Crafts Council recently mounted *Mau Mahara*, a major touring exhibition of hand-made objects, many of them produced anonymously, perhaps the strongest criticism heard within the craft community was that it did not sufficiently celebrate the cutting edge, the explorers of the art/craft crevasse. There was no demurral over the inclusion of work by established leaders like Warwick Freeman or Ann Robinson, rather a feeling that what the show needed was more emphasis on innovation. In the main the art world approached the show in a much more matter-of-fact way, responding to individual objects and their stories. Questions of how much they contained – let alone of how much they *should* contain – were not commonly raised.

These issues, apparently so abstract and so unimportant in the eyes of those who steer the art world, become more telling when art turns its gaze towards the domestic, the modestly scaled, the human. While the adoption of craft media and techniques in the pursuit of conceptual goals has become part of the rich tapestry of contemporary art, what about the burgeoning interest of artists in the things of everyday (designer) life? The *frisson* of a pot that won't hold water or a piece of furniture you can't sit on may be losing its potency. More and more

practitioners, at ease in the art context, are apparently willingly re-engaging with some of the basic concerns of craft making.

In *HOME made HOME* there is a quantity of work which might be seen as craft and some of the interest in mounting the exhibition stems from asking the audience to decide for themselves which pieces they are. Derrick Cherrie has made his bed – is it important whether he can lie on it? Matthew von Sturmer's lamp contains a mass-produced halogen light source – does that make it less worthy? Jill Gibens would rather you didn't drink – is her work really a goblet? Michael Reed's rug is tufted by an unnamed worker for Dilana Rugs – who is the craftsman there? Virtually every piece carries some such question – but the best answers are the objects themselves.

Erenora Puketapu-Hetet can freely explore her interests



Ann Robinson *Small folded amphora*, 1990

within the apparently closely-defined format of the kete, all the while maintaining traditional standards of technique and use of materials. The work of von Sturmer, Toby Twiss and Stephane Rondel maintains a basic functionality, despite biomorphic flourishes or puns like Rondel's amazing shrinking chair. It stands up (fairly) straight. It gets the job done. Regardless of whether or not such makers of objects call themselves artists they do move in an art world. Many of them exhibit with art dealers, many of them are demonstrably familiar with the language and concerns of the post-modern. The upsurge of interest in furniture making in the last five years is perhaps the clearest mark of this development. In New Zealand at least this area had largely been left to industry or to craftspeople for generations. Now the Artiture show is a major event on the exhibition calendar.

Some of this may be attributed to yet another round of assimilation by the contemporary art world. Following the boom years of high art as a commodity – the revival of painting, the growth (in New Zealand some would say

Matthew von Sturmer *Standard lamp*, 1990



the birth) of the art market – recession and the rise of a more modest concept of the green, well-designed life have changed the landscape for the professional artist. There is now no discernible stigma for artists attached to the making of objects which will form a functional role in the houses of initiates.

