

jean clarkson the best of both worlds



Mum
4 colour screenprint on fabric, 1992



Prince of Peace robe
Print appliqué, 1996



Detail of Prince of Peace
Lavalava



Fragments of Fragments
Screenprint on tapa, 2008

There is a perception that a practitioner who teaches or assumes a serious role in education may not be considered a serious artist. In addition it is usually considered a means of generating sustainable income as a 'day job' (as I have heard others describe it) delving into this occupational pathway. In any case, a practitioner and educator each require different sets of skills and very few could excel at being genuinely passionate and successful at both.

Printmaker and educator Jean Clarkson is known for exactly that and has literally made impressive marks for more than thirty years. Her reputation in both worlds is a testament of positive energy, skill and dynamism and ironically was formed through education, leading Jean to this point when recalling early art experiences as a student at Tauranga Girls College.

"I had three great art teachers: Mere Harrison, Irene O'Neil and Claudia Jarman. I came away from there with a lifelong love of drawing. If it wasn't for that supportive environment I wouldn't have gone to art school"

Jean's love for drawing was further developed at Elam when she specialised in print, taking a particular shine to its processes including lithography, etching, woodblock, stencil, mono and screen-printing. "I like print because it's multiples and because of that magical moment when you lift the paper or the screen when the image is revealed."

As a mirror to that process of venturing into unknown territory, Jean has built a career of varied and dynamic journeys formulating what can be seen as an exciting and experimental practice. Her achievements and contributions include collaboration with Wellington based Red Mole Theatre in the 70's, poster printing with a collective run at Sydney's Tin Sheds in the early 80's, exploring fashion and delving into commissioned art projects in the 90's, to celebrating strength of ancestry with the 'Ahu Sistas in recent times.

The early 80's opened up a new world of possibility for Jean when she joined Sydney University's Tin Shed's visual artist collective.

"They had an amazing set-up in these old corrugated iron sheds; there was a one-armed bandit with a single lever which pulled the squeegee across the screen. It enabled us to print 200 big multi-coloured posters in one night. I learned by helping artists like Pam Debenham print their posters."

It was here that Jean produced one of her best-known poster images 'Talk is Cheap'; now in the collection of the Australian National Gallery. She also taught screen-printing to the unemployed at Darlo CYSS, an inner city drop-in centre. Couple that with the added vibrancy and community culture of living around the notoriously colourful Kings Cross; it would have surely had an influence on her growth as an artist and educator.

"The Sydney street posters are now seen as an art movement. That collective energy was a real buzz. I never saw it as art practise. Your life and your job and your art were the same thing. I found the art spectrum much broader than New Zealand; just the fact that they saw posters as art!"



Jean left Australia in the 80's with partner Arthur Baysting to raise their young family. Upon her return she recalls printing T-shirts on the kitchen table and it was here she printed the iconic Mum fabric which consisted of surrounding object images such as Watties baked bean cans, toys, vacuum cleaners, safety pins etc.

Back in New Zealand Jean established a screen-printing course at AUT University in 1987 (formerly AIT) as a hands-on, skills-based programme for students to build up a portfolio. Over the years, Jean has shared her knowledge with people from all walks of life, from Huffer's Dan Buckley to prisoners at Paremoremo.

"Teaching printmaking is fun and exciting for everyone... It works because of that discovery of what screen-print can do; the repeats, the multi-colours, the variety of uses. I'm always gobsmacked by one or two in the group who are natural-born designers/printers. There's always someone who surprises me and surprises themselves. I taught screen-printing and stencil at Paremoremo men's prison for seven years, teaching art one day a week. Obviously there are challenges and you have to be adaptable. We had to bucket water from the toilet; no dedicated art room so you cover the carpet with drop sheets. The best work we did was for the new Auckland Hospital. We took that on as a project. Robin Hughes taught painting and she and I got the prison on side and ultimately we had a ceremony with Ngati Whatua where paintings, carvings and screen-printed artworks were handed over and are now on permanent display

in the hospital. Lately I've been working at Springhill and the Women's prison at Wiri as part of Tautai's Fresh Horizons project..."

