

Extra chapters for

Culture in a Small Country: The Arts in New Zealand

2. Other Arts

Though I have not looked in detail at all areas of the arts, I absolutely do not mean to suggest that some areas are less important. The arts to which I have devoted a chapter are those in which I have had some personal involvement. In the following pages I want at least to acknowledge a few other areas in which I have been an observer but not a participant. They are: modern dance, jazz music, and craft (or object art). Like the other arts in this book, I believe they have followed the basic local pattern of growth, though there have been some distinctive aspects to their evolution.

To summarise the general trends seen in previous chapters:

- (1) New Zealand is a situation in which traditions have been imported mostly from Britain and the United States. Māori culture is an exception. Apart from that special case, the history of the arts has seen the gradual development of distinctive local styles, not radical innovations but variations in accord with available resources and regional or individual interests.
- (2) Most of the paradigm shifts that have occurred overseas have been picked up by New Zealand practitioners. The classic example was the influence of modernism, which had to overcome much conservative resistance in this country. Much later, there were various post-modern trends. This process of change has been assisted by knowledgeable immigrants and visitors and by New Zealanders who have had a residency or period of work off-shore.
- (3) The development of infrastructure has been a necessary pre-condition for the growth of the arts (the introduction of new publishers, dealer galleries, recording studios, and so on).
- (4) The state of arts education has also been an important factor.
- (5) The period from the 1960s through the '80s was a particularly energetic and productive phase of growth and evolution for the arts in New Zealand.
- (6) During that period, Māori culture came to be taken seriously by the Pakeha art world, and from then on, the mixing of the two traditions has proceeded in vigorous and complex ways.
- (7) Women have been active in challenging male bias and have begun to gain greater acceptance within the mainstream of the arts.
- (8) In recent times there has been much mixing of art forms and official distinctions have become more fluid – between 'art' and 'craft,' for example, and between 'high culture' and 'popular culture.'
- (9) It remains difficult for any local artist to make a full-time living from their work, creating the need for a day job or a more commercial side to their work.

- (10) The digital age has brought new equipment, new methods of publicity and distribution, and new economic arrangements. Also, there is increased globalism. Established artists need urgently to adjust to these changes which have disrupted traditional practices.

Each area of art has experienced that set of developments in a basically similar yet slightly different way. The differences are often revealing. In these terms, I want to look briefly at the local histories of dance, jazz and craft (or object art).

Modern dance

There are many forms of modern dance but all represent a break with ballet, a tradition viewed as being still dominated by 19th century aesthetics. Ballet emphasises balance and symmetry and above all lightness, in the illusion that natural laws (such as the law of gravity) have been transcended by the skill of the dancers. In contrast, modern dance accepts the weight of the dancer's body and explores a wider range of gesture and movement. Linking up with modernism in music and painting, it works with staccato and angular as well as flowing movement, and it creates irregular groupings rather than classic unison patterns.

The spirit of modernism in dance was brought to New Zealand by immigrants such as Gisa Taglicht, a Jewish refugee from Austria who arrived in Wellington in 1939. She was familiar with the ideas of Rudolf Laban, known in Europe as 'the Founding Father of Expressionist Dance.'¹ An important influence from afar was that of Martha Graham who had established her American dance company in 1926. Twelve years later, Rona Bailey (a well-known political activist as well as a dancer) visited the United States and studied with Graham. In 1945 Bailey formed the New Dance Group in Wellington, with physical education specialist Philip Smithells and his wife Olive (from England) and Czech refugee Edith Sipos. This company was active for three years and many creative Wellingtonians became involved, such as photographer Brian Brake and dramatist Bruce Mason. The group's performances were not influenced by *Landfall*-style nationalism but instead had an international, left-wing perspective, reflected in such works as *Sabotage in a Factory* and *Hiroshima*.²

There was a boom in modern dance in the United States in the 1960s, but in New Zealand this upsurge occurred later, in the 1970s and '80s. The key local group was Limbs, formed in 1977 by Mary Jane O'Reilly, Chris Jannides and Mark Baldwin. In a programme note written for an Australian tour in 1979, Limbs announced: 'We are a dance company developing in what might be called a cultural vacuum, for there are quite a number of factors that inhibit originality and true expression in New Zealand. We have no major dance influences within our own country to imitate or challenge, neither do we have the privilege of viewing good modern dance companies from...elsewhere.'³