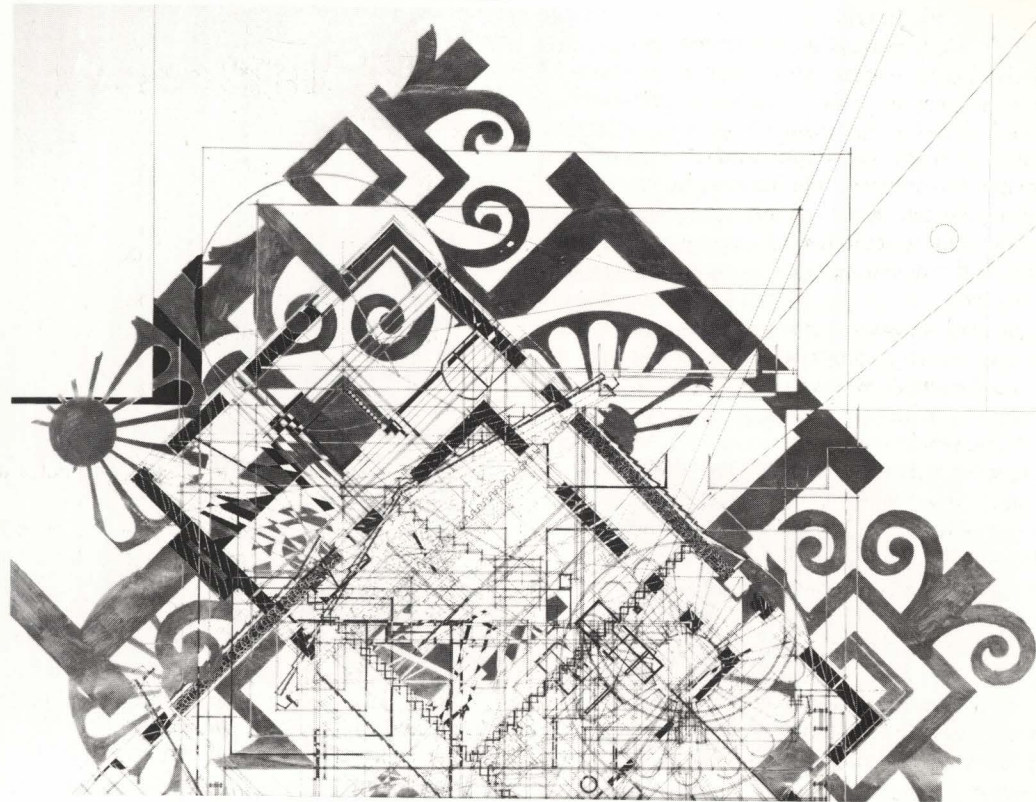
Some may wish to hail this state of affairs as a new arts and crafts millenium – Kelmscott² come again on Ponsonby Road – but these are harder and more cynical times. The middle-class romanticism of Morris and the craft revivalists is unlikely to take root in New Zealand's cities in the 1990s – especially not as we begin to shake off the equally romantic myth of the solitary hero-artist, transcending concerns of mere functionality. Others might point out that it is nothing new for artists to make useful objects. After all, human beings have made things since before there were human beings – made them to use and to carry all manner of significances. Perhaps these artists are just enjoying the discovery that their work can take a bigger role in the life of their society than simply looking down at it from above the mantelpiece.

NOTES:

1. Scott, John. 'Editorial', *New Zealand Crafts*, Issue 35, 1991
2. Kelmscott was the home of William Morris, the name of his 'fine printing' publishing house and is now a museum and mecca for devotees of Morris and the Arts & Crafts Movement he founded and led.

INTERIOR ARCHITECTURE

Paul Walker



It's not easy to show architecture in an art gallery. Buildings cannot be readily moved into a museum space. But an exhibition such as *HOME made HOME*, concerned with the domestic interior, has to include architecture, and so it was decided to make buildings inside the Wellington City Art Gallery specifically for the occasion – a miniature house and a concrete block wall.

Architecture, however, cannot simply be equated with building. It is also represented in *HOME made HOME* by a selection of architectural drawings and by a number of texts which have been painted on to the gallery walls.

Each of the architectural drawings has been picked because it exemplifies a view of domestic architecture. In the period which they cover – the last forty years – attitudes with respect to the design of the house (of any building) have changed. Mostly they have become more complex and self-conscious. The drawings reflect this.

The texts chosen also show change. Not all of them have New Zealand origins, but each has had an impact on architectural design here, or is pertinent to our situation. And just as the ideas which they express have not been specific to this country, nor are they ideas exclusive to architecture. The art works and craft pieces in *HOME made HOME* have been positioned in the gallery space with the location of the wall texts partly in mind. The texts have made a frame around the exhibition.

Belinda Ellis

The architectural construction of femininity, 1991

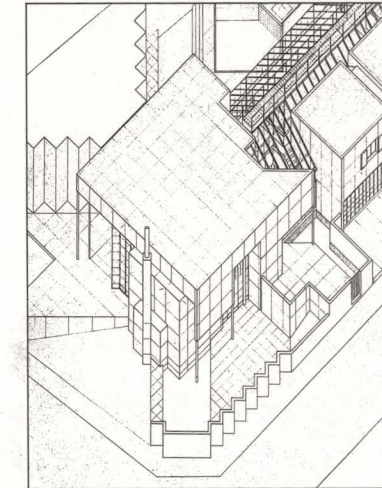
Photograph: Lynne Logan

The oldest text is Le Corbusier's 1920 statement that 'The Plan proceeds from within to without; the exterior is the result of the interior.'

Modern ideas like this came to affect house design in New Zealand strongly after World War 2. They were ideas expressed locally in the manifesto produced by the Architectural Group in Auckland in 1946 and in E.A. Plishke's *Design and Living* published a year later. The domestic interior was promoted as the basis of architecture by the very arrangement of Plishke's book, beginning as it did with the design of household furniture and proceeding to the layout of houses, and then of towns.