In the early 90's Jean was awarded partial funding to build a print studio at home. This enabled her to create new bodies of work, enter competitions, collaborate with students on professional projects and research her Pacific culture.

"Time and space are real luxuries, juggling your practice with your work and life. Having the studio led to me entering awards shows like Trash to Fashion, the Wearable Art Awards and the Pasifika fashion show. The costumes and wearable art were the works that won me the awards. The Prince of Peace was a mix of screen-printed fabric, rubbings, appliqué, shells and feathers. It won the Pasifika fashion show and got me a trip to the Solomon Islands, an amazing experience. I also made a printed silk costume with a banana bark head piece and a woven banana bark bodice, from the palms growing in my garden (both costumes are now in the collection of Te Papa).

The studio enabled me to take a break from teaching in 1994 and start a label called Style Pacific. I chose three of my best students from that year - Junior Assau, Kylie Stehlin and Lesley Robb. We made street clothes and T-shirts. The Auckland City Council were setting up the Pasifika Festival at Western Springs and they asked for a Pacific logo so we worked up a design of Lesley's and it was selected. Since then the Pasifika logo has become an icon; every year it's refreshed and it's sold thousands of T-shirts."

In 1995 Jean led a team of young designers and printers of Pacific heritage to create the 5.1 x 6.6m panels like the sails of an outrigger canoe. The commission, depicting the iconography of different Pacific Islands, challenged Jean to look at the migration of her own ancestors from Tahiti to Pitcairn and then to Norfolk Island and Aotearoa.

"We designed and printed the Pacific Panels for the new Parliament Building in Wellington. Malcolm Harrison commissioned them; huge lengths of canvas suspended from the roof of the new Galleria. We did a lot of research and we printed traditional patterns representing our different Pacific cultures using wood blocks, rubbings, stencilling and screen-print. We created a landscape that starts in the ocean and rises up to the stars. We also put in a nuclear-free logo."

With a group of fellow women artists, all Pitcairn descendants, Jean has continued representing the strength of her foremothers. The 'Ahu Sistas exhibited in Tahiti in 2008 to celebrate the 220th Anniversary of the Bounty's arrival. The exhibition opening in Arue, Tahiti was the first time the four Sistas (Jean, Meralda Warren, Sue Pearson and Pauline Reynolds) had all been together. Pauline's book: Pitcairn Tapa 'Ahu no Hitiauevareva' was launched at the exhibition, which then travelled to Norfolk Island in 2009.

"My heritage on my mother's side is Tahitian, Pitcairn Island, Norfolk Island – from the Bounty mutineers and their Tahitian wives. While I was researching the Pacific Panels, I discovered Simon Koojiman's 'Tapa in Polynesia' book. There was a reference to Pitcairn Island tapa, held in the British Museum. It was amazing for me to discover that tapa made by these women still existed. Four of us descendants formed a group to research these pieces. One of my pieces that struck a chord with the local women in Tahiti was a banner – linocut on tapa – with the names of the twelve Tahitian women who settled on Pitcairn."

Over the last three years Jean Clarkson has helped to motivate, teach and inspire secondary students around the country through the Tautai Fresh Horizons programme.

This year she leaves her program manager role to focus on her current art projects.

Lily Laita and Janet Lilo

graduation shows



Above: MSVA, David Tevita Siufanga 'Patience'
Photo credit: Mark McClean

Right: MSVA, Vaomalo Uimaitua 'Rejected'
Photo credit: Mark McClean

Middle: Whitecliffe College, Nastashia Simeona 'A Dream'
Far Right: AUT, Caroline Cotter 'Ha'avare'



tautai news

Halo Olgeta

This is the fourth and final newsletter for 2010. It has been a busy and fulfilling year. Tautai has taken part in a wide ranging number of discussions, meetings and fora in the art scene in Aotearoa. In addition, we have contributed to and taken part in the ongoing Creative New Zealand review of the recurrently funded organisation policy.

