



# Art + Design. A Symposium!

Dunedin School of Art  
Otago Polytechnic

OCTOBER 16 -17 2015

Open to the public

Free of charge

See: [www.artanddesign.org](http://www.artanddesign.org) for more information

ROOM P152, LI

Friday 16<sup>th</sup>

Saturday 17<sup>th</sup>

A + +  
D + + Art &  
+ + + Design  
+ + + A sym



**OTAGO**  
POLYTECHNIC  
Te Kura Matatini ki Otago

**DUNEDIN**  
SCHOOL OF

Following six highly successful symposia held at the Dunedin School of Art, from ‘Illustrating the Unseeable: Reconnecting Art and Science’ (2009) to ‘Art and Book’ (2014), the Dunedin School of Art, together with the School of Design at the Otago Polytechnic and the design programme in the Department of Applied Sciences at the University of Otago, is organising a seventh symposium entitled ‘Art and Design.’

In the history of Western art the disciplines of Fine Art and design have drifted apart with the growth of the cult of the autonomous artist/painter-sculptor during the Renaissance. This difference became more rigid with the development of industrial design in the nineteenth century and is encapsulated in the phrase ‘good art is a talent: good design is a skill.’ But is this difference either so rigid or even so real? After all artists need to acquire skills and good designers need talent, and certain ‘arts’—such as textile and clay arts—often have as much to do with design and applied skills as they have to do with ‘inspiration.’ In the Pacific world a difference between art and design made no sense before colonisation. This symposium is an opportunity

- to tease out differences and discover synergies between art and design,
- to follow the history of contiguities and divergence between art and design,
- to put in place a model of creative co-operation for the 21<sup>st</sup> century.

There will be no charge for registration. Food and drink will be provided.

Logo design: Daniel Hunsche

Catalogue cover: Daniel Hunsche and Marion Wassenaar

**A + +**  
**D + + Art &**  
**+ + + Design.**  
**+ + + A symposium.**

# Programme

## Friday October 16 2015

8.20 Maori opening, address by the Mayor of Dunedin, Dave Cull.

8.45 Tea, coffee, biscuits

1st Session Room P152

Chair: Professor Leoni Schmidt

9.00-9.20 Peter Stupples—*Disegno: Art, Design and a Priceless Cushion*

9.20-9.40 Dr Monica Lausch—*Viennese Art and Design Practices and the Problematic Interface between Philosophy and Reality*

9.40-10.00 Lesley Kaiser—*Art and Design: An Evolutionary and Cognitive Approach*

10.00-10.20 Dr Mary Rosengren—*Converging Practices in Art-Design, Science and Technology*

10.20-10.35 Discussion

10.35-10.50 Coffee

2nd Session

Chair: Dr Jane Venis

10.50-11.30 Panel Paper: Caroline McCaw, Jane Malthus, Gavin O'Brien, Matthew Galloway, Meg Brasell-Jones, Col Fay, Margo Barton, Otago Polytechnic School of Design—*Art-Educated Design Educators*

11.30-11.50 Gavin O'Brien—*The Apple Macintosh: A Case Study in Design and Art*

11.50-12.10 Dr Mark Maguire—*Smartphones and Open, Collaborative Image-Making*

12.10-12.30 Discussion

12.30-1.00 Lunch

3<sup>rd</sup> Session

Chair: Professor Khyla Russell

1.00-1.20 Roka Hurihia Ngarimu-Cameron—*Nga Taonga tuku iho*

1.20-2.00 Damian Skinner, Kolokesa Māhina-Tuai, Karl Chitham—*Three Moments in a New History of Craft in Aotearoa*

2.00-2.20 Discussion

4<sup>th</sup> Session

Group A: Room P152

Chair: Dr David Bell

2.20-2.40 Jean Marie Carey—*"Constant Use Will Not Wear Ragged the Fabric of Friendship:" Weaving, Textiles, and More by Franz Marc and August Macke*

2.40-3.00 Victoria Bell—*Drape, Frill and Flounce: An Abbreviated History of the Curtain in the Western Tradition*

3.00-3.20 Rigel Sorzano—*Sit and Think*

3.20-3.40 Discussion

3.40-4.00 Tea

Group B: Room P204

Chair: Peter Stupples

2.20-2.40 Prof. Estelle Alma Maré—*Craft as a Link between Design and Art Exemplified in Ceramics*

2.40-3.00 Justine Olsen, James Greig—*Art and Design—Bridging the Gap*

3.00-3.20 Dr Noel Waite—*Leo Bensemann: An Artist of Sorts*

5<sup>th</sup> Session

Chair: Tobias Danielmeier

4.00-4.20 Alexander Selenitsch—*Follow the Instructions*

4.20-4.40 Assoc. Prof. Greg Missingham—*Rules, Misprision and Desirable Accidents, Minimalism and Structure*

4.40-5.00 Yvette Putra—*Tell Him He's Dreaming*

5.00-5.30 Discussion

Symposium attendees and their guests may book for a Symposium Dinner at the Technique Restaurant at \$65 a head. Provisional booking requests should be sent to peter.stupples@op.ac.nz by October 7<sup>th</sup>. Drinks may be purchased separately at the bar.

The Symposium Dinner will be preceded at 6.30 at the Technique Restaurant by a performance paper by Dr Jane Venis and company: *The Eureka Salon: Use, Usefulness, and the 'Unuseless' Object*

**Saturday. 17<sup>th</sup> October**

6<sup>th</sup> Session

Chair: Caroline Terpstra

9.00-9.20 Dr Craig Easton—*Art & Chinese Gardens & Design & Abstract Painting &...*

9.20-9.40 Simon Swale—*Refashioning our Practice: Utilising Arts=Based Models in the Teaching of Fashion Design*

9.40-10.00 Brittany Pooley—*The Collaboration of Art and Fashion through Conversation*

10.00-10.20 Machiko Niimi—*Industrial Craft*

10.20-10.30 Discussion

10.30-10.45 Coffee

7<sup>th</sup> Session

Chair: Peter Stupples

10.45-11.05 Alexandra Kennedy—*The Fondation Louis Vuitton*

11.05-11.25 Michael Greaves—*Economics of Aesthetics*

11.25-11.55 Dr Kate Tregloan and Prof. Kit Wise—*The Good-Morrow: Twin Hemispheres of Art and Design*

11.55-12.40 Summary Panel Discussion: Matthew Galloway, Margot Barton, Damian Skinner, Dr Mary Rosengren, Dr Craig Easton and Prof. Leoni Schmidt

12.40-1.00 Wind up

1.00 Lunch

A + +  
D + + Art &  
Design.  
+ + + A symposium.

## ABSTRACTS

**Bell, Victoria,** *Drape, Frill and Flounce: An Abbreviated History of the Curtain in the Western Tradition*

*Resisting Africa*, my recent studio research, referred to the deployment of British furniture, which can be seen as symbolic of Western culture, to the site of Africa, and the consequential re-deployment of animal “trophies” to the drawing rooms of Britain. These drawing room settings, still active in our imagination, bait our desire for “exotic” places and objects, while abstracting the horror implicit in their collection. When an animal (subject) is referred to as a furnishing item (object), a rug for example, the linguistic shift from subject to object neatly abstracts their necessary death. By re-ordering the accepted shift from animal to object through “wrong” configurations of furniture and covering, the sculptures made for this project disrupted viewer’s easy consumption of the “exotic,” a trope of the colonial project.

Then the drawing room and safari collided; evoking the implicit histories and constructions that desire for the “exotic” and “Other” avoids. The artworks created for this exhibition were materially seductive made from rich upholstery velvets and antiques, allowing a subtext of desire and pleasure to play out. As I extend my studio research I now turn to an exploration of curtains, examining the coded design of the extravagant draperies of the Victorian drawing room and intimate lace sheers of the bedroom. This presentation therefore surveys curtain conventions of the nineteenth<sup>h</sup> century within a European context and explores the contemporary implications of these designed objects within a visual arts framework. Interior design conventions are part of our Settler inheritance in New Zealand and remain visible in our museum period rooms as well as in the décor of our Victorian villas. This presentation will conclude by submitting a series of propositions to be pursued in studio, asking: “May the curtain be used as a vehicle to reflect upon our postcolonial context; to critique the faded romance of Empire?”

