

## Warwick Freeman *Dust*, 2012

60 rectangular discs in a grid, each one bearing different matter. *Dust's* material list reads like a love letter to the land — quartz, concretion, lapis lazuli, volcanic sinter, carnelian, scoria, argillite. Like *Workshop Manual* (also included in *Mark Work*) *Dust* is both an artwork and an archive, an accumulation occurring within the confines of the studio and in parallel to the main event of Freeman's practice.

*Dust* charts the residue of making, a collation of the negative. The grounds and off cuts, the literal dust, of (almost) every material that Freeman has worked with over forty years. Its impact is an extraordinary exercise in record keeping. For all its un-monumentality *Dust* chronicles the rock, mineral and shell that have given so much life to Freeman's jewellery, and makes a quiet record of the hours past and time spent at the studio bench, with the matter and the hand.

## Warwick Freeman *Workshop Manual*, 1980-2020

In the the early 1980s Warwick Freeman began drawing using a set of self-imposed rules. To counter the inclination to make small drawings in keeping with jewellery's scale, Freeman would work on large sheets of paper, embracing drawing as a parallel practice — one that could engage with themes present in his jewellery directly or tangentially, while still remaining independent.

Over time Freeman acknowledged the status of the drawings as a record of his making by preserving them in a Solander Case, painted in the same colours as his workshop and titling it *Workshop Manual*. Although his drawings lack the schematic specificity of a typical workshop manual, they provide some clue as to why a piece of jewellery exists as it does.

A drawing might qualify for inclusion in *Workshop Manual* in a number of ways:

- The record of a found object or image that a jewellery piece was based on
- The by-product of process where a trace was left
- The record of thematic investigation
- The record of what provoked a work, however distant it might be from the finished outcome
- A drawing that looked good for its own sake

The drawings were all made over a 40-year period. Freeman has since moved out of the workshop he occupied throughout this time. This conclusion marks the rounding out of decades and Freeman has stopped adding to the case, its contents now a finished work.

## Areta Wilkinson (Ngāi Tahu) *Ka Taka Te Wā - Time Passed*, 2020 *Tāria Te Wā - After a Time*, 2020

Time passed and passing time. In this new body of work by Areta Wilkinson *Ka Taka Te Wā - Time Passed*, time is recorded through object making. Each work charting a day of lockdown early last year, 36 in total.

Spanning 15 metres and punctuating a timeline along the length of the gallery wall. Wilkinson presents a relational whakapapa, where each singular piece relates to the other while calling back to former makers, ancestors, and tūpuna.

For *Tāria Te Wā - After a Time* four fine plates of silver hang on cord, marking the conception of *Ka Taka Te Wā* in

the negative midden remnant of the disc forms.

Wilkinson utilises fine materials and age-old stone implements, hammer and anvil stones sourced from Ngāi Tahu awa, to imprint their own textured narrative of millennia into metal.

The manner of the pendant's making is drawn in its shape and on its surface, through the repetition of marks — tapping, pounding, pressing — over time. Each bears the memory of the stone, the identity mark of the river and the pressure of the hand that made it.

## Areta Wilkinson and Mark Adams *24.7.2015 Silver Bromide Photogram. 1920.391 North Otago. Collections of Museum of Archaeology and Anthropology, Cambridge, UK*

Over more than a decade jeweller Areta Wilkinson (Ngāi Tahu) and photographer Mark Adams (Pākehā) have spent considerable periods of time within anthropological and natural history collections working with objects with Te Waipounamu (South Island) provenance. The museum-as-subject has long been a part of their respective practices, and their long-term residency at the Museum of Archaeology and Anthropology at Cambridge University (2009-17) allowed the artists to respond to collections that hold personal significance for them in deep and sustained ways.

During this time Wilkinson and Adams collaborated to produce unique photograms of collected taonga, made by exposing objects to light-sensitive photographic paper. For *Mark Work*, the photogram (one of the earliest pre-camera photographic methods and a process for making marks in its own right) presents the shadow image of a hammer stone sourced from within Te Waipounamu.

For Wilkinson these images provoked a new way of relating to ancestral forms beyond attempts to simply reproduce or project a contemporary interpretation of them. For Adams the project opened a way of engaging with the concrete colonial relationships that these artefacts, taonga and specimens are enmeshed in. The pair emphasises that this is a conceptual collaboration. The work exists as a delicate balance of Māori and Pākehā artistic research methodologies that takes form in the making of the photograms, unlocking new territory for the artists to explore together.

## Hannah Beehre *Excerpts from an investigation on drawing in flow, 2018 - 2019*

Ōtautahi-based artist Hannah Beehre is well known for her ongoing interest in natural phenomena, and the intersection of art, science and spirituality. Embarking on her Master of Fine Arts in 2019, Beehre devoted her research to the psychology of the flow state and its potential impact on the creative act of drawing. A practice she has taught throughout her 20-year career.

Flow is a state of consciousness that produces effortless action. The state is accessible in an almost infinite number of experiences — making art, rock climbing, running, playing music, or cooking. It represents a moment of complete immersion in the activity, allowing the participant to perform beyond existing limits.

A publication documenting Beehre's research is accompanied by more than 320 drawings, each with annotated notes of her own flow state condition. What culminates is an entirely unique handbook, that seeks to create a guide through mark making to unlocking some of the most fundamental roadblocks to creative expression.