The importance given the interior can also be seen in the houses designed by both Plishke and architects such as Bill Toomath who were Group activists. There are differences of course. But together they introduced an aesthetic which – through the old picture window and the still strong ranch slider – has left its mark on housing at all levels of sophistication ever since.

Modern architecture used to be associated with radical politics. But as modernism became a building practice rather than a dream, political extremes were left behind. Thoughts of densely collective housing in New Zealand which had motivated experiments with European *Siedlungen*-type apartments in Central Auckland and Wellington in the 1940s were quickly abandoned. The importance of the individual domestic interior did not in any case sit well with the communal. How could such a collective form as that of the Dixon Street flats be



Claude Megson *Gibbs House, 1982/3*

generated from within, from the individual domestic spaces it contained? Instead, the individual suburban house was to become the main event of modern architecture and the only proper way for real New Zealanders to live. The life it sustained and projected as the basis of community was that of the nuclear family: in 1942 Plishke had been told 'only prostitutes and intellectuals live in flats'.¹

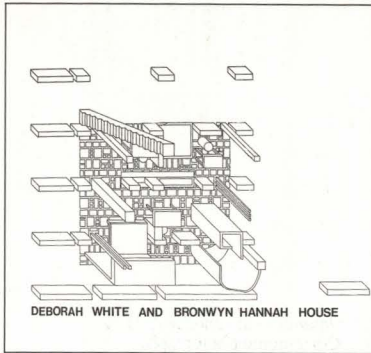
Thus, though modernism broke down the separation of interior and exterior – making walls of glass to push the exterior outward – the harsh light this let in clarified rather than dissolved the positions and relationships within. In the same piece in which he wrote of the connection of exterior to interior, Le Corbusier described architecture as 'the masterly, correct and magnificent play of masses brought together in light'.² The family is brought together as much as is form.

Modernism made the house transparent. Open for everyone to see, the domestic interior encourages proper behaviour: the occupant of a see-through house wonders about what the neighbours will think. But by shutting the blinds or closing the curtains this is nevertheless a concern which can be ignored. Behaviour is not *determined* by built form.

A rejection of the singular economy of the gaze, of the transparent wall, has itself become a motivation in domestic architecture after modernism. Here, the unexpected design by Claude Megson for the Gibbs House in Judge's Bay, Auckland, could be taken as emblematic even though it is not the kind of project usually thought of as postmodern. The emblem it offers is the house as translucent box. There is of course more to Megson's design than just this but it is the overt switch of the external envelope from transparent screen to mediating translucence which is of interest to this exhibition because it implies that the interior is *not* the same as the exterior. The idea that things are fundamentally ordered in a coherent way has gone. *Ambiguity* displaces clarity.

In 1966 American architect Robert Venturi published *Complexity and Contradiction in Architecture*. It was a milestone in the emergence of postmodernism. In the book he wrote that the wall is 'an architectural event', the point being that architecture is indeed to be made in designing separations between spaces rather than links.

The separation of inside and outside that Venturi



advocated can be seen in such work as the classical houses designed by Robert Paterson. The exteriors of these buildings return to a very traditional aesthetic. They appear to be motivated by a concern with the representation of status, and in doing so imply a hierarchical view of society. Meanwhile, the separate interior can be driven by the private desires of the occupants.

The complexity promoted by Venturi is less evident in this creamy mock classical work, however, than it is in the intricate house designs of Ian Athfield and Roger Walker, and those of Pip Cheshire, Pete Bossley and some other young(ish) architects. The traditions and ideas upon which each of these draws is different, but they are alike in that the complexities in their designs are generated not by the function of the house but rather by a wide range of concerns which lie outside in the house's socio-cultural, historical, and locational contexts. Indeed, English critic Geoff Bennington has recently suggested in an essay reconsidering Venturi that "the inside is merely a fold or invagination in a generalized 'outside'."³

A strategy related to Bennington's observation is found in Kris Farrier's 1989 design for a series of three houses to be located in what appear to be the ruins of Le Corbusier's Villa Sarabhai. The inside of the old modern villa has become an exterior with respect to the buildings arranged within.

(Like other 'international' architects who interest New Zealanders Le Corbusier forms part of the context of our architecture. The inclusion of computer renderings of houses by Frank Lloyd Wright, Mario Botta, Tadao Ando

Kris Farrier
(A part of) The discourse of the other, 1990

and others in the exhibition reinforces the point that New Zealand architecture has not developed in sublime isolation from the rest of the world.)