**Carey, Jean Marie,** *“Constant Use Will Not Wear Ragged the Fabric of Friendship”: Weaving, Textiles, and More by Franz Marc and August Macke*

One of the goals of Modernism was the presentation of the “essence” of art, or pure form. Encouraged by theorists, avant-garde artists found pure form in ornament which, though visually promising, was ostensibly sullied by connotations of materiality, domesticity, and femininity. A study of the collaboration of Franz Marc and August Macke significantly informs and challenges these interpretations. Between 1910 and 1914, the close friends, best known for their paintings, also designed fabric patterns, wallpaper, clothing, furniture, toys, jewellery, theatre backdrops; even mortar and pestle sets. For scholars steeped in the Modernist distinction between art and the decorative, the design work of Marc and Macke offers an opportunity to consider the investment in the notion of purity essential to the hierarchies of artistic practice, gender, and class. A revisionist biography of these protagonists of German Expressionism, and a detailed history of design’s rise and decline in the early twentieth century confronts this division in the arts and its consequences for artists and researchers today. Further, Marc’s and Macke’s design juggernaut, created with little regard for individual credit or recognition, forms a unique oeuvre unto itself, one whose communitarian aspects and innovative appearance commands a fresh look and renewed appreciation.

**Chitham, Karl** see **Skinner**

**Easton, Craig**, *Art & Chinese Gardens & Design & Abstract Painting &...*

“The painter was in a former life the judge of horses Chiu Fang-kao, thus he also understands painting.” Wu Chen, 14th century.

In recognising the primacy of “&” in the symposium’s title this paper takes a path through art and design, and into a space somewhere possibly beyond both. As a practicing visual artist my research field includes the architectural-design based, non-Western, non-fine art model provided by ancient Chinese scholar gardens—and the ways they might be used to open up discourses around reductive abstract painting. Here, instead of standard binary logic which would typically pit modern against its post, art against design, something transitive (by Chinese terms even “hazy”) occurs; such that a much wider field of operations suddenly (re)presents itself.

Drawing on Dunedin’s Lan Yuan, followed by gardens in Shanghai and Suzhou, I argue for the Chinese scholar garden as a kind of elegant machine driven by the multi-faceted logic of Chinese painting and poetry, yet one peculiarly suited to the plural realities of contemporary art practices.

In particular I focus on projects from a recently completed, practice-led PhD at the VCA, University of Melbourne. Two of these were architectural commissions that by necessity carry a clear “design” element, yet equally operate as painting—as “art.” I consider ways in which the scholar garden supplied specific structural (design) and conceptual tools for the generation and navigation of the respective briefs. This in turn leads into the experiential world of making—where practitioners invariably find the separation of art and design most naturally recedes for a more fully realized immersive space identified as “realm.”

**Greaves, Michael**, *Economies of Aesthetics: Risk and Reward. Considering the Terrain of Art and Design in New Synergies*

This paper responds to the 2015 ELIA Conference entitled the “Economies of Aesthetics,” and the associated workshops held in Basel Switzerland. I attended this conference in light of upcoming debates around Art and Design synergies proposed for Otago Polytechnic.

The four conference themes suggest an ongoing investigation into kinds of connections across the global spectrum of Art and Design education and infrastructures, both inside and outside the world of the classroom.

The main themes of the conference; the Possible—catalysing urban change; the Profitable—economic value reloaded; the Sensible—building an anti-fragile society; and the Desirable—architectures of meaning, all interrogate key elements of how the construction of the institution and cultural ecology are in a constant state of change. The commonality across these four themes is the search for ways that an inclusiveness of all stakeholders involved, in both cultural and artistic practice, can find value and meaning within a shifting and largely profit-focused model. New ways of viewing cultural and artistic models of the market and of, by proxy, arts education, considers the duality of the “bottom-up,” or “top-down” approach to the realisation of the institution or cultural centre.

This paper intends to present, and open for debate and discussion, the key and salient issues presented at the conference that are relevant to us at Otago Polytechnic, and which are being understood and noticed in the wider global context in moves to align and refine cultural and creative practices in an evermore profitable and outcome defined terrain.

The main topics that I wish to present at the symposium are associated with the Possible, the Profitable, the Sensible, as well as reflections on the discussions related to the workshops on Research and Sources and Resources.

ELIA is the “The European League of Institutes of the Arts,” the primary independent network organisation for higher arts education. With over 300 members in 47 countries, it represents some 300,000 students in all art and design disciplines.

ELIA is represented across the globe. The Dunedin School of Art is one of three schools represented in New Zealand.

**Kaiser, Lesley,** *Art and Design: Biology and Culture*

Human beings are pattern-making reality constructors, and all societies engage in that form of cognitive play we broadly term “art:” the deep history of this universal human characteristic is discussed by Brian Boyd in *Evolutionary Theories of Art* (2005). This paper looks first at the convergences of art and design in terms of hardwiring, and then focuses on the cultural distinctions between what we term “fine art” and “design” in the contemporary world. A broad definition of “art” using the twelve-cluster criteria identified by Denis Dutton in his book *The Art Instinct: Beauty, Pleasure, and Human Evolution* (2009) provides a starting point for examining the differences between art and design, and for the development of a co-operative model in the twenty-first century.

**Kennedy, Alexandra,** *The Fondation Louis Vuitton Gallery*

The Fondation Louis Vuitton “new cultural adventure,” designed by Frank Gehry and situated on the edge of the Bois de Boulogne in Paris, that opened in October 2014, is a logo-embossed art and design spectacle, with a stated aim as “...a place for meaningful exchanges between artists and visitors from Paris, from France, and from the entire world.” As well as curated shows and commissioned works, it houses works from the private collection of the primary shareholder of the LVMH group—sole private sponsor of the foundation—Bernard Arnault, who states: “The success of the LVMH group relies on a strategy that combines timelessness with extreme modernity in the creation of its products. I hope that this same spirit will drive the Foundation.”

Clement Greenberg’s essay of 1939, *Avant-Garde and Kitsch*, addresses the financial support of so-called “advanced” art under the conditions of capitalism, with connoisseurship only accessible to members of the ruling classes, to those who “could command leisure and comfort that always goes hand-in-hand with cultivation of some sort.” Boris Groys points out that to maintain power the economic élite must find ways to “...create an illusion of aesthetic solidarity with the masses—a solidarity that conceals the real power structures and economic inequalities.” Nowadays, we could say that spectacle has become the way to entice and captivate a mass audience. Greenberg also argued for a productivist emphasis and appreciation of art—thereby presenting a break with the canon of the autonomy of art—and aligning it with design in terms of how it might be evaluated. Since the publication of Greenberg’s essay there has been the emergence of “an era of mass artistic production following an era of mass art consumption”—the democratisation of art connoisseurship has been followed by a democratisation of artistic production and the ushering in also of modes of mass dissemination. Groys suggests that this phenomenon has resulted in an inability any longer to distinguish these products from (post-conceptual) art. Contemporary design, he says, also provides people with the same opportunities to shape their own worlds. Art and Design have both become form of “mass cultural practice.”

**Lausch, Monica,** *Viennese Art and Design Practices and the Problematic Interface between Philosophy and Reality*

Art and design are often regarded as synonymous concepts within the context of Vienna around 1900, even though the fit between the two is questionable in terms of how easily used they were. The establishment of the Vienna Workshop (Wiener Werkstätte) movement by Josef Hoffmann, as an offshoot of the Vienna Secession, was an important catalyst in the intertwining of art and design in terms of how it impacted the way in which Hoffmann's patrons were encouraged to live.

In the work of Adolf Loos, the patron was expected to conform to a total design style, which influenced everything from the patron's living quarters down to the cutlery they were to use on a daily basis. It is recorded that Loos conducted regular inspections of houses or apartments in which his patrons lived, to ensure that they were faithfully "abiding" by his design for living.