Limbs succeeded in building a local audience for modern dance that had not previously existed. It is interesting that this breakthrough occurred in the same year that the country's new feature-film industry was launched. From the beginning, the dance group was consciously local in its approach. In the words of Marianne Schultz (a Limbs dancer and later the group's historian), its works 'ran the gamut from...an anti-rugby work featuring a dominating Ku Klux Klan hooded figure (*Backstreet Primary*, 1981), [to] *Souvenirs* (1984), featuring marching girls and milk bottles, to...*Now is the Hour* (1988) whose live sheep-shearing on stage caused confusion and consternation.'⁴

Limbs perfectly matched the spirit of the '70s counter-culture, drawing on popular as well as high culture, and performing at nightclubs and rock festivals as well as universities. Their work was unpretentious,

sexy, and highly energetic. In terms of style, its approach had affinities with the country's highly physical, sports-oriented way of life, which has been both celebrated and critiqued by our artists, adding to the visceral energy of many of our favourite films and plays (such as *Goodbye Pork Pie*, *Once Were Warriors* and *Foreskin's Lament*).

While modern dance was a perfect vehicle for physicality, it is important to emphasise that Limbs did not share the macho politics which has accompanied it in many areas of New Zealand society. Dance was a rare case of a local art form in which women played a major role from the beginning, and in which some of the prominent men were gay. This meant that the questioning of gender politics became a natural theme in Limbs' dances. An example was *This is a Love Song* (1983), on the theme of domestic violence, choreographed by O'Reilly. Another of Limbs' leading choreographers was Douglas Wright, a gay dancer who had been an athlete and gymnast. He probed the fault-lines of sports culture in his powerful choreography for Limb, such as *Backstreet Primary*, the anti-rugby work he created at the time of the Springbok Tour.

The arts in New Zealand have had a strong streak of expressionism, associated with 'anxious images' and 'Gothic darkness,' and that too was an aspect of Limbs.⁵ As Leonard Wilcox described Wright's style in the dancer's book *Black Milk*: 'what characterises [his] dance is the maniacally charged moment, with an excess of intensity that pushes beyond the limits of our ordinary understanding...'⁶ It is not surprising that Limbs work was sometimes controversial, with reviewers being shocked by a topless woman dancer in O'Reilly's *Perhaps Can* in 1979. Wright's *Now is the Hour* was greeted by a crowd of protestors in Tauranga in 1988.

Sustaining the company depended upon constant touring. As Schultz explains: 'Limbs survived financially by taking on as many performance opportunities as possible, including...car launches, school shows, radio station promotions, fashion shows and television commercials.'⁷

The financial collapse of Limbs in 1989 was partly the result of a disastrous fire, thought by O'Reilly to have been set by someone who 'was jealous of the company and hated Limbs.'⁸ Schultz suggests that the demise of the company was also the result of changes in the social context, for Limbs had begun as a '70s style collective which lost some of its 'family' spirit in becoming a large, established company in the 1980s. And as the influence of Rogernomics expanded, the surrounding culture grew less supportive.

Nevertheless, an audience for modern dance had now been created, and a range of training courses were established in the '80s. In 1982, the National School of Ballet became the New Zealand School of Dance. The Royal New Zealand Ballet also began gradually to introduce locally-oriented work, such as *Ihi FrENzy* (2001), which drew upon kapa haka and music by Split Enz, and *The Wedding* (2006), with music by Gareth Farr and a storyline by Witi Ihimaera. Both works were choreographed by Mark Baldwin, a former Limbs dancer. Yet for the most part the Royal New Zealand Ballet has continued to operate inside older traditions and been sparing in its use of local composers and choreographers.

Limbs had tackled the theme of biculturalism in the '70s and '80s but did not include a Māori dancer until Alfred Williams joined the company around 1980. Taiaroa Royal and Will Thomson danced with Limbs from 1985. By this time, a serious artistic group was expected not merely to talk about biculturalism but to involve Māori directly in any works on the subject.

In 1984 some Māori dancers had already formed their own company, Te Kanikani O Te Rangatahi. As Schultz says, 'Māori contemporary dance began to develop in the 1980s, continued in fits and starts through the 1990s and grew steadily from 2000.'⁹ Such groups have included Taiao, Atamira, and Okareka, the last two of which are still active today. Schultz adds: 'The emergence of Māori and Pacific Island choreographers and companies underlies some of the most innovative developments in modern dance.'