The layers of insides inside the house concern Sarah Treadwell, one of Farrier's teachers, in her work on domestic chaos. The house is not only a design object, but also a place of daily activity, which — leaving clothes, dishes, papers, toys and so on strewn about — compromises the architectural project of order. However, this threat to order makes some of the longest-standing concerns of architectural theory (nature versus culture, the role of ornament, the building as locus and analogue for the body) even more pressing.

Architectural theories on the one hand and experiences of the built on the other become entwined as are the ideas of house and home. But through the gaps between them and encouraged by the freedom of chaos an escape may be imagined from the imprisoning interior. This is especially so for women because they have traditionally been both excluded from the architectural conception of the house (there are few women architects) and oppressed by their assigned role in the home. Treadwell: "Chaos constructs an inward

extension of the house and an opening of containment. A chaotic layering, folding, weaving of space and material creates interiors within an internal exterior . . . It may be that this chaos, its flowing stream of proliferating, multiplying, expanding and decaying objects that swathe, cloak, conceal and cover is our secret. A secret way out."⁴

The lecture from which this passage comes provides the last, fragmentary wall text in the exhibition. It is also the most recent.

HOME made HOME has offered an opportunity to look back at how architects in New Zealand have considered the domestic interior. There are no ready conclusions to draw from such a brief retrospective glance, but it is fascinating to see the same concerns arise in painting and other art practices as in architecture, and salutary to remember that they may be connected to the concerns of daily life too.

NOTES:

1. Reported by Peter Shaw, Plishke in New Zealand, *Architecture New Zealand*, Jan/Feb 1991.
2. Le Corbusier, *Towards a New Architecture*.
3. Bennington, *Complexity Without Contradiction in Architecture*, AA Files, No. 15, 1989.
4. Treadwell, *From the Margins of Architecture: An Account of Domestic Chaos*, unpublished lecture, 1989. Other wall texts in the exhibition are drawn from the following sources: Hannes Meyer, *Building, Bauhaus Year 2*, No 4, 1928. E.A. Plishke, *Design and Living*. David Mitchell, Group Architects: Hot and Cool, *AAA Bulletin*, No 86, 1977.

WORKS IN THE EXHIBITION

Corneal, Paerau
"Wakahuia", 1991
Clay raku fired, fumed glaze, totara, muka
390 x 150 x 80mm
Courtesy of the artist

Battersby, Frances
"Fuori de Testa I", 1989
Bronze, copper
1320 x 300 x 1500mm length
(4 pieces)
Courtesy of the artist and Fish Shop Gallery

Boswijk, Christine
"Goblet", 1990
Ceramic
280 x 140mm
Courtesy of the artist and Crafts Council of New Zealand

Caro, Niki
"Sinister", 1989
16mm b&w film, 9 min 32 sec, VHS Dub
Courtesy of the filmmaker

Cherrie, Derrick
"Proluxe, two drawer double bed", 1989
Formica, vinyl, wood and foam rubber
2040 x 2030 x 1090mm
Courtesy of the artist

Churchward, Rachael
"More fool you"
16mm colour film, 2½ min, VHS Dub
Courtesy of the filmmaker

Clifford, Pat
"McCrae House", 1989/1990
Ink on paper
Courtesy of the architect

Collins, John
"Wakahuia", 1990
Kauri
350 x 100mm
Courtesy of the artist and Crafts Council of New Zealand

Crook, Gordon
"Two figures in a glass house", 1977
Tapestry on handmade paper
560 x 620mm
Collection: Dowse Art Museum

Cullen, Paul
"Wonderful aqueducts and bridges", 1985
Firebricks
305 x 995 x 110mm
Courtesy of the artist
"Four possible structural alternatives for construction", 1985
Paper relief construction
564 x 759 x 5mm
Collection: National Art Gallery

Dales, Michele
"Rau Kumara"
Flax
330 x 350mm
Courtesy of the artist and Crafts Council of New Zealand

Darragh, Judy
"Dangers around the home", 1991
Mixed media, domestic appliances
Courtesy of the artist

Daspher, Julian
"Mural for a contemporary house (2)", 1988
Oil and acrylic on canvas, mixed media
1550 x 1500mm
Courtesy of the artist and Peter McLeavey Gallery