While design harnesses the power of play in the architectural work of Friedensreich Hundertwasser, in which the architecture is treated almost like a three-dimensional artwork, it still poses issues of how users are supposed to interact with their surroundings. Hundertwasser celebrates the freedom of the imagination in opposing the dominance of the straight line venerated by Loos with an emphasis on the curvilinear, which he perceived as more natural. Aspects of Hundertwasser's work remain difficult to navigate, even when the user is positioned at the centre of his design vision.

This paper examines competing visions of art and design and explores how the extremes of style across an art and design spectrum influenced the practicality or otherwise of housing and utility projects throughout the twentieth century and beyond.

**Māhina-Tuai, Kolokesa,** see **Skinner**

**Maré, Estelle Alma,** *Craft as a Link between Design and Art Exemplified in Ceramics*

This paper refers to three specific examples of ceramic works to substantiate the argument that craft is a link between design and art in the production works by single craftsmen-artists in which design and painting are integrated. The examples selected for analysis qualify as designed artefacts in the sense of being functional but also of value because of the skilled craftsmanship of their makers. Besides the pleasing and innovative formal qualities of the chosen ceramics they are, furthermore, finished with representational painted scenes of technical and artistic merit that disclose a contextualised cultural meaning.

The main example is by Exekias (active in Athens between 545-530 BCE), a Greek Classical potter who designed innovative forms for standard vases such as amphora, shaped the clay himself and masterfully painted his sculpted ware with mythological and other scenes. Actually, it would be more appropriate to refer to his "art" in the Greek terms of *epistēmē* and *technē*. The first refers to knowing how to do something in a craft-like way; subsequently, the application of this knowledge is referred to as *technē*. To illustrate this process the research will focus on Exekias's renowned masterpiece, the Attic black-figure amphora with a depiction of Achilles and Ajax playing a board game.

The second example is chosen from the vast ceramic output of Pablo Picasso (1881-1973), a modernist painter who experimented extensively with clay. He shaped pots like sculpture and decorated them with various figural motifs. The design of these works and their painted decorations are mostly innovative and seemingly spontaneous. However, many drawings testify that Picasso considered the design of the pots before embarking



on the execution. To illustrate this process the example chosen is entitled *Bullfight* (1958), a white earthenware clay turned vase with decoration in engobes (red, black) under partial brushed glaze.

The third example is by Esias Bosch (1923-2010), a South African who created ceramic murals. One of his fine works is a lustre tile, entitled *Ridges* (Afrikaans: *Die randjie*), dated 1982. The inscription on the tile denotes it as a wedding gift to his daughter. It is a double-framed rectangular piece, decorated at the top with the ridges that the title refers to. The border that frames the central rectangle is filled with typical fauna and flora of an idealised rustic South African landscape. In the central rectangle a whitewashed farmhouse is inserted in a tapestry-like design pattern of fauna and flora.

**McGuire, Mark** *Smartphones and Open, Collaborative Image Making*

In *Everyone is a Designer in the Age of Social Media* (2010), Gerritzen and Lovink argue that technical, social and economic developments in the Internet age have enabled an “aesthetic movement of collaborism” and a democratisation of design. Similarly, in *Open Design Now: Why Design Cannot Remain Exclusive* (2011), Van Abel et al. argue that, like open data, open design is developing out of a culture of sharing and reciprocity in which designers and end users connect directly, without the need for intermediate organizations, retailers, publishers or marketers. Powerful digital tools, expert advice and high quality work are now easily (and often freely) available online. The ability to upload quickly and conveniently comments and content allows anyone to participate in online conversations, activities and spaces, regardless of professional title or status.

In this paper I use examples of smartphone photographers and their work to argue that the boundaries between designer and artist, hobbyist and professional, and curated spaces online and offline are becoming increasingly blurred. I also examine how practitioners are using open strategies to increase their visibility, to encourage the circulation of their work, and to enable collaboration. Designers create filters, templates, style sheets and frameworks that enable anyone to experiment with creating image art which can then be easily shared, curated and self-published. The walls of Apple stores display images taken with iPhones by professional photographers. Art galleries have begun to exhibit images taken with smartphones and also serve as locations where photographs of art and people are taken by visitors and circulated through websites and social media channels. As the demarcation between the studio, the gallery and the street disappears, the distinction between the designer, the artist, and the rest of us will be increasingly difficult to maintain.

**Missingham, Greg**, *Rules, Misprision and Desirable Accidents, Minimalism and Structure: On the Work of Alex Selenitsch*

Architecture may be taken to represent larger-scale design disciplines such as interior design, architecture itself, landscape architecture and urban design. It even has disciplinary overlaps with civil, structural and environmental engineering. So, here, let architects stand for designers.

In this paper, I discuss the work of one architect, better known internationally and in Australasia as an artist, Alex Selenitsch. Selenitsch’s working architectural practice has become increasingly theoretical while his art practice never ceases. A deep pulse in Selenitsch’s work comes from the networked habitus of people, ideas and other contexts from contemporary Melbourne with which, as critic, educator and practitioner he is catalytically engaged. Nevertheless, discussing the architectural work helps illuminate the

art practice for some of the content of the art practice derives from architectural concerns as do some of the compositional interests and procedures and the interplay between architect and artist is best demonstrated in the projects.

In ordinary discourse, architecture is thought of as a practical design field but should we think of this architecture being practiced as design or as art? Useful fictions are just that. The utility of the dichotomy is tested on four houses (plus one), three PhD projects and two more recent projects. The “Innisfail Quartet” of houses begin as abstract essays following from the historical precedent outside Geelong until the second, built version of the fourth celebrated its site. The PhD projects explore issues in multiple artworks and two go close to autobiography (Five Decades and The House of the Missing Family)—again with the abstract initial essay and the sited later work. Here, the pattern of simultaneous production of designs and variform artworks is explicitly explored. The particular later projects include a series of constructions and drawings provoked by photographs inside Chinese gardens and a Liminal House. And, a cloud of other projects in numerous media responding to number sequences, Dante, St Petersburg, Hobart, displaced persons’ camps, beach litter and The Grampians, for example, are referenced along the way.

Finding recurrent themes, a Minimalist muse, creative exploration of accidents in the arena of the work and its material substrate and creative misuse of rules that are half predetermined and equally often reveal themselves through the doing, the paper investigates entangled threads of his artistic interests and production over forty years.

### **Ngarimu-Cameron, Roka Hurihia, *Nga Taonga tuku ibo***

Identifying animal, bird and fish skins endemic to Aotearoa [ NZ ].

Maori have long history of utilizing skins to manufacture objects required for daily life. such as clothing, containers, furnishing, sails, thread, jewellery, shoes and adornments.

In my recent artwork I have focused on an investigation into the evolution of Maori clothing. I have focused on *kekeno* [seal skin], *hoiho* [yellow eye penguin skin], *mango* [shark skin] and *tuna* [eel skin]. Addressing the different curing process used by our ancestor and other cultures.

The resilience of Tupuna Maori in overcoming modes of survival is reflected by articulating the similarities between garments of different cultures.

The Wairua and renaissance of these skills to create skin garments has been so inspirational and makes me want to explore further.

I have researched and worked these art pieces on our Marae in the rohe of Te Whanau a Apanui to affirm my allegiance with papatuanuku.

### **Niimi, Machiko, *Industrial Craft***

In recent years product design technology and rapid prototyping methods have been introduced increasingly in craft and prototyping processes. In particular, jewellery and product design model making are examples of hand making crafts that are increasingly utilising 3D printing processes.

My research explores the place of 3D printing in craft practice with the aim to investigate what value this process offers to crafts that were traditionally intensively hand made. Case studies, including a jewellery business and a 3D printed object project, are in progress. The methodology is primary research through interviews with the makers of the products and analysis of product attributes. A key question will be “how does the 3D printing process alter, enhance or limit the traditional craft outcomes?”