The best known Pacific group is Black Grace, a company established in 1995 by Samoan Neil Ieremia which has had a number of successful national and international tours. Wikipedia notes that its 'Performances remain infused with athleticism,' and that 'the founding members, such as Sam Fuataga and Sean MacDonald, initially had more experience with sports...than with dance.'¹⁰ The choreography incorporates Samoan elements such as slap dancing. The group has now performed in many parts of the world. *Wikipedia* reports that 'Among the company's international highlights are sell-out performances at Jacob's Pillow Dance Festival in Massachusetts and a four-week season on New York City's 42nd Street, as well as performances at Mexico's renowned Cervantino Festival, Washington D.C.'s John F. Kennedy Center for the Performing Arts, and the 2010 Cultural Olympiad in Vancouver.'¹¹

The avant-garde group, Mau, led by the Samoan choreographer Lemi Ponifasio, has built an international reputation for its unique approach which draws upon a range of indigenous traditions within the Pacific region, combining them with Butoh, a Japanese form of dance theatre.

One of the most original New Zealand dance companies is Touch Compass, founded by Catherine Chappell in 1997, in which approximately half the dancers have a physical disability.¹² The work of Touch Compass is a celebration of diversity and inclusion, but it is much more than that. Its various choreographers have seen the group as an opportunity to develop new forms of dance in an exploration of the body, its movement in space, and the cooperation between dancers. The skills of the performers are brilliantly integrated.

Although 'money continues to be a challenge,' the group has now been active for 23 years.¹³ Under Chappell's artistic direction, Touch Compass presents one major season or tour a year, and also runs workshops and community classes. It has earned an international reputation. It has also continued to experiment, including the use of new technologies. For example, its 2017 work *Somatechnics* involved the use of a variety of new mobility technologies. It was performed in Auckland's Aotea Square, as well as being live-streamed to a global audience.

Since 2004 the Tempo Dance Festival has showcased a number of groups each year. Some of today's work represents post-modern styles and combinations of theatre and dance. There is 'a huge amount of artform cross-over within dance,' as the Arts Council's 2014 review of the dance sector observed.¹⁴ Major figures have emerged from this eclectic culture, such as Michael Parmenter, whose works have included *Jerusalem* (2000), which draws upon William Blake and James K Baxter, and the 'dance opera' *OrphEus* (2018), which set the Orpheus myth in a refugee camp. Parmenter's choreography has a physical aspect reminiscent of Wright's approach, but combines it with strong intellectual interests, such as the phenomenology of movement which Parmenter has studied at the Sorbonne. Music is very important for him, and it is relevant that he once worked with the great American dancer Erick Hawkins who was a champion of contemporary music.

Like theatre, dance benefits from being able to offer the experience of live performance in a world that is increasingly digital and virtual; but touring a dance company is an expensive business. A 2014 Arts Council report on the sector revealed many problems, starting with the small size of its audience: 'In 2012 the total reported paying audience numbers across the investment client dance companies was 35,000, [and] because of low audience numbers, contemporary dance currently requires high levels of public subsidy.'¹⁵ The report added: 'Unless...demand for dance can be increased, the financial viability of dance companies will always be under threat.'

The report saw the need for more support from the education system as a key aspect of building the audience. The artform also had infrastructure problems, such as a shortage of 'rehearsal and performance spaces.' Dancers spoke of local Councils having 'an inequitable attitude...between the provision of space for sport...and for arts (professional or recreation).'¹⁶

The report also referred to a debate that is currently intense in all areas of the arts – a call for more 'diversity' and more community representation (which reflects the upsurge of identity politics and of populism), in conflict with the views of other members of the dance community who are alarmed at the thought that limited funding may get spread even more thinly.¹⁷

Jazz music

Jazz is inherently a modern form of art. It emerged in African-American communities at the end of the 19th century, though the name did not come into use until around 1915. In the early years, the genre faced fierce disapproval. As Peter Hoar wrote in his history of recorded music in New Zealand: 'For some, jazz was the devil's music. Preachers, politicians, parents and writers raged against it at length on account of its supposed immorality and decadence.... Jazz was inimical to the cultural and physical health of the young.'¹⁸ As pianist Crombie Murdoch described the mood of the 1940s: 'Most people hated jazz. Only musicians and a few members of the public liked it. To others it was wicked, criminal, decadent.'¹⁹

