

# WCC APR South Pacific Report 2017-2018

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The WCC APR South Pacific region is an area of huge cultural diversity composed of three major island groups, each one with several thousand islands containing their own environmental and cultural characteristics.

Communication across the Pacific is difficult and finding information on the crafts in Pacific countries is not easy. Australia and New Zealand continue to lead the way with a good emphasis on the crafts and maintaining healthy crafts climates.

## Australia

Craft artisans, craft NGOs and craft business organisations continue to flourish and survive in spite of the constant financial restraints due to lack of support from a government funding agency. As the World Craft Council Australia reported:

*While we might celebrate the return of funds to the Australia Council, it is only to find that much of it is going to ballet and opera. Crafts desperately needs a strong voice to support the many who can use support to make works of lasting beauty to enhance the lives of all Australians.* 22 March 2017

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Thanks to the formation of the World Craft Council Australia under the Immediate Past-President Marian Hosking, alongside the excellent communication management by Kevin Murray and the active and enthusiastic Board. WoCCA is growing and building a solid network of outstanding crafts people in every state. The newly elected President/Chair is Jude van der Merwe and we all welcome her extensive experience in the Australian crafts.

### Some news from members:

Jude van der Merwe, President / Chair, World Craft Council Australia. WoCCA

Jude reports that in Western Australia, she is developing a major exhibition to be held at the Art Gallery of Western Australia featuring the works of significant craft artists from the Indian Ocean Rim. Provisionally titled 'Curiosity and Rituals of the Everyday', the exhibition is planned for 2021 and will include all disciplines and will be accompanied by a conference. There is also interest from the John Curtin Gallery at Curtin University to host a major craft exhibition at the same time working with other organisations so that all the major galleries will be showing craft during the three-month period.

Jude welcomes advice and hopes to make some connections during the time in Kathmandu to learn what the strengths and focus are and the names of some of the most highly regarded craft practitioners in the countries of the Asia Pacific region.

In 2018 Jude curated a project 'The Habits of Horses', for which she curated three exhibitions and organised a residency with Tamil potter Kasirajan Subbaiah coming to Western Australia to make a 2.5m high terra cotta horse. The project was in partnership with the Tamil Association of Western Australia and engaged with cultural dance, food and

pottery. Kasirajan worked with a local potter and they established a strong friendship. Kasirajan is coming back to Perth again in September this year. Workshops for children and adults were held – all making clay horses. Around 50 small Tamil children made a little horse on the open day they held. Over 2000 people came to see the exhibition and horse making. Children also made their own hobby horses and raced them over jumps made by a local artist.

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Vicki Mason, Treasurer World Crafts Council - Australia. WoCCA

Vicki had a highly sought after artist's residency and solo exhibition Shanghai, China in 2018. Vicki's exhibition, 'The Trees Have Names', is showing at San W Gallery, Shanghai in September 2018 at the Yiwei Art Foundation and Shanghai Institute of Visual Arts, Radiant Pavilion.

Her beautiful and uniquely individual work is also being exhibited at the Melbourne Contemporary Jewellery and Object Biennial. Vicki also exhibited in the 2017 program, which showcased 217 artists for 17 countries in 57 events including urban interventions, exhibitions, installations, talks and open studios. <http://www.radiantpavilion.com.au/about.html>

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Kevin Murray, Senior Vice President World Craft Council APR and Secretary World Crafts Council - Australia. WoCCA

Kevin continues to work tirelessly to provide support through his wide-ranging perspectives, and insights from his travels. He most importantly provides excellent IT communication support. His recent achievement of a \$10,000 grant will support forthcoming issues of his e-magazine; 'Garland'. Issue number 9 of 'Garland' relates to the South Pacific. <https://garlandmag.com>

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Elizabeth Shaw, Board member World Crafts Council - Australia. WoCCA

Elizabeth was a Juror for Inacraft in Jakarta 25-29 April 2018. <http://inacraft.co.id/> and has been invited to select and curate works from Australian Jewellers for Triple Parade to be held in Shanghai in later this year. <https://tripleparade.org/>

Elizabeth reports that Artisan (Craft Queensland) has moved to an impressive new space in Bowen Hills. The architect-designed space has several exhibiting spaces, workshops space and retail space. It is also a hub of paddock to plate restaurants, which seem to be drawing an enthusiastic audience for craft. <https://artisan.org.au/>

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Lindy Joubert, VP WCC APR South Pacific and Board Member World Crafts Council - Australia. WoCCA

In 2017 – 2018 Lindy led a small committee for the 2018 Lorne Sculpture Biennale. <http://www.lornesculpture.com/> and raised \$430,000 in 12 months, necessary to launch the event, in spite of not receiving government funding as in earlier years. The international event was considered to be exceptional and the best in the 12 year history of the Biennale attracting 65,000 visitors. Lindy worked closely with the curator Lara Nicholls, a curator at the National Gallery Australia.