**O'Brien, Gavin,** *The Apple Macintosh: A Case Study in Design and Art*

In January 1984, the co-founder and chairman of Apple Inc., Steve Jobs, introduced the first mass-market personal computer featuring a graphical user interface and mouse, the "Apple Macintosh." To Jobs, the head designer of the Apple Macintosh, this breakthrough product was "a work of art" and, as "real artists sign their work", so too, did Jobs.

But not only Jobs. Inside the case of the Apple Macintosh are the embossed signatures of the entire design team who developed this product, including Jobs's signature (added last of all), near the centre.

While Jobs's example is not unique among designers, it nonetheless provides some particularly fertile ground for thinking about the relationship between art and design.

The group of signatures does appear to be a unique occurrence and reminds us that design is very seldom carried out as the work of a singular individual and that whatever the extent of individual contributions, the outcome of such teamwork, (unlike artistic endeavour), is usually aimed at mass production.

The example also suggests a puzzling enigma in Jobs's logic. What is the point in concealing such an overt act of self-identification? What user of the Apple Macintosh would ever have known that their cutting edge technology was embossed by the personal signatures of its' entire design team?

In considering this example more deeply, this paper will explore the relationship between art and design, teasing out some of their differences and synergies, with particular reference to the signature, that unique mark of self-identity, an archetypal compulsion to artist and designer alike.

**Olsen, Justine,** *James Greig—Art and Design—Bridging the Gap*

The divide between art and design/craft was actively discussed and debated in New Zealand during the 1970s and 80s. Yet during this time New Zealand potter James Greig (1936-1986) created a practice that bridged the gap. Solo exhibitions at the City Gallery Wellington during the early and mid-1980s demonstrated a transcending achievement, as did his status as a New Zealand cultural ambassador for Japan. How were these positions achieved, and was his work influential in effecting the division beyond 1986? Justine Olsen considers this unique situation for a potter in New Zealand.

**Panel Paper (Caro McCaw, Jane Malthus, Gavin O'Brien, Matt Galloway, Meg Brasell-Jones, Col Fay, Margo Barton),** *Art-educated Design Educator*

This is a panel presentation and facilitated discussion that considers useful intersections and gaps found between learning and teaching in these two related disciplines. The seven 5-minute panel presentations, will be followed by an open facilitated discussion drawing upon connecting and divergent themes.

**Margo Barton** considers the development of an individual voice in art and fashion. Fashion students' final year projects at the University of Western Sydney were called "individuals."

**Meg Brasell-Jones** considers art history and the teaching of design history, their overlaps and divergences.

**Col Fay** learned about design while studying at art school. She considers key learning from art that has influenced her design teaching.

**Matt Galloway** will consider the development of a personal practice, and the

contribution of critique and conversation to the understanding of practice, in both art and design educational contexts.

**Caro McCaw** considers design education as requiring an agile needs-based approach, specifically addressing the use of project-based learning and design collaborations, and considers how this differs from the art-based studio model.

**Jane Malthus** will consider making, reflection and research from art and design perspectives.

**Gavin O'Brien** considers how we continually question the ground we stand on, and encourage insatiable curiosity in our students.

### **Pooley, Brittany,** *The Collaboration of Art and Fashion through Conversation*

In the past, there have been many instances where fashion designers have collaborated with artists. Famous examples include the iconic Yves Saint Laurent and Andy Warhol collaboration of 1967 where we saw a designer used as an art subject, Issey Miyake's 1982 appearance on the cover of *Artforum* historically noting the syndication of art and fashion and the more recent collaboration between fashion designer Raf Simons and artist Sterling Ruby for the former's Fall/Winter 2014/15 collection. Such interdisciplinary efforts are important in the diversification of the fashion industry and the art world.

This paper focuses on idea development through online conversations between a fashion designer and an artist to produce a fashion outcome. The language of art and design are different yet in conversation—new synergies and connections arise that are reflected in my understanding of my own collaboration. Taking my perspective as a fashion designer, I will consider how interdependent relationships have worked for artists and designers while reflecting on my recent collaboration with an artist. Our collective aesthetic revolves around existential and cultural discomfort that provides a social commentary, however I will compare our outcome with other collaborative efforts. According to Nick Rees Roberts “such collaborations investigate the potential between the visual arts and fashion design, while at the same time delineating the formal distinctions between both.” Finally, I will consider the limitations of collaboration between artists and designers, trying to find out where the line is drawn between the two roles.

### **Putra, Yvette,** *Tell Him He's Dreaming: The Architect's Drawing in Postwar Melbourne*

In architecture, the tension existing between art and design is best exemplified through the architect's drawing. The architect's drawing is the initial and most crucial link between the concept as it exists in the mind of the architect, and the communication of this concept, whether it is a sketch on the back of an envelope completed in under a minute, or an elaborate perspective rendered in inks and watercolour. The architect's drawing also confounds the role of the architect to include artist, narrator and polemicist, and, in the same manner, the role of the drawing itself goes beyond a means to communicate to consultant and client, to be advertisement, an historical record, or even propaganda.

Speaking plainly, the architect's drawing has a direct association with art, as a significant part of its history parallels the development of perspective in Western art. More recently, and much like the field of animation, the architect's drawing has been affected by digitisation. In architectural theory, this new technology has led to a reappraisal of traditional hand-drawing techniques, which predate digitisation and have remained essentially unchanged for centuries. In the early decades of the twenty-first century, this

reappraisal has culminated in a revival of interest in these techniques, even nostalgia for them, and there is ample discussion to be found on their various expressions and possibilities.

But, as anything other than a casual analysis of the architect's drawing will reveal, there are some knotty issues for consideration. Firstly, there is the uniqueness of the architect's drawing among other forms of art, as it depicts, at the same time, a reality and a fantasy. Moreover, as it is often the first act of creation by the architect, it is debatable that it may be architecture in its own right. And there are examples which lie outside the common understanding of what the architect's drawing should be, as these are works which were produced after the architectural project was completed, thus occurring at the end of the design process.

This paper will look at the architect's drawing before digitisation by using case studies from Melbourne, Australia and from the decades following World War II. This was a dynamic, experimental, and polemical milieu, which saw the flourishing of such icons of Australian architecture as Robin Boyd, Gregory Burgess, Maggie Edmond and Peter Corrigan. Through contextual and interpretative lenses, this paper will consider the architect's drawing in terms of its production, composition and experience, to explore some of the key issues in this area.

**Rosengren, Mary**, *Converging Practices in Art-design, Science and Technology*

“A new visual culture redefines both what it is to see, and what there is to see.” Bruno Latour 1986

This paper considers the role of textile artist-designers and artist-scientists in the development of universal graphic systems of representing vegetation in botany and biological science. Their part in the convergence of printmaking, optics and natural history in the eighteenth and nineteenth centuries, foreshadows the interdisciplinary practices of contemporary scientist-artists and technician-designers whose data visualizations of molecular processes and functions are significant factors in the production of contemporary visual culture.

Among them are the linen merchant Antoni van Leeuwenhoek (1632-1723), a significant figure in the development of microscopy and microbiology, and, situated between textile design and science, is the artist-entomologist Maria Sibylla Merian (1647-1717). Merian's pattern books (*Neues Blumenbuch* 1675-80) preceded her major scientific work of 1705 *Metamorphosis insectorum Surinamensium* and contributed to the development of empirical visual knowledge. Drawings at this point, and in following centuries, constituted knowledge, and the botanist Carl Linnaeus (1707-78) referred to the visual accuracy of Merian's work many times. This visual accuracy characterizes the chintz designs of the successful calico printer William Kilburn (1745-1818) who also illustrated Curtis's *Flora Londinensis* (and petitioned Parliament in 1787 for design copyright protection in the textile industry). The development of these universal graphic conventions culminates in the work of Walter Hood Fitch (1817-1892)—the calico printer and prodigious botanical illustrator.