"Painting for an architecturally designed pilot's home", 1988
200 x 300mm
Acrylic on paper
Private collection, Eastbourne

Dawson, Margaret
"Interior with venetians", 1986
Cibachrome photograph,
1000 x 750mm
Courtesy of the artist
"Trophies", 1987
Cibachrome photograph: workprint
1020 x 510mm
Private collection, Blenheim

Dawson, Neil
"Interior IX", 1979
Acrylic, wire, nylon mesh
154 x 254 x 149mm
Collection: Auckland City Art Gallery
"Interior V" 1979
Acrylic, brass
150 x 155 x 389mm
Collection: Auckland City Art Gallery

Drummond, Andrew
"Mementoes from the crossing", 1991
Wood, graphites, marble, gold leaf, lead, pigment
3000 x 3000 x 600mm
Courtesy of the artist and Dunedin Public Art Gallery

Ellis, Belinda
"Exile", 1989
Ink on tracing paper
832 x 592mm
No site of collection
"The architectural construction of femininity", 1991
Mixed media
595 x 800mm
No site of collection

Fahey, Jacqueline
"Happy Xmas"
Oil on canvas
1520 x 760mm
Collection: William Dart

Farrier, Kris
"(A part of) The discourse of the other", 1990
Ink on paper
65 x 565mm
Courtesy of the architect

Freeman, Warwick
"Weka brand buttons", 1989
(6) Silver
Collection: Frank Stark

Gibens, Jill
"Spiked goblet", 1991
Welded steel
400 x 210mm
Courtesy of the artist and Crafts Council of New Zealand

Gibbs, Stephen
"Ko wai koe", 1990
1400 x 930mm
Materials: Rimu, kauri, korari, steel, acrylic and enamel
Courtesy of the artist

Giovanni Glass (John Croucher, John Leggett)
"Goblets (3)", 1991
Glass
245 x 100 x 100mm (2), 230 x 110 x 110mm (1)
Courtesy of Crafts Council of New Zealand

Hotere, Ralph
"Untitled", 1987
Cedar, stainless steel and acrylic on board
1570 x 720mm (2)
Collection: Carolyn Whiteman

Jahnke, Robert
From the *"Nga Pou Pororiti Series"*, 1989
Mixed media
1425 x 645mm
Collection: Te Waka Toi

Jenkinson, Megan
"The unswept floor", 1986
Photo-collage
160 x 235mm (x4)
Courtesy of the artist
"The house of Aequilibria in disarray", 1986
Photo-collage
200 x 280mm
Courtesy of the artist

Killeen, Richard
"House trap" August 12, 1987
Acrylic and collage on polystyrene
894 x 1217mm
Collection: BNZ, Wellington
"Woman dancing with six chairs", 1969
Oil on hardboard
1040 x 1370mm
Courtesy of the artist

Lethal, Lauren
"Its a jingle out there", 1990
Firescreen, mixed media
920 x 72 x 28mm
Courtesy of the artist
"Hair today gone tomorrow", 1988
Mixed media
480 x 330 x 280mm
Courtesy of the artist

"Nineteen
horse studies",

1990

Auckland

Screenprinted fabric, mixed media
500 x 370 x 50mm, (x2)
Courtesy of the artist and Fish Shop
Gallery