Although classified as sculpture many of the 42 exhibits selected from a field of 120 had pronounced characteristics crossing over into the categories of craft.

Lindy held a conference attracting international speakers: 'Creating Utopia: Imagining and Making Futures' with refereed conference papers being published in the UNESCO E-Journal.

For the past four years, Lindy has been working on a new book of edited essays, 'Educating in the Crafts, the Global Experience' to be published in 2019 by Springer, a leading academic publisher. She currently has collected 55 essays from eminent academics, craft artisans, craft organisations and NGOs which will, most likely, result in two volumes.

Lindy will be a guest speaker for the Gallery Weekend, Kuala Lumpur (GWKL) Luminary Program, November 29 - Dec. 2, <http://www.gw-kl.com/about/>

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## **Activities of key Australian organisations.**

### **Craft (Victoria)**

A good example, typical of all major Craft organisations across Australia is 'Craft', situated in the City of Melbourne.

**The Craft Cubed Festival** <http://www.craft.org.au/craftcubed2018/>

has been on since June 2018 to the end of August 2018. It is the biggest collection of the craft and design communities in Australia. Now in its ninth year, the 2018 festival presents creative, experimental and ideas-based craft and design projects. This year the theme for the Craft Cubed Festival has been Homing Craft, aiming to showcase makers' sense of place, identity and home through a multi-layered, open access festival and highlights the best of textiles, glass, ceramics, jewellery, natural dyeing etc.

The 2018 Craft Cubed Festival, Craft also presented their annual 'Craft & Design as a Career' Conference. Amongst the fine list of speakers, I would like to bring attention to the exceptional work of Pacific Island artist, Rosanna Raymond and her group, Pacific Sisters and SaVageK'lub

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### **Australian Tapestry Workshop ATW**

*'Tapestry Design for Architects 2018'*

The Tapestry Design Prize for Architects 2018 attracted a record number of 142 design submissions from 98 national and international entrants with 15 finalists. An exhibition of the finalists' designs is currently on display at Australian Tapestry Workshop Galleries, 262 - 266 Park Street, South Melbourne, Victoria. 3205

*'Painting with Thread': Sydney Exhibition*

The Tapestry Workshop presented Sydney-siders the magnificent Treasure Hunt tapestry as part of a forthcoming exhibition 'Painting with Thread' at the Australian Design Centre in August 2018. This is an exhibition of recent tapestries and samples from the collection and offers a glimpse into the processes of tapestry production by weavers at ATW from design, sampling, to weaving and completion. The selection of tapestries and samples emphasise the experimental and innovative approaches to contemporary tapestry production, as well as a diversity of recent projects and collaborations.

*'Colour Lab' Exhibition*

The Australian Tapestry Workshop (ATW) is known for its innovative and bold use of colour in its tapestries. 'Colour Lab' offers a glimpse into the 'behind the scenes' processes that inform colour choices and colour use in their tapestries. This exhibition highlights aspects of the wool and cotton dyeing process, the weaving techniques used to create optical effects

in completed tapestries, including colour mixing, colour and tone choices; and the collaborative processes that underpin the relationships between artists, weavers and dyer at the ATW.

Curated by Leith Maguire and Sophie Morris.