The animations of molecular processes and functions by biomedical animator Drew Berry (1970-), of the Walter and Eliza Hall Institute Melbourne, such as *Apopotosis* (2007) are essentially educational, although these works now sit alongside his music video for *Biophilia* by the Icelandic musician Björk (1965-) and the spectacular and immersive projections *Molecular Kaleidoscope* at The State Library, based on the molecules of eight viruses for the public event White Night Melbourne in 2014. Similarly, the crystallographer David Goodsell of the Scripps Institute California, has extended his

scientific focus to include painting and creative collaboration with choreographer, videographer Peter Sparling and composer Wendy Lee in a dance performance resulting in the video that explores the cellular process of autophagy, *Autophagy Suite: A Moving Diorama in Five Parts*. These projections and creative works have relocated and reinterpreted the status of the artist-designer.

**Selenitsch, Alexander,** *Follow the Instructions*

In Art, it is assumed that the artist makes the work and thus realizes the originating impulse. The realization generally requires no intermediate instructions and this directness, with its associated values of spontaneity, improvisation and material response, is conventionally seen as a defining property of the discipline. In Design, it is assumed that the designer will produce a representation of an object, an intentional effect or system. The design is then rarely executed by the designer, but given to others to realise. Melbourne design theorist Peter Downton once described a design not as a picture but as a set of instructions: coded representations, which simultaneously show the intended result and how it might be achieved.

At the same time, there are many art practices where instructions are not only embedded but are foregrounded as being the art. The most famous of these are the instructions produced and sold by American artist Sol LeWitt, but the practice also includes such gambits as the interactive toys and actions proposed by Fluxus artists and by conceptual artists. There are precursors such as Tristan Tzara's Dada poem recipe of 1920 and the El Lissitzky phone call of 1922, in which instructions for a painting were given verbally to a painter to execute. Currently, instructions in art are aligned with audience participation, or rather, realisation. This separates Art instructions from Design instructions in that the former allows for naïve and oblique realisation. But both Design and Art instructions cross the boundary between a creator/conceptualiser and the realiser. This is where common problems of communication, interpretation, control and feedback play out.

This paper will discuss this social use of instructions in both Art and Design, and will attempt to outline some of the possibilities for the description of a possible common zone. To do this, the use of instructions in architecture, music and post-war art, in particular performance art, will be compared without using existing genre, media and stylistic classifications. While instructions in performance art bring realisation into the aesthetic, public realm, as opposed to the hidden actions of instruction in architecture and music, some examples where instructions are explicitly brought into the composition in architecture and music will be discussed not only to clarify, but to enrich the discussion.

**Skinner, Damian, Kolokesa Māhina-Tuai and Karl Chitham,** *A New History of Craft in Aotearoa*

Histories of craft in settler-colonial societies like Aotearoa New Zealand tend to focus on studio craft, which can be defined as one-off or limited production objects made by independent artists who work in a studio situation, and who are usually both the designer and fabricator of the object. But in Aotearoa, studio crafts such as jewellery, ceramics or glass are not the only objects and practices that have been described by the term “craft”; at different times, and for different reasons, various kinds of Māori and wider Pacific cultural production have attracted this term. A new history of craft in Aotearoa must move beyond Pākehā studio craft, and deal with craft or craft-like practices by Māori and Pacific makers that are more commonly written about as part of histories of Māori and

Pacific art. The untold story of craft in Aotearoa is one where Pākehā, Māori and wider Pacific practices are examined in relation to each other; in which studio craft is strategically redefined as Pākehā customary art, and brought into contact with Māori and wider Pacific artistic forms to allow for a new idea of “craft”—one that acknowledges Pākehā, Māori and wider Pacific histories of making, and foregrounds diverse perspectives towards objects and their uses (the intellectual and art historical frameworks that different communities bring to bear on objects and materials and processes).

In this presentation, Karl Chitham, Kolokesa Māhina-Tuai and Damian Skinner will demonstrate the challenges and opportunities that emerge when an expanded notion of “craft” is applied to Pākehā, Māori and wider Pacific objects and practices. As well as pointing the way towards a new history, the speakers will identify a series of propositions about “craft” that can help challenge existing cultural hierarchies in New Zealand, and create new thinking about what is at stake, and why it is important, to integrate Pākehā, Māori and wider Pacific art practices and art histories.

### **Sorzano, Rigel, *Sit and Think***

This paper will consider the dynamic between art, craft and design in New Zealand studio furniture of the 1980s and 1990s, with reference to the work of practitioners such as Humphrey Ikin, David Trubridge, Matthew von Sturmer and Carin Wilson, and the exhibitions of the Artiture Group.

Twentieth-century studio furniture practice in New Zealand can be seen as operating in the distinct but overlapping areas of craft and design. In the 1970s, “craft” studio furniture was generally engaged with the traditions of fine woodworking, while “design” was more focused on providing furniture solutions and giving effect to new furniture ideas. During the 1980s, however, a strongly expressive mode emerged in both areas, seeking to move furniture into the territory of art. This shift reflected the influence of international design movements such as Postmodernism, Memphis and Pop, but was also related to an aspirational “craft as art” tendency within the overall crafts revival/studio crafts movement.

Crossover between modes of practice, and heightened interaction between practitioners, combined with increased public interest in furniture and design to create a dynamic period of change. By the late 1980s it was evident that studio furniture was playing an active role in “the acting out of the...art/craft controversy”—in this case, more of an “art, craft and design” controversy. The drama was unfolding in exhibitions at a range of venues, including the Fisher Gallery, the Auckland Museum, and the Crafts Council gallery in Wellington, and in the pages of publications ranging from *NZ Crafts* to *Art New Zealand* and the *New Zealand Herald*.

By the end of the 1990s, the notion that furniture could—and should—be more than something to sit on, was taken for granted: contemporary studio furniture, like contemporary art, had become something that “would make you think.” This understanding of furniture as a potential subject and medium for critical investigation is indicated, for example, by the ways in which studio furniture engaged with the search for an expression of New Zealand identity, and with related discourse about the local and the international. As in other areas of creative production, visual and formal references to New Zealand’s Pacific location or its natural landscape were familiar strategies, but an examination of studio furniture as it developed between 1970 to 2000 ultimately reveals furniture with a “New Zealand character” based in differing ideas of the local.

**Stupples, Peter,** *Disegno: Art, Design and a Priceless Cushion*

The Italian word *disegno* was used to describe a set of concepts behind visual art practices from the fourteenth century encompassing what we would call drawing/design/conceptualisation. In the fifteenth century this term bifurcated, distinguishing between *disegno interno* and *disegno esterno*—that is between the idea, the concept in the artist’s mind, the drawing and design, and the making of the object in the workshop. The named Master, the artist, began to be elevated above the nameless artisan. This shift was associated with a number of factors, such as the dominance of neo-Platonic and Aristotelian ideas in Florence. the division between the “star” artists, those in touch with Plato’s forms (*ingegno*) and God’s design (*segno di deo*), who were given celebrity status, and the artisans who worked under them and for them, between painting, sculpture and architecture and the applied arts. When the first Academy of Arts, cutting across guild and studio practices, was established in Florence in 1563, it was called the *Accademia delle Arti dei Disegno*, that became the template for all subsequent Academies in Europe with their emphasis on drawing, painting, sculpture and architecture. In the nineteenth century, with the rise of industrial design, new institutions were established specifically for training in the applied arts for the commercial world and thus the split between the Fine Arts and Design became institutionalised. However nothing in the history of human behaviour is so simple...

**Swale, Simon,** *Refashioning our Practice: Utilising Arts-Based Models in the Teaching of Fashion Design*

This paper sets out alternative processes for conceptualizing fashion design than is ordinarily proposed in design manuals and literature. Situated within a design paradigm, fashion has been traditionally positioned as art’s Other even as many scholars have sought to underscore their creative synergies. Although both fields share similar creative processes of conceptualisation and process driven exploration, fashion frequently requires user-centred design methodologies under tight deadlines. Fashion design processes could therefore be categorised as more linear than the rhizomatic processes employed in art practice.