Beehre writes of her research:

*We sense there is a better way to draw where we are uninhibited, but we don't know how to let ourselves explore it. There is risk involved with the unfamiliar, the chance we will look silly. In this handbook I have tried to give you some kind of a map of the terrain. Perhaps seeing this will take care of some of your fears. I've left the access roads clearly marked.*

For *Mark Work* a selection of Beehre's drawings are on display. As part of the exhibition, her handbook will be published and will be available to all students of drawing in late 2021.

Beehre will also be presenting a series of discussions on flow, along with drawing exercises for attendees to explore during *Mark Work*. See [coca.org.nz](http://coca.org.nz) for details.

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### **Raukura Turei (Ngāitai ki Tāmaki (Tainui), Ngā Rauru Kīhahi) *Te Poho o Hinemoana*, 2021**

*Ko te ngau a Hine-Moana  
Ki a Hinetūakirikiri  
He ngau mutunga kore  
He ngau kukume iho  
Ko tōku Kuia tērā*

*Hine-Moana gnaws away at the shore line. With every lap of her waves a greeting to Hinetūakirikiri and Hineoneone whose fine sands are slowly formed by this caress. The sea eats away at the whenua. The sturdy defender Rakahore of rock and stone eventually merges with Parawhenuamea of silt and sediment. These fine particles slowly build up again to form the body of Papatūānuku.*

*This constant ebb and flow is a ceaseless cycle, for centuries completely undisturbed, uninterrupted.*

*The six panel work in Mark Work use onepū, the black iron sands endemic to the rough west coast. An ode to Te Henga where my Kuia was taken off the rocks by Hine-Moana. A victim to this constant cycle. I never met my Kuia, but I am reminded of her presence in the mamae and grief that I silently carry, that often only the moana can strip from my shoulders.*

Over the past four years Raukura Turei's painting practice has developed as a meditation on the self, sensuality and body sovereignty. Her process begins with the intimate action of mapping the lines of her own figure, rendered first in layers of oil and pigment before black iron sands are applied. In the final meditative act marks are made iteratively across the onepū, tracing the bodily form and baring the painted surface below.

Turei, a working Registered Architect maintains a dynamic painting practice. She describes two distinct creative forces running parallel in her life — in conversation with each other but driving towards different outcomes. Through painting Turei explores creative expression on her own terms, it is a deeply personal, decolonising approach that doesn't seek connection with western canons of art history or prescribed notions of painting. Instead Turei calls back to her kuia and atua wāhine, whilst drawing energy forth from the whenua and moana.

*Te Poho o Hinemoana* is the expression of a cumulative process, made in a sacred space of reflection and healing, and in powerful connection with whakapapa and the physical body.

### **Krystina Kaza and Julian Hooper *K&J*, 2021**

The first collaboration for artists Julian Hooper and Krystina Kaza, *K&J* presents a rich assemblage of interactions. Installed along an inventive cardboard framing device lifted directly off their shared studio walls.

With more than 20 years as each other's main critical voice and artistic partner their independent practices have grown up together. In *K&J* their work remains distinct but interacts with an ease and familiarity that can only develop over time.

Kaza, a trained Architect, has spent recent years teaching drawing at Unitec's School of Architecture. She constructs ornate forms using rolled aluminium wire, influenced by architectural embellishments (found in the likes of Dover Publications) and her growing interest in jewellery and metalsmithing. The outcome feels fertile and new, an unlikely union of illustration, schematic diagram and bodily adornment.

The by-product of Kaza's making is equally compelling. Rubbings, fragments and 'failures' are all included amidst the terrain of *K&J*, introducing the qualities of accident, distortion and damage.

Hooper's alphabet contributions are strongly informed by Kaza. The accumulative effect of his use of line, pattern and flourishing detail enact a call and response between the two. Here we see the in between and the back-and-forth, the iterative power of mark making as a process that moves across material and method, one turn informing the next.

*K&J* celebrates a rare gift, a conversation between two artists occurring in its own pace and time, amidst a life and studio shared.

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### **Julian Hooper**

#### ***Self-referencing alphabet, Folded alphabet, Numbered alphabet, Both ways alphabet, Mysterious alphabet, Upper lower alphabet, Lower upper alphabet*, 2021**

Artist Julian Hooper has over decades built a visual language for his painting compiled of abstracted bodily forms; bold blocks of colour, shape and line; and more recently typeface and numbers.

Hooper recounts drawing alphabets as a child, influenced by 70s posters and Speedball Textbooks (a resource for sign writers and calligraphers since the early 1900s and still popular today). Fascinated with the demand for a consistent logic over different letter forms he is attracted to the set programme prescribed by the given nature of the alphabet. A compositional structure and sequence that is the same every time, but offers endless scope for new ideas and invention.

For *Mark Work* Hooper applies rules to guide the 26 characters as he goes, resulting in seven new paintings. In *Self-referencing Alphabet* each letter requires a composition of its own making to build its new design. For *Number Alphabet* corresponding number values give structure to the letter, building incrementally as it goes. The system reaches a crescendo in *Stacked Alphabet* where letter repetitions build in highly patterned structures and an outlandish city landscape forms.

There is a liberating pleasure to these self-imposed alphabet restrictions. Could there be a more universally accessible set of marks than those derived from language? For Hooper these are very much paintings, but through his own self-imposed process he has disentangled himself from one of the greatest creative barriers — the question of what to paint and in turn how to paint it, has been removed.