Exhibition dates: 3 July - 26 October 2018 | Australian Tapestry Workshop, 262 - 266 Park Street, South Melbourne, VIC 3205

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### **Central Craft Alice Springs**

An array of workshops are available, typically Australian, demonstrating the quirky Australian sense of humour, for example, the Bush Christmas working bee- stuffing Galahs and the Beanie Festival Workshop <http://centralcraft.org.au/workshops>

Throughout the year Central Craft holds over 50 workshops in many different craft areas:

Spoon Carving Workshop with Jeff Donne

Bobbin Lace Making Skills Development Program with Joan O'Reilly

Ceramic Angels and Goddess Workshop with Belinda Paton

Printmaking with Cecile Galiazzo

Alter, refashion, repair or start something brand new with Bernice Bristow

Wire Bobbin Lace with Lauran Sundin

Introductory jewellery fabrication workshop with Shaun Leyland

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### **R. L. Foote Ceramics Design Studio**

Melbourne, Australia, based design studio focused on delivering some of the most unique and contemporary ceramic flatware, silicon food moulds, interior design objects and event based designs. Andrei Davidoff pushes his work in ceramics to be both a practice of production - making tableware of strength, beauty and utility - and also of thoughtful provocation - working conceptually to produce installations and sculpture.

Sharon Alpren first began to work with clay in the Australian outback where she discovered a natural affinity for the medium. Influenced by the colours and forms of the surrounding landscape, her work is known for its earthy palettes and textures.

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### **August 2018, The Melbourne UNESCO Observatory, artist-in-residence program hosting ten Kyrgyzstan artists.**

The UNESCO Observatory provides a platform for research and professional networks, across Australia and internationally. The Observatory serves as an umbrella for classroom teachers, arts educators, artists and researchers to collaboratively explore arts and crafts practice. In August 2018 an artist-in-residence program hosted ten Kyrgyzstan artists, a result of a visit earlier in the year of Dinara Chochunbaeva, WCC APR Immediate Past-Vice President Central Asia. Altynai Chochunbaeva, Dinara's daughter, was the group leader. An exhibition, fashion parade of contemporary and traditional Kyrgyz wearable art and a series of workshops were conducted to students and teachers.

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### **May 2018, National Emerging Art Glass Prize.**

This exhibition opened at Wagga Wagga Art Gallery with the highest standard of work from around the country. ANU graduates and students took all three awards.

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### **March 2018, Hermès, the Craft and production of a high fashion brand.**

WoCCA members had an insider view of the Hermès exhibition in Melbourne. Monsieur Kamel Hamadou gave a wonderful exposition of the silkscreen printing process behind the iconic Hermès scarves, while the very skill Frederic produced a geometrically designed scarf before our eyes, with more than a dozen screens, without a blemish. We heard a long explanation of why this production is located in Lyon and the wonderful infrastructure of craft schools that ensure there is a new generation coming through to renew the tradition.

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### **March 2018, Lorne Sculpture Biennale Conference,**

The Lorne conference on environmental architecture and land art organised by Lindy Joubert was held in a beautiful setting for reflecting on how we live with nature. Exploring the intersection between, art, culture and the natural environment, the conference was presented in the coastal town of Lorne, on the Great Ocean Road, where the Otway Ranges meets the wild Bass Straight - the ideal setting to explore these themes.

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### **15 November 2017, Marian Hosking exhibition at Gallery Funaki**

Immediate Past-President Marian Hosking World Crafts Council – Australia held her exhibition at Gallery Funaki, reflecting the natural textures of her new world on the Victorian coast

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### **April 2017, The Australian Craft Map.**

At this date, World Crafts Australia had discovered 177 Australian craft organisations. These include associations, workshops, galleries and schools. The research has been focused from west to east. In Western Australia, we found 50 organisations, which is the largest of any state in Australia. This followed by New South Wales (45) and South Australia (36). The list will continue to grow as the WoCCA network expands.

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## **Australia - Important Future Event**

**The 9<sup>th</sup> Asia Pacific Triennial of Contemporary Art (APT 9)**

**24 November 2018 – 28 April 2019**

**Queensland Art Gallery, Brisbane**

Stretching from Iraq to Hawai'i, 'The 9th Asia Pacific Triennial of Contemporary Art' (APT9) will bring new and significant art from across the region to Brisbane. QAGOMA's flagship contemporary art series draws visitors with its unique mix of visual spectacle and cross-cultural insight.

Highlights will be a substantial number of newly commissioned works, many of which embrace a host of craft techniques and materials, as well as works by emerging, mid-career and senior artists and influential works that continue to shape contemporary art in the region. The exhibition will feature over 80 artists and groups whose work is notable for making an impact in contemporary art in its local context, including a large representation of Australian artists. Their works will reveal a number of preoccupations, such as the use of innovative approaches to indigenous traditions and modern thought, the re-imagining of histories or poetic narratives and the ability to show our universal yet diverse relations to nature and culture.