In teaching fashion design processes to first and second year bachelor students, timetabling and program constraints replicate the tight deadlines for design ideation that would likely be encountered in the workplace. In third year, however, students are afforded extensive timeframes in which to develop work that is expected to deliver more complex, innovative and conceptual outcomes. Recognising that time alone does not necessarily guarantee these results however, this paper outlines a framework to help students better develop their creative approaches to expanded projects. Foregoing traditional fashion research practices, and borrowing largely from art world examples, this framework combines a process of material exploration and a questioning of very nature of fashion.

Although the integration of art and design practices in fashion education is not in itself new, to date there has been little attempts to present such an approach as a specific fashion design methodology. By considering the work of select fashion designers through the lens and examples of art practice, this framework offers students skills and approaches through which to explore the boundaries of fashion, and the liminal space between art and design.



**Tregloan, Kate, and Kit Wise, *The Good-Morrow: Twin Hemispheres of Art and Design***

My face in thine eye, thine in mine appears,  
And true plain hearts do in the faces rest;  
Where can we find two better hemispheres,  
Without sharp north, without declining west?

Kate Tregloan and Kit Wise have undertaken extensive research of interdisciplinary education, including through their joint leadership of an Australian Office for Learning and Teaching project. They will bring their understandings of potential relationships between art and design practice and pedagogy derived from their research to this paper.

The authors will develop a dialogic presentation and analysis of their individual creative perspectives, as an architect and an artist respectively. This will draw upon *Wrong Way Time* by Fiona Hall, the inaugural exhibition at the new Australian Pavilion in the Giardini of the 56th Venice Biennale. The exhibition is curated by Linda Michael, Deputy Director and Senior Curator at Melbourne's Heide Museum of Modern Art. The Australian Pavilion was designed by Melbourne architects Denton Corker Marshall.

The exhibition by Hall presents an opportunity to consider the relationship between art and design as manifest in the exhibition space/pavilion form, here identified as a nexus for these disciplinary practices. The exhibition and its site will be considered as a whole, drawing on both the disciplinary perspectives and interdisciplinary engagements of Tregloan and Wise. Language and culture, process and outcome, integration and change are key concerns of interdisciplinarity: these will provide entry points into considering the pavilion from both art and design perspectives, prioritising the generative potential of these synergies, continuities and divergences.

This discussion will be extended to consider *The Pool*. This is a collaborative project planned for the Australian Pavilion as part of the 2016 Architecture Biennale. Informed by the design of the building, *The Pool*, as a site-specific installation, will highlight the projective nature of designing, a feature that arguably differentiates art and design engagements with practices.

The paper acknowledges additional discourses associated with art and design disciplines, including installation, curation, spatial design and representation. The relationship of the artwork and the built form can be considered as an example of communication. The format of the paper will reflect these, experimenting with textual modes to consider how duality can manifest and combine. Structured as a dialogue, the paper will borrow from John Donne's poem *The Good-Morrow* where two perspectives or "hemispheres" conjoin: a synthesis of difference that generates a new whole.

**Venis, Jane, *The Eureka Salon: Use, usefulness, and the 'Unuseless' Object***

This performance is a philosophical discussion presented in the form of a salon. I host the event with invited "guests" comprising actors playing selected key artists and thinkers from the last 150 years. The conversation develops, for the most part, by using the characters' own words gleaned from their various key publications. I use this device to allow them to debate notions of the commodity, use-objects, use, uselessness and the "unuseless." The value placed on the use, usefulness or apparent pointlessness of an object or idea can be seen as an area of tension between art and design. As one would expect in a salon, the debaters present a range of positions, tussle energetically with each other's ideas and come up with some unexpected and rather absurd connections.

As the script can at times be complex, I allow the actors to quote from hard copies of "their" published works during their debate. The participants include: Karl Marx, Marcel

Duchamp, Guy Debord, Kenji Kawakami, Meret Oppenheim, Jean Baudrillard, Maurizio Vitta and Alfred Jarry.

Background: I acknowledge the validity of a diachronic approach in contemporary critical theory that reflects an understanding of the interconnectedness between events (historical and current) and the development of critical thinking and creative expression. This perspective recognises that the development of ideas is related to events specific to their own time and place, thus ideas change and develop over a span of time. However, I present a rather playful and humorous alternative approach in the Eureka Salon in which I take the liberty of constructing an imaginary dialogue between various philosophers and artists from different eras. I present their ideas synchronically, that is I purposefully pit various thinkers and makers against each other in collapsed time and space in the setting of my local pub.

Format: I introduce the concept and topic for discussion and introduce each guest with an explanatory bio and then go on to “chair” the salon.

**Waite, Noel, *Leo Bensemann: An Artist of Sorts***

Leo Bensemann was a prolific artist and designer, whose reputation was established through his parallel careers as a designer for The Caxton Press and his membership of the modernist Group in Christchurch. The graphic art of design lay at the intersection of these two worlds, enabling him to combine creatively meticulous draftsmanship with his love of printing and typography.

This paper will focus on the design experiments he composed for the covers of The Group catalogues between 1940 and 1977, and explore the ways in which they informed the design and development of the covers of books and journals at The Caxton Press, including the short-lived art journal, *Ascent*.

Bensemann described himself as an “artist of sorts,” playing on the meaning of a “sort” as an individual letter or symbol in a font of type, but this paper will argue that it was his artful integration of typography and illustration that ensured his reputation as a designer.

**Wise, Kit see Tregloan**

A + +  
D + + Art &  
Design.  
+ + + A symposium.

## PROFILES

### **Bell, Victoria**

Artist Victoria Bell's art-making is engaged with ideas about postcolonialism, cultural tourism, feminist criticality and identity construction, as well as the ethics of animal representation. Known for her soft sculpture works, her practice is founded upon a textile sensibility drawing upon both fine art and craft histories. Bell is also an arts educator and has taught at the Dunedin School of Art at Otago Polytechnic—Te Kura Matatini ki Otago, since 2007.

VictoriaB@op.ac.nz

### **Brassell-Jones, Megan**

Meg Brassell-Jones studied art history and theory at Auckland and Otago universities and continued with design studies at Otago. She currently teaches communication design at Otago Polytechnic. Meg draws from both design and art histories as a lens through which to explore creative expression, as well as to inform current practices. This praxis ponders how the disciplines offer a cross-fertilisation of ideas, but also exhibit differing tendencies.

Megan.Brassell-Jones@op.ac.nz

### **Carey, Jean Marie**

Originally from Belgium, Jean Marie Carey previously studied and lived in Miami and Munich. She holds an MIS in Digital Humanities/Information Sciences and an M.A. in Art History. Her doctoral thesis, in progress at the University of Otago Department of Languages in Cultures, *How Franz Marc Returns*, uses ideas about empathy and “deferred action” to examine the German artist's life and work in the context of animal studies and recovered biography. Carey writes about modern and contemporary art for journals including *KAPSULA* and *Expressionismus* and works for the university's Disability & Information Support department.

jeanmarie.carey@gmail.com

### **Chitham, Karl**

Karl Chitham is director and curator of Tauranga Art Gallery Toi Taurangi. He is currently developing a major exhibition project with Australian-based New Zealand artist Jess Johnson.

karl.c@artgallery.org.nz

### **Easton, Craig**

Dr Craig Easton is a New Zealand-born visual artist who lives and works in Melbourne, while spending his summers in Dunedin. He holds a PhD from VCA, University of Melbourne entitled: *A Strange Arrangement: Constructing Contemporary Reductive Abstract Painting through the Ancient Chinese Garden*. He also has an M.A. from RMIT University where he has been a sessional lecturer in painting since 2000. He has lectured at VCA and Monash Universities, and been a visiting artist at the ANU in Canberra. Easton is a regular visitor to China, and in 2012 exhibited Concentrated Abstraction at East China Normal University, Shanghai. Later this year he will be presenting a solo exhibition titled *Difficult Paintings* in Suzhou, China. In February he delivered a talk on Chinese Gardens at Toitū.

craig.easton@rmit.edu.au

**Fay, Col**

Col is an Interior Design Lecturer who teaches studio and theory papers at Otago Polytechnic School of Design. Col views her own practice as interdisciplinary. Constant interrogation of the body as a three dimensional object that has cultural, social and psychological significance has allowed Col's research to explore synergies that exist between Art and Design in the form of jewellery and architecture. Her explorations are based around the understanding of space as an interactive relationship between the human body and the environment and have latterly looked at the notion of decoration as a symbiotic relationship between structure and surface; between body and context.