Jazz was primarily an American innovation, but because of New Zealand's colonial links, British versions of jazz were also popular.²⁰ The United States influence was strengthened between 1942 and 1944 when its troops were stationed in New Zealand. Their presence had a major impact on local musicians, who seized opportunities to hear them playing dance music on social occasions. The New Zealanders were struck by the energy, virtuosity and 'hard swinging' of the Americans.²¹

Aleisha Ward has documented the fact that 'From the earliest years...Māori musicians have been a vital component of the jazz scene in New Zealand.' Epi Shalfoon and his band The Melody Boys were active from the 1920s. Shalfoon had 'discovered jazz circa 1920 while listening to short wave broadcasts, from...the United States.'²²

Local radio stations were initially nervous about jazz, but a YA radio programme hosted by 'Turntable' (Arthur Pearce), became an invaluable source of information. It ran for four decades (from 1937 to 1977), and every local jazz fan of the period will remember Turntable's opening call: 'Any rags, any jazz, any boppers today?'

Despite its reputation for wildness, New Zealand jazz generally kept to less extreme styles. The pressures of making a living made it necessary for musicians to take a broad approach, playing dance

and background music for nightclubs and restaurants. For jazz to be taken seriously as an art form, it was necessary for the public to start thinking of it not merely as dance or background music but as something that one sat down to listen to in its own right. Attitudes began to change in the '50s, although there were still arguments with city councils who would not allow their precious town hall pianos to be used by jazz pianists. It was a major breakthrough in 1965 when the Chamber Music Society of New Zealand invited the great American jazz pianist Thelonious Monk to tour, though his music baffled some members of the classical music audience.

In the United States, the most radical forms of jazz have generally been associated with African-American culture – for example, bebop in the 1940s and free jazz in the 1960s. Those styles have had New Zealand advocates, and indeed contemporary jazz was the form of music favoured by the '60s and '70s counter-cultures. It was during that period that jazz played its liveliest and most significant role in our culture, since rock music had not yet become dominant. Musicians in nightclubs who created sophisticated forms of jazz were seen as the epitome of coolness, reminding their listeners of the American Beat generation of the 1950s. The Beats, closely associated with jazz, continued for several decades to be culture heroes in New Zealand.

In contrast, most of the baby boomers grew up listening to popular music. Pop, rock and hip-hop are better suited than jazz to today's short attention spans, or to the social media interest in young, amateur performers. Popular music has become the main source of background music. Jazz now suffers from a lack of infrastructure, since there are no dedicated jazz clubs even in the main cities, and coverage on television and radio is sparse. As jazz has moved to the margins, it has more clearly come to be seen as art rather than entertainment.

The record labels Ode and Rattle have played an important role in recording local jazz musicians. Since 1992, Rattle has played a central role, under the leadership of Steve Garden. Notable performers and composers today include pianists Jonathan Crayford and Norman Meeham, guitarist Callum Allardice, and saxophonist Roger Manins. Sophisticated European styles of jazz have been influential since the ECM record company was founded in 1969. There have also been links with the Australian jazz scene, strengthened by New Zealand musicians such as the highly original pianist Mike Nock. Another outstanding pianist, Alan Broadbent, has worked closely with notable American jazz musicians such as Charlie Haden.

In the '90s, when jazz established links with electronic dance music, saxophonist Nathan Haines and producer Mark de Clive-Lowe developed international careers. Their music illustrates the changing technology of jazz. The electric guitar was an important innovation in the 1960s, and subsequent years brought a range of new electronic and computerised instruments. There are now many kinds of fusion between musical styles. Haines is one of several jazz musicians who have performed with classical orchestras.

Although experimental jazz now occupies only a marginal position, it is still a vigorous urban genre, linked with forms of free improvisation and so-called 'noise music'. Well-known groups have included Six Volts, Bill Direen and the Builders, the Primitive Art Group and From Scratch. AudioCulture functions online as 'The noisy library of New Zealand music.'²³

When the 1990s brought a revival of ancient Māori instruments such as the taonga puoro, they were introduced into jazz contexts by Richard Nunns and Hirini Melbourne. They were also taken up by

musicians such as the Urban Taniwha group and Whirimako Black. Black, who sings in te reo, formed the female Māori band Tuahine Whakairo in 1991.