Fresh Horizons

Tautai is very grateful to have received funding from the J R McKenzie Trust to hold Fresh Horizons workshops over the last three years. The workshops have usually been held in secondary institutions but with this funding several workshops have been held in prisons. The final Fresh Horizons workshop for 2010 was held in September at Springhill Corrections Facility. We have been very pleased to be able to offer this artistic experience to the sixty men and women who have had the opportunity to take part.

Jean Clarkson

Since 2007 Jean has been the program manager for Tautai Fresh Horizons. In that

time she has expanded the reach of the workshops in terms of the numbers of participants and in the breadth of the art forms that have been taught which include painting, music, writing, sculpture, moving image, print making, graphic design, performance and stencilling. Jean has left a wonderful legacy and we thank her sincerely for all her considerable efforts over the past three years.

Jean is also an accomplished artist in her own right and we look forward to seeing more of her in the role of 'artist' in the future. (Jean's work is profiled in this newsletter). Jean has also contributed to Tautai in other ways, including being a board member for a period, and her ongoing support is valued.

Next Year

Planning is well under way for a number of the activities to be held in 2011.

Tautai is looking to hold an event during the Rugby World Cup in 2011 and we will update you about that in the new year. We are also working with the Waiheke Community Art Gallery to put

together a show there in February/March 2011.

Artstation have confirmed a Tautai proposal for a show to be held in March 2011. This will be a solo exhibition featuring new work by Niki Hastings McFall. Graham Fletcher is confirmed as the curator of the 2011 senior tertiary exhibition. St Paul Street have welcomed the continuation of this event and are making galleries 1 and 2 available for three weeks.

Lonnie Hutchinson has accepted the invitation to be the 'Tautai Artist' 2011 undertaking visits to the tertiary institutions in Auckland and Wellington. Another tertiary student 'road trip' is also planned. OFFSTAGE, the experimental moving image and performance event, is confirmed to take place at Galatos on Friday 18 March 2011.

We look forward to an exciting and eventful year ahead for Tautai.

Wishing you all the best for the holiday season.

Lukim yupla
Gina Cole – Chair

fresh horizons returns to Springhill

Tautai held the final prison workshop at Springhill prison at Te Kauwhata, on September, 27th, 28th and 29th. As the only prison with a dedicated Pacific focus unit, Vaka Fa'aola, it seemed appropriate to revisit the unit for our last workshop.

Fa'afetai Amituana'i and myself ran the three day screenprinting workshop. We taught stencilling, rubbing and screenprint. The students picked up the three techniques easily and created work which often incorporated all three processes in the one piece.

Although the group was small, it was hard working and enthusiastic and produced an amazing array of work. It made us aware that with even a small amount of tuition from a professional designer/printer they are capable of

producing great work.

At the end of the three days we had a time for reflection on what we had achieved. The inmates spoke of feeling confident to take on more artwork and the pleasure they had from the three days. They showed real creativity in their approach to the process, and a genuine desire to learn and be involved with the technique.

We were impressed with the results. It was also good to see artwork from the workshop we did in 2008 hanging on the wall of the prison superintendant's office.

This was my last Fresh Horizons as program manager and Louise Tu'u will be taking up this role. I've enjoyed the three years, and it's been a privilege and a joy to work with such a great bunch of Pasifika students (over 300) and some

amazing Artists; Brotha D, Teremoana Rapley, King Kاپisi, Oscar Kightley, Victor Rodger, Leafa Wilson, Natasha Urale Baker, Fa'afetai Amituana'i, Filipe Tohi, Chris Van Doren, Anonymouz, Leanne Clayton, Dagmar Dyck, Niki Hastings-McFall, Stone Maka, Siliga Setoga, Venusi Taumoepeau, Jerry Tauamiti, Danny Amua, Janet Lilo, Leilani Kake, Johnny Penisula, Itiri Ngaro, Tony Filippo, Courtney Meredith