ColleenF@op.ac.nz

**Galloway, Matthew**

Matthew Galloway is a designer and writer currently based in Dunedin, where he is a Senior Lecturer in Communication Design at the Otago Polytechnic School of Design. Since 2010 his work has been concerned with investigating the possibilities of self-initiated design projects. In 2011 he began publishing *The Silver Bulletin*—a semi-regular art and design publication—for which he fulfils the role of editor and designer. Writing also forms an important part of his practice, with many of his most recent articles and essays examining visual identities, the implications of branding and considering the role of critical or editorial design. His work has been exhibited at Dog Park Art Project Space (Christchurch), split/fountain (Auckland), St Paul St Gallery (Auckland), The Physics Room (Christchurch), Triple Major (Shanghai), SOFA Gallery (Christchurch), ABC Gallery (Christchurch), Ramp Gallery (Hamilton), High Street Project (Christchurch). He also has a commercial practice, having designed for the likes of The Physics Room, Ramp Press, Adam Art Gallery, The Festival of Transitional Architecture and The New Zealand Film Archive.

mattg@op.ac.nz

**Greaves, Michael**

Michael Greaves is an artist, and lecturer in the painting studios at the Dunedin School of Art. From 2007 until 2012 he was the Studio Coordinator for Painting and now is the Coordinator for the School's Internationalisation program. He holds degrees in painting, art history and teaching and is currently undertaking his Masters of Fine Arts, where his research engages ideas of the thing and of the object in relation to painting. Since 2010 he has been involved in setting up and administering a number of offsite initiatives for the Dunedin School of Art, curating the AS Gallery in co-operation with Webb Farry Lawyers and in developing the Feldspar Award for graduates. During June of 2015 he attended the ELIA (European League of Institutes of the Arts) conference in Basel, which opened up for discussion the relationships and clashes between art, design and the economies that intersect with these.

MichaelG@op.ac.nz

**Kaiser, Lesley**

Lesley Kaiser is a senior lecturer at AUT University teaching in Communication Design, Theory, and Book Arts. Lesley Kaiser has worked in a wide range of media, from the more traditional areas of sculpture, painting, artists' books, bookbinding and design, to pop-up books for the international market (*The Naughty Nineties*, first edition 1982) and multimodal books in tertiary teaching. Her work as an artist has involved exhibiting in a number of international exhibitions and sites, e.g. urban screens, TV, newspapers, and multi-media events.

www.lesleykaiser.com /[lesley.kaiser@gmail.com](mailto:lesley.kaiser@gmail.com)

**Kennedy, Alexandra**

Alexandra Kennedy is a painter and lecturer in History and Theory of Art at the Dunedin School of Art at Otago Polytechnic, Dunedin. Her art practice is located within a context which engages with the zero gesture in painting, addressing the critical relevancy of painting and its ability to reflect upon and engage with its own histories. There is a reworking of this concept as an “aesthetic of the void,” drawing on the conceptual, procedural and material emphasis of non-objective painting and on the conventions of painting as object, formalist minimalism and process-based conceptualism. Recent conference paper presentations have addressed objecthood in the context of Speculative Realism and Object-Oriented Ontology.

Alex@op.ac.nz

**Lausch, Monica**

Dr Monica Lausch currently works for Monash Health as the Honorary Curator of its Historical Collections. She holds an Honours degree in Visual Arts and a Major in History from Monash University in Australia. Monica also has a PhD in Art History from the University of Melbourne, for which she completed a dissertation entitled “Art History and the Museum: Julius von Schlosser (1866-1938) and the Vienna School.” Past research distinctions have included scholarships from the German Academic Exchange Service and the Austrian Academic Exchange Service as well as a travel bursary from Museums Australia. Her research interests include art historiography, the art- and wonder cabinets of the late Renaissance, anatomical and portrait sculpture in wax and the history of art and design in Vienna around 1900. Monica is currently curating an exhibition for Monash Health entitled “Anzac Nurses: Service and Sacrifice,” which presents the World War I experiences of nurses who trained at the Homoeopathic Hospital in Melbourne.

monicalausch@artlover.com

**McCaw, Caro**

Caro McCaw is an artist, interaction and communication designer, combining academic interests with her experience in design in her various roles, including Academic Leader (Communication) at Otago Polytechnic. Her research focuses on critical positions surrounding art, design and their contexts, in both local and digital media environments. Caro is involved in a wide range of local community and regional development projects working with student-staff teams through Workspace, Otago Polytechnic’s innovation studio. Current projects involve interactive storytelling in museum and public spaces. Caro was a recipient of an AKO National Tertiary Teaching Excellence Award in 2014.

CarolineM@op.ac.nz

**McGuire, Mark**

Dr Mark McGuire is a Senior Lecturer in Design in the Department of Applied Sciences at the University of Otago, where he has worked as a Design academic since 1994. He earned a BA and a Bachelor of Environmental Studies (Pre-Professional Architecture) before setting up Mediatrix Inc., a design and consulting company based in Toronto, which he ran for ten years. He moved to Dunedin in 1993 and completed a Masters in Information Science at Otago and a PhD in Media Studies at the University of Auckland. Dr McGuire teaches Communication Design, Experience Design, Design for Innovation, and Open Network Design. His research interests include open education, online communities, digital media theory and practice, social and mobile media, and communication strategy and design.

mark.mcguire@otago.ac.nz

**Mahina-Tuai, Kolokesa**

Kolokesa U. Māhina-Tuai is associate curator Pacific at the Auckland War Memorial Museum Tāmaki Paenga Hira. She is currently working on a book on Tongan arts, funded by Creative New Zealand.

**Malthus, Jane**

Dr Jane Malthus combines her background in home science, clothing and textile sciences, history and fine arts in her work as a dress historian, part time senior lecturer at Otago Polytechnic School of Design and honorary curator at Otago Museum. She writes and talks about the history and significance of dress and textiles from a New Zealand perspective, and curates exhibitions in various locations.

JaneM@op.ac.nz

**Maré, Estelle Alma**

Estelle has doctoral degrees in literature, architecture and art history, as well as a master's in town and regional planning. She practiced as an architect from 1975-80 when she joined the Department of Art History at the University of South Africa. As an academic she has published widely in the field of art and architectural history, aesthetics, literary subjects and cartography. She had edited various books, proceedings and accredited journals and is present editor of the *SA Journal of Art History*. She has received various awards from the University of South Africa and the National Research Foundation, as well as a bursary from the Onassis Foundation for Hellenic Studies in 2001. In 2002 she was awarded an exchange scholarship by the French National Institute, and in 2003 the Prize for Art History by the South African Academy for Arts and Science. She is at present an extraordinary professor of architecture at Tshwane University of Technology, Pretoria.

mare\_estelle@fastmail.fm

**Missingham, Greg**

Greg Missingham has over thirty-five years experience teaching architectural design in Australia and China and over twenty years architectural practice. His research focuses on design that satisfies both people's expectations of their built environment and designers' desires to be artists. Published in Australasia, Europe, the United States and Asia, he is currently preparing a book on diverse architectural design approaches using dilemmas in the contemporary design of Chinese gardens as case studies.

g.missingham@unimelb.edu.au

**Ngarimu-Cameron, Roka Hurihia**

Roka Ngarimu-Cameron was born in Opotiki in the late 1940's and lived with her kuia and mother Te Oti in a whare ponga at Hawaii in the rohe of Te Whanau-a Apanui. Weaving was a necessary part of their daily existence and the importance of harakeke was immeasurable. From that time until now, weaving has played an essential role in her life and is a medium through which she is able to express myself as a Maori woman, upholding the significance of weaving within Maori culture .

Her new direction focuses on animal, bird and fish skins endemic to Aotearoa.