Women have been less prominent in jazz than in most other local art forms. Most of the exceptions have been singers. A particularly well-known singer was Mavis Rivers (1929-1992), born in Samoa, who came to Auckland in 1947. For the next six years she performed and recorded a mix of jazz and Polynesian forms of music; then in 1953 she moved to the United States, and went on to become a leading figure in jazz circles. 'Frank Sinatra is said to have described her as the "purest voice" in jazz, comparing her to Ella Fitzgerald.'²⁴ Until her death in 1992, Rivers made several return visits to New Zealand and performed in festivals and on radio and television.

Leading singers today include Caitlin Smith, Julie Mason, Jennine Bailey, Hollie Smith and singer/songwriter Linn Lorkin. Other well-known women in jazz include singer/composer Janet Roddick and trumpet-player Edwina Thorpe. With an increasing number of women graduating from jazz courses at universities in Auckland, Wellington and Christchurch, the gender balance is gradually shifting.

Craft or object art

Early Māori culture developed rich traditions of wood carving, weaving and tattooing. Those traditions were threatened by colonisation, but in 1926 Tā Apirana Ngata succeeded in getting parliament to pass the Māori Arts and Crafts Act which established the carving school Te Ao Marama. Primarily based in Rotorua, this organisation is still active, having grown into the more broadly based New Zealand Māori Arts and Crafts Institute (NZMACI).²⁵ In a recent display of its work, the exhibition *Tuko Iho (Living Legacy)* has been touring through Asia, South America and the United States as well as New Zealand. It 'features more than 80 pieces of art using wood, bone, stone and flax mediums, handcrafted by students and teachers at New Zealand Māori Arts and Crafts Institute.... The exhibition is supported by an array of other art forms including kapa haka, in situ wood carving and tā moko.'²⁶

After British colonisation began, many settlers engaged in activities such as building furniture, basketry, textiles, sewing, and candle-making. The most stylish items reflected the influence of the Arts and Crafts movement, which had emerged in England in the 1860s in opposition to the industrial revolution. Douglas Lloyd Jenkins has discussed the strong support for it in New Zealand: 'A rural-focused, craft-based design movement that promoted an intensified Englishness proved highly appealing to designers and craftspeople working in New Zealand. Many saw themselves as building a new Britain.'²⁷

There was hand-made, studio-style pottery from the 1930s, which displayed Japanese as well as English influences. That approach had already emerged in British pottery in the early years of the 20th century. Around that time, British work also began to be infused with continental modernism, but there was a time-lag before modernist ideas reached New Zealand.

The Bauhaus in Germany had sought to link craft with fine art, categories which had previously been separate. The Bauhaus also took a strong interest in indigenous traditions. From the late '30s, immigrant artists helped to bring modernist ideas to New Zealand. Theo Schoon, who came from the Dutch East Indies in 1939, documented Māori rock drawings that he found in Canterbury in 1946, and those motifs were eagerly adopted by painters, potters and textile makers. Schoon also carved gourds in an attempt to revive an ancient Māori tradition.

There were many reasons for the upsurge in New Zealand crafts which began in the 1940s. Initially, wartime shortages provided opportunities for potters and weavers, and after the war, stringent import regulations created similar gaps. The local way of life was becoming more sophisticated, not only through the influence of immigrants, but also through increased post-war levels of education and prosperity. The focus of the society shifted gradually from rural to urban environments, which encouraged a more up-to-date, cosmopolitan outlook. Also, television reached this country in 1960, and together with the growth of overseas travel it helped to deepen public awareness of the world.

There were outstanding potters at work in the '50s (such as Len Castle, Helen Mason, Barry Brickell and Mirek Smišek) and weavers (such as Ilse von Randow and Zena Abbott). The growth of craft culture is another striking example of the importance of infrastructure, which involved pottery and craft shops such as the New Vision Gallery which opened in Auckland city in 1961, and the craft market Brown's Mill in Auckland in 1968. They specialised in well-made, modern styles of pottery, weaving, and other crafts, and such items were also on sale at some public art galleries around the country. It started to become possible to make a living out of pottery.