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# New Zealand

## Creative New Zealand

### March 2018. Creative New Zealand Pacific Arts Summit

Pacific artists from throughout New Zealand gathered in Wellington to help shape their future at the Creative New Zealand Pacific Arts Summit

2018. <http://www.tautai.org/detailsnews/creative-new-zealand-pacific-arts-summit-2018/>

Contemporary and heritage artists working in visual arts, craft, performing arts, literature, film, television, and music shared their skills, experiences and views on how to best support and develop their practice.

New Zealand is a great supporter of the crafts, the arts and cultural heritage across the Pacific region. The major agency, Creative New Zealand, encourages, promotes and supports the arts and crafts for the benefit of all New Zealanders through funding, capability building, an international programme and advocacy.

### 2018, Creative New Zealand Draft Strategy

The Creative New Zealand strategy –is currently being developed after considering submissions on a recent discussion paper and from the Talanoa at the Pacific Arts Summit in March 2018.

The draft strategy sets out the proposed direction for Creative New Zealand’s support for Pacific arts over the next five years. It also describes key priorities for action, which will bring this new direction to life.

The Pacific Arts Strategy Draft is available on the Creative NZ website. Deadline for feedback closed on the 13 August. 2018. See <http://www.creativenz.govt.nz/news/pacific-arts-strategy-draft-for-consultation>

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## The New Zealand Maori Arts and Crafts Institute

TePuia spans 70 hectares within the historic TeWhakarewarewa Geothermal Valley, on the edge of Rotorua. Home to the world famous Pōhutu geyser, mud pools, hot springs and silica formations. You will also find the native Kiwi bird and the national schools of wood carving, weaving, stone and bone carving. We have shared these taonga (treasures) with manuhiri (visitors) for over 170 years and proudly continue that tradition today.

Traditionally, weaving and carving were vital Māori arts but by the 1920 they were in danger of extinction. The visionary Māori politician, Sir Apirana Ngata, who believed that the Maori material culture –particularly woodcarving – held the key to their cultural preservation, established the New Zealand Maori Arts and Crafts Institute in 1926. This helped revive traditional Māori arts and crafts and laid solid foundations for the New Zealand Māori Arts and Craft Institute at TePuia as it is today. The Institute at TePuia has seen carving, weaving and other traditional Māori art forms not only survive but also thrive and houses a number of studios dedicated to the New Zealand crafts, these include:

### **The New Zealand National Weaving School**

At the national weaving school students learn the ancient art of Māori weaving. At TePuia you can watch the weavers at work and interact with them as they create garments of great beauty. In recent times a greater range of classes have been offered, including community-based courses. In 2000, night-classes were introduced, followed by a full-time, three-year course.

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### **TĀ Moko Studio**

Provides the ancient art of tattooing, embracing personal stories in a meaningful way by receiving a tā moko (Māori tattoo). Artists Katz and Jake are world-renowned after travelling globally with the NZMACI Tukulho | Living Legacy exhibition alongside the NZ Government to showcase this special art form.

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### **National Stone and bone Carving School**

At the National Stone and Bone Carving School (TeTakapū o Rotowhio) students learn the revered tradition of carving pounamu (New Zealand greenstone), bone and stone. Students in this school also explore other materials and technical processes, including casting.

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### **National Wood Carving School**

At the National Wood Carving School (TeWānangaWhakairoRākau) you can see this prestigious art form being handed down from master carvers to young trainees. Students practice this great traditional Māori art form, determined to continue the heritage of their ancient masters.

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## **Vale**

**28 July, 2018.** With deepest regret, we announce the passing of a greatly loved and admired Australian craft identity, Dr Robert Bell. Dr Bell served for 11 years at the Western Australian Museum, 22 years at the Art Gallery of WA and has spent the last 16 years at the Australian National Gallery, Canberra. He was responsible for contributing to policy, collections, exhibitions and research programs in Australian and international decorative and applied arts, crafts and design. He's also responsible of the collection of over 12,000 works in contemporary and historical ceramics, glass, textiles, metalwork, jewellery, furniture, industrial design, costume and theatre arts. He was also a keen advocate internationally for Australia's role in the World Crafts Council.

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