Nga Taonga tuku Iho.

rokahurihia@xtra.co.nz

**Niimi, Machiko**

Machiko Niimi is a lecturer and academic leader for Product Design at School of Design, Otago Polytechnic. One of the main foci of Product Design is to design useful products for many people utilising mass production processes. However, Product Design also has its roots deeply connected to craft and hand making process. Machiko is interested in this wide spectrum of craft and product design. Her past research includes experimentation strategies to applying mass production methods to design jewellery with hand made qualities. Currently she is assessing ways Product Design students and professionals are utilising new prototyping technologies to develop suitable teaching methods and to explore new product design processes.

[machikon@op.ac.nz](mailto:machikon@op.ac.nz)

**O'Brien, Gavin**

Gavin O'Brien is a Senior Lecturer in product design at Otago Polytechnic.

His work traverses both art and design. He holds a diploma in Fine and Applied Art from Otago Polytechnic, a Bachelors degree in Architecture from Auckland University, and a Masters degree in Applied Science (design history), from Otago University. In recent years he has presented a number of papers on New Zealand design history at international conferences and is a frequent contributor to "Designscape," a monthly column on design published in the *Otago Daily Times* weekend supplement, "The Mix."

[gobrien@op.ac.nz](mailto:gobrien@op.ac.nz)

**Olsen, Justine**

Justine Olsen is curator of decorative arts and design at the Museum of New Zealand Te Papa Tongarewa. She is especially interested in collection-based research that addresses 20<sup>th</sup> century New Zealand decorative arts. A particular area of interest is the overlap between art and decorative art with especial attention to Modernism. Current research includes the dissemination of Modernism within New Zealand.

[JustineO@tepapa.govt.nz](mailto:JustineO@tepapa.govt.nz)

**Pooley, Brittany**

[POOLEBRI1@student.op.ac.nz](mailto:POOLEBRI1@student.op.ac.nz)

**Putra, Yvette**

Yvette Putra is a PhD candidate at the Melbourne School of Design, University of Melbourne, where she is undertaking research on architectural drawing in postwar Melbourne, under the supervision of Assoc Profs Greg Missingham and Hannah Lewi. She previously studied architecture in the same faculty, and completed a Master of Design (Heritage) under the supervision of Prof Emeritus Miles Lewis. Her areas of interest are the history and theory of architecture and urban planning, particularly of Europe and the Asia-Pacific, and she has taught extensively in these areas at both undergraduate and postgraduate levels.

[yputra@unimelb.edu.au](mailto:yputra@unimelb.edu.au)

**Rosengren, Mary**

Rosengren's art practice reflects her ongoing interest in images in art and science, technology and the visualization of dynamic systems. Her research of vegetation in extreme environments has taken her from the saltbush of Lake Mungo, NSW to sites in the Cairngorm Mountains of Scotland, the Antarctic Peninsular and into significant scientific collections and facilities in the UK and Australia, CSIRO and the Australian

Synchrotron. In 2011 Mary received an Australian Network for Art and Technology Synapse6 Residency and was CSIRO Discovery's 2012 Artist in Residence. Her work has been exhibited in the United Kingdom, Japan and Australia, is represented in national and private collections in Australia, USA and the United Kingdom. Mary lectures in Visual Art at La Trobe University, Victoria and is an Adjunct Research Associate with Institute for Land Water and Society (ILWS), Charles Sturt University NSW, Australia.  
M.Rosengren@latrobe.edu.au

### **Schmidt, Leoni**

Dr. Leoni Schmidt is Head of School and a full professor in the Dunedin School of Art at Otago Polytechnic in Dunedin, New Zealand. She supports staff research as Associate Director of Research at Otago Polytechnic. She supervises candidates in the visual arts postgraduate programmes and oversees academic quality in the School of Art. Her research focuses on contemporary drawing and its political agency and on synergies between the visual arts, design and architecture.  
LEONI@op.ac.nz

### **Selenitsch, Alex**

Alex Selenitsch is a Melbourne-based poet and architect and is a senior lecturer in the Faculty of Architecture Building and Planning, University of Melbourne. He practices as an architect, poet and sculptor; writes reviews of art, craft, and design for various journals; was the Gordon Darling Fellow, National Gallery of Australia, Canberra, in 2001. He exhibits his work at grahame galleries+editions, Brisbane, Queensland, and until recently, Place Gallery Melbourne, Victoria, Australia.  
asele@unimelb.edu.au

### **Skinner, Damian**

Damian Skinner is an art historian and curator of Applied Art and Design at the Auckland War Memorial Museum Tāmaki Paenga Hira. He is part of a project working with art historians from Australia, Canada, South Africa and the United States to develop a methodology for art history in settler-colonial societies.  
damian.skinner@ahi.co.nz

### **Sorzano, Rigel**

Rigel Sorzano is a PhD candidate in the Art History Department of Auckland University. Her doctoral research investigates the issue of "blurred boundaries" between the areas of contemporary art, craft and design, with particular reference to Aotearoa New Zealand.  
rigel.sorzano@auckland.ac.nz

### **Stupples, Peter**

Peter is currently Senior Lecturer in Art History and Theory at the Dunedin School of Art at the Otago Polytechnic He was formerly Associate Professor and Head of Art History and Theory at the University of Otago.  
He has written widely about Russian visual culture, his research speciality, and the social history of art. Among eight books published is *Pavel Kuznetsov: His Life and Art* (Cambridge University Press, 1989). He edited *Art and Food* (Cambridge Scholars Publishing) 2014, in which he has a chapter "Food, Social Status and the Russian Avant-Garde," *The Social Life of Art* was published by Cambridge Scholars Publishing in November 2014. He also edited *Art and Money*, published in 2015 by Cambridge Scholars, including his chapter "Pop Art Makes Money."  
peter.stupples@op.ac.nz



### **Swale, Simon**

Simon Swale is a Senior Fashion Lecturer in the Design Department, Otago Polytechnic, Dunedin. With significant experience in the fashion industry, major areas of academic interest include the intersection of fashion and popular culture, the sociology of dress, as well as fashion design methodologies and pedagogies. Recent considerations have focused on fashion and visual culture; issues of representation, spectatorship, space, power and technology.

SimonS@op.ac.nz

### **Tregloan, Kate**

Kate Tregloan is a registered architect with experience as a designer and maker of buildings, spatial experiences, furniture, jewellery and other objects. Practice and project interests focus on the relationship between the artefact and its context, fixed and flexible elements, and things that can be understood in multiple ways. She has a particular research interest in brief development through design processes, and the intersection of qualitative and quantitative judgments that influence both the production and assessment of creative work. Current research projects focus on the exploratory activities and cognitive functions that underpin learning, designing, and learning to design.

kate.tregloan@monash.edu

### **Waite, Noel**

Noel Waite is a Senior Lecturer, Design, in the Department of Applied Sciences at the University of Otago. He is a member of the Dunedin UNESCO Creative City of Literature Steering Team, and curated a retrospective of Leo Bensemann's design at the Christchurch Art Gallery in 2011.

noelnz@icloud.com

### **Wise, Kit**

Professor Kit Wise, Director and Head of School, Tasmanian College of the Arts, University of Tasmania and Adjunct Professor of Fine Art at Monash University. He has engaged with art schools, nationally and internationally, in an advisory capacity on course design and interdisciplinarity, including LaSalle, Singapore and Massey, New Zealand. He is represented by Sarah Scout Presents, Melbourne, and practices as an artist, art writer and curator. He has held fifteen solo exhibitions in Australia, America and Italy, exhibited in group exhibitions in Australia, Taiwan, Korea, the UK, France, Germany, Italy, Spain and Holland, and has published numerous articles, reviews, book chapters and catalogue essays including texts for Australian and international art journals such as Frieze, unMagazine and Continuum: Journal of Media and Cultural Studies.

Kit.Wise@utas.edu.au

**A + +**  
**D + + Art &**  
**+ + + Design.**  
**+ + + A symposium.**

SCHOOL OF ART - GROUND FLOOR