Craft culture then had a major expansion in the '60s and '70s because of its affinities with alternative, hippie, back-to-the-land ways of thinking. Potters went to live in semi-rural areas where they were closer to sources of clay and could fire a kiln without depositing soot on their neighbours' clotheslines. To quote Jenkins: 'the Coromandel became the base of many lifestyle potters'; and Barry Brickell, 'iconoclastic, hugely talented, [and] minimally clad...became nothing short of a guru.'²⁸ Jenkins describes a 1966 calendar published by the New Vision Gallery which contained photos of 14 potters (by Marti Friedlander), presenting the 'potter as popular cultural hero/pinup.'²⁹ Thanks to the upsurge in public support, 'more and more New Zealanders were making the transition from part-time hobbyist to professional potter. In 1978 an estimated 2000 potters were working full time, with another 3000 earning at least part of their income from potting. In the same year, the Department of Industries and Commerce...estimated that New Zealand potters earned \$7.25 million from the sale of domestic ware alone....'³⁰

Peter Cape suggested in 1980 that one reason studio pottery was in great demand was because it 'fitted in comfortably with a fundamentally utilitarian viewpoint on the arts, prevalent in New Zealand.... One could buy a work of studio pottery for its aesthetic appeal but when cornered one could always claim that the new jug on the sideboard had actually been bought to hold milk.'³¹ In other words, New Zealanders were still nervous about being considered arty and pretentious. Cape's comment was one way to explain the boom in sales, but pottery also had local appeal as something well-made that felt truly New Zealand.

During the 1970s other types of work also flourished. Glass workshops were established, and glass artists such as Ann Robinson built international reputations. There were new contemporary styles of jewellery, assisted by the emergence of specialist stores such as Fingers in 1974. Fingers was a cooperative whose members included Ruth Baird, Margaret Philips and Warwick Freeman. There was an increasing use of distinctive New Zealand materials, such as the 1988 jewellery exhibition 'Bone Stone Shell,' which toured internationally.

The '80s brought a feminist re-evaluation of traditional women's crafts such as needlework and textiles. There was also an upsurge in Māori culture, building on the work of great traditional weavers such as Rangimārie Hetet and Diggeress Te Kanawa. 'In 1969 a national weaving school was set up, and a weaving revival began.'³² Māori artists who have drawn on craft traditions include Wi Taepa, Christina Hurihia Wirihana, Paerau Corneal and Maureen Lander. The growing Pacific Island

population in Auckland has also created a great deal of craft art, including tapa and mats, along with less traditional items sold by shops such as Pauanesia.

Although these areas of activity were strong in the '80s, the coming of Rogernomics in 1984 shifted the emphasis to pro-urban, pro-global culture. Some crafts continued to be fashionable such as jewellery, but pottery suffered from its links with a hippie, rural aesthetic which was now viewed as out-of-date.

Established in 1971, the Dowse Art Museum had challenged the unwillingness of art institutions to exhibit work regarded as craft. That category had been defined in terms of functionality and the use of certain materials such as clay and glass. Now art movements such as Pop undercut the distinction between high and popular culture, and artists were using materials of many kinds. The boundary between art and craft thus became more fluid.³³ The term 'craft' has continued to be widely used, but since the millennium there has been a move to re-name the area as 'object art,' emphasising its tactile, hand-made quality. The term is reflected in the name of Objectspace Gallery, which opened in 2004 in Auckland as a public gallery dedicated to 'craft, applied arts and design.'³⁴ Despite the growth in recognition, some practitioners feel that the best craft work continues to be under-rated and poorly understood.³⁵

Today, pottery remains popular as an amateur activity. Professional work has re-invented itself in a range of contemporary styles through the work of practitioners such as Richard Parker, Warren Tippet, John Parker, and Bronwynne Cornish. Innovative ceramic artists include Ann Verdcourt and Christine Thacker, and leading jewellers include Karen Walker and Kobi Bosshard (who was celebrated in 2012 by Objectspace as a 'Master of Craft').

In theory, as our society advances further into a world of mass-produced and disposable consumer items, accompanied by large amounts of virtual reality, there should be a reaction in favour of unique, hand-made, physical objects. Many people highly value work of that kind, but since the millennium it appears (from such statistics as are available) that the creative industries associated with 'craft/object art' have been gradually declining. An Auckland Council report on this sector in 2017 sees national figures for 'ceramic product manufacturing' and 'jewellery and silver manufacturing' suffering a small fall each year between 2000 and 2016. A similar Wellington report in 2011 had noted a similar decline between 2000 and 2009.³⁶ To quote an Arts Council of New Zealand Report in August 2014:

Today the craft/object art sector faces a number of difficulties, including: (a) an increasing use of digital platforms and technologies, leading to an undervaluing of the contribution and importance of high-quality handmade solid objects; (b) the closure of specialist craft courses within tertiary training institutions because of cost, lack of demand, or lack of space and resourcing; and (c) traditional craft and applied arts skills not being passed on from one generation to the next.³⁷

We have noted similar problems in the other arts. A number of specialist shops have closed. The internet has given the makers of craft objects the opportunity to sell their work on-line, but they are in competition with overseas sites. As the Arts Council report implies, there seems to have been a decline in 'the wider New Zealand public's understanding and awareness of high-quality craft/object art,' so there is a need today to make such art "more visible".³⁸

At the same time, the report singles out one area that is doing well: 'The national and international profile for craft/object art from New Zealand is particularly strong for contemporary jewellery.'³⁹ In

this genre, and in other types of craft/object art, traditional forms are giving way to eclecticism. 'Mixed media' is a common term.

The appeal of handmade art is having to compete with the glamour of high-tech. An interesting development in technology – an example of today's sophisticated automatic production – is 3D printing, which would seem to undercut the idea of the handmade object. Yet online there are a number of sites supporting the idea that 3D printing has 'become a new craft technology' and has inspired 'a new wave of crafting.' They suggest that digital technologies can be used in the spirit of craft, applying them in unorthodox ways, to create objects that are distinctive and unique or limited to a small edition. An overseas example of this approach is the work of the Stockholm-based, Israeli-born artist Noam Dover, who speaks of 'Embracing the Digital to the Handmade':

We need to have two toolboxes now: our traditional one and our new digital one.... We share our knowledge on open-source platforms, teach each other through the web (and around the globe) how to apply digital techniques to our craft. We now have the opportunity to join hands with other communities aspiring towards democratisation of contemporary manufacturing techniques, and reinvent ourselves, our tools and what new craft could be.⁴⁰

Is this the future? Locally, we may be reminded of the innovative use of other types of digital equipment in jazz, or the mix of live dance and digital animation in the work of artists such as Greg Bennett.

¹ See for example Evelyn Dörr and Lori Lantz, 'Rudolf von Laban: The "Founding Father" of Expressionist Dance,' *Dance Chronicle*, Vol. 26, No. 1, 2003, pp. 1-29.

² See Marianne Schultz, 'Moving with the Times: The Wellington New Dance Group,' *ResearchGate* January 2007

(https://www.researchgate.net/publication/259429660_Moving_with_the_Times_The_Wellington_New_Dance_Group) and Shirley Horrocks's documentary *Dance of the Instant: The New Dance Group*, Point of View Productions, 2008.

³ Marianne Schultz, *Limbs Dance Company: Dance for All People 1977-1989*, Auckland, Marianne Schultz, 2017, pp.52-53

⁴ Schultz, *Limbs Dance Company*, p.20.

⁵ See for example: *The Darker Side of Kiwi Culture*, ed. Misha Kavka, Jennifer Lawn and Mary Paul, Dunedin, Otago University Press, 2006. Wright's own books were *Terra Incognita* (Auckland, Penguin, 2006), *Ghost Dance* (Auckland, Penguin, 2004) and *Laughing Mirror* (Wellington, Steele Roberts, 2007).

⁶ Leonard Wilcox, 'Dancing Dissent' in Douglas Wright, *Black Milk*, Craig Potton, 2009, p.28.

⁷ Schultz, *Limbs Dance Company*, p.48.

⁸ *Ibid*, p.100.

⁹ Marianne Schultz, 'Contemporary Māori and Pacific dance,' *Te Ara* (<https://teara.govt.nz/en/contemporary-dance/page-5>)

¹⁰ 'Black Grace,' *Wikipedia* (https://en.wikipedia.org/wiki/Black_Grace)

¹¹ *Ibid*.

¹² See Michelle Powles, *Touch Compass: Celebrating Integrated Dance*, Auckland, David Ling, 2007.

¹³ 'Touch Compass responds to a changing world,' *Touch Compass Dance Co.* <https://www.touchcompass.org.nz/news/kg5hdfegcp3d9tz9t8pyd44dbw3nxw>

¹⁴ *Dance Review: Final Report*, Arts Council of New Zealand Toi Aotearoa, January 2014, p.18.

¹⁵ *Dance Review*, p.11.

¹⁶ *Dance Review*, p.9.