Nash, Gary

"Blue bowl", 1985

Glass

155 x 310mm

Collection: Dowse Art Museum

Nees, Tim

"House at Raumati Beach", 1991

Ink and pencil on paper

338 x 592mm

Courtesy of the architect

Nicholas, Gregor

"Rushes", 1989

35mm colour, approx 24 mins

Courtesy of the filmmakers

Parekōwhai, Michael

"Every seventeen hours somewhere in
the world", 1991

Timber frame and glass

1515 x 810 x 135mm

Private collection, Auckland

Parker, John

"Bronze bowl", 1979

Stoneware

105 x 275mm

Collection: Dowse Art Museum

Peryer, Peter

"Still life", 1982

Gelatin silver photograph

60 x 90mm

Collection: Mary-Louise Browne

Pine, Matt

"Untitled", 1977

Chrome plated steel and glass

381 x 381 x 254mm

Collection: Waikato Museum of Art &
History

Macdonald,

Lucy

"Flying buttresses", 1988

1 white (text), 1 kauri, 1 gold,

1000mm square

Courtesy of the artist

Maclean, Alison

"Rud's Wife", 1985

16mm colour film, 30 min, VHS Dub

Courtesy of the filmmaker

Mason, Paul

"Bowl", 1982

Lignum vitae

76 x 126 x 126mm

Courtesy of MERT/MDF

Merwood, Joanna

"Laughley, Brucher, Hartigan House",
1991

Ink on paper

740 x 595mm

Courtesy of the architect

Megson, Claude

"Gibbs House", 1982/3

Architectural drawing for unbuilt
house

Ink on paper

1480 x 1020mm

Courtesy of the architect

"Norris House", 1974

Ink and pencil on paper

680 x 480mm

Courtesy of the architect

Miles, Anna

"Moose cushions", 1990

Screenprinted fabric, mixed media

360 x 480 x 40mm (x2)

Courtesy of the artist and Fish Shop
Gallery

Puketapu-Hetet, Erenora

"Kete Kieke Rau Kumara pattern",

1990

Kieke

185 x 265 x 55mm

Collection: Dowse Art Museum

Redmond, Monique

"Josephine Bruce", 1990

Mixed media

750 x 560mm

Collection of the artist

"The Bells of Hell", 1991

Paint, mixed media

1570 x 900 x 400mm

Courtesy of the artist

Reed, Michael

"Times Past I", 1991

Hand-tufted wool

1600 x 1800mm

Courtesy of the artist and Dilana Rugs

Robinson, Ann

"Small folded amphora", 1990

Glass

165 x 225 x 115mm

Private collection, Wellington

Rogers, Peter

"Sugar bowl", 1991

Blue glass, copper

75 x 120 x 120mm

Courtesy of the artist

Rondel, Stephane

"Three-legged chairs" (2), 1990

Wicker, copper tubing

500 x 310 x 360mm (1)

195 x 120 x 155mm (1)

Collection: Ngila Dickson

"Three-legged chair" (1), 1990

Wicker, copper tubing

830 x 480mm

Courtesy of Design Design, Auckland

Shannon, Marie

"The hallways of love", 1989

Gelatin silver photographic print

400 x 500mm

Collection: Mary-Louise Browne

"King for a day", 1991

Gelatin silver photographic print

550 x 500mm

Courtesy of the artist and Gregory
Flint Gallery, Auckland

"Heat and light", 1991

Gelatin silver photo-

graphic print

400 x 1000mm

Courtesy of the artist and Gregory

Flint Gallery, Auckland

Stringer, Terry

"Living room", c1979

Mixed media installation, oils and

acrylic on wood and fibreglass

1000 x 1000mm (5 pieces)

Collection: Dowse Art Museum

Taapa, Wi te tau Pirika

(Te Arawa, Te Ati Awa)

"Raupanga", 1991

"Whare"

Silver bracelet

30 x 65 x 42mm

Courtesy of the artist

"Tokomaru Bay", 1991

"Blue Corn"

Clay pitfired

35 x 65 x 40mm

Courtesy of the artist

"Wakahuia", 1991

Clay pitfired, albatross feathers, paua

shell

Courtesy of the artist

Thomson, Elizabeth

"buprestid", 1990 -

Bronze

325 x 240 x 115mm

Courtesy of the artist and Fox St Gallery

Toomath, William

"Studies for living room design,
Mackay House", 1959

Ink on paper

115 x 165mm (1) 110 x 190mm (1)

Courtesy of the architect

"Proposal for house, Gisborne", 1955

Ink on paper

Courtesy of the architect

Twiss, Toby

"Angle iron table", 1990

Steel and glass

750 x 750 x 750mm

Courtesy of the artist and Fish Shop

Gallery

von Sturmer,

Matthew

"Standard lamp", 1990

Bronze and handblown glass

1750 x 35mm

Courtesy of the artist and Crafts

Council of New Zealand

Watkins, Denys

"Bi-Lingual", 1985

Acrylic and oil on canvas

1700 x 2350mm

Collection: National Art Gallery

"Semi-detached"

Silkscreen Print

500 x 555mm

Collection: Christopher Browne &

Felicity Crowe

Wells, Kate

"Letter (cold/choice)"

Wool tapestry mounted on board

560 x 405mm

Collection: Dowse Art Museum

Wood, Peter

"Rural/urban house", 1991

Copper, tea leaves

155 x 225 x 170mm

Courtesy of the architect

Woods, Peter

"Aotearoa bowl", 1991

Copper, bronze, electroplated silver

50 x 200mm

Courtesy of the artist and Crafts

Council of New Zealand