¹⁷ *Dance Review*, p.17.

¹⁸ (*The World's Din: Listening to records, radio and films in New Zealand 1880-1940*, Dunedin, Otago University Press, 2018, p.? see 'E Douglas Taylor')

¹⁹ Quoted by Chris Bourke in *Blue Smoke: The Lost Dawn of New Zealand Popular Music 1918-1964*, Auckland, AUP, 2010, p.170.

²⁰ British jazz clubs such as Ronnie Scott's in London have been popular destinations.

²¹ See Aleisha Ward, 'American Bands in New Zealand during WW2,' *NZ Jazz*, August 14, 2013 (<https://nzjazz.wordpress.com/2013/08/14/american-bands-in-new-zealand-during-ww2/>)

²² Aleosha Ward, 'Early Maori Jazz Musicians,' *NZ Jazz*, 30 July 2015

<https://nzjazz.wordpress.com/2015/07/30/early-maori-jazz-musicians/>

²³ <https://www.audioculture.co.nz/> For local jazz history in general, see: *New Zealand Jazz Life* by Norman Meehan (Wellington, VUP, 2016) and *Jazz Aotearoa: Notes Towards a New Zealand History*, edited by Richard Hardie and Allan Thomas (Wellington, Steele Roberts, 2009). The history is covered in detail by Chris Bourke's *Blue Smoke: The Lost Dawn of New Zealand Popular Music 1918-1964* (Auckland, AUP, 2010), Peter Hoar's *The World's Din: Listening to records, radio and films in New Zealand 1880-1940* (Dunedin, Otago University Press, 2018), and Aleisha Ward's PhD thesis "'Any rags, any jazz, any boppers today?": Jazz in New Zealand 1920-1955' from the University of Auckland in 2012.

²⁴ Shane Rivers, 'Mavis Chloe Rivers,' *Te Ara* (from The Dictionary of New Zealand Biography), (<https://teara.govt.nz/en/biographies/5r13/rivers-mavis-chloe>)

²⁵ <https://www.nzmaci.com/>

²⁶ *Tuko Iho*, New Zealand Māori Arts and Crafts Institute (<https://www.nzmaci.com/projects/tuku-iho/>)

²⁷ Douglas Lloyd Jenkins, *At Home: A Century of New Zealand Design*, Auckland, Godwit, 2004, p.15. See Ann Calhoun's *The Arts and Crafts Movement in New Zealand 1870-1940*, Auckland, AUP, 2000 (which includes chapters on the involvement of women in the movement).

²⁸ Douglas Lloyd Jenkins, *At Home*, p.245.

²⁹ Douglas Lloyd Jenkins, *At Home*, p.200.

³⁰ Douglas Lloyd Jenkins, *At Home*, p.244.

³¹ Peter Cape, *Please Touch*, Auckland, Collins, 1980, p.77. (Quoted by Jenkins, p.197.)

³² Kahutoi Te Kanawa, 'Te raranga me te whatu,' *Te Ara* (<https://teara.govt.nz/en/te-raranga-me-te-whatu>)

³³ As Creative NZ sums up the situation: 'Creative New Zealand recognises that the boundaries between craft/object art and the visual arts are not precise. Makers and artists usually define for themselves how their practice, or different aspects of their practice, relate to a given artform. Public galleries and museums may also collect, preserve or exhibit works that relate to one, or both, areas of arts practice.' In the craft area, Creative NZ focuses on 'work by independent studio-based designers.' (*Craft/Object Art Review*, p.24)

³⁴ <http://www.objectspace.org.nz/>

³⁵ Helen Schamroth created her 1998 book *100 New Zealand Craft Artists* out of concern that many leading figures were still excluded from 'the visual arts umbrella.' (*100 New Zealand Craft Artists*, Auckland, Godwit, 1998.)

³⁶ Ross Wilson, *Creative Sector 2017: Industry Snapshot for Auckland September 2017*, Auckland, Auckland Council, September 2017, p.30.

³⁷ *Craft/Object Art Review: Final Report*, Arts Council of New Zealand Toi Aotearoa, Wellington, August 2014, pp.7-8.

³⁸ *Craft/Object Art Review*, p.15.

³⁹ *Craft/Object Art Review*, p.24.

⁴⁰ Noam Dover, *Konstfack 2017* (<http://www.konstfack2017.se/master/macg/noam-dover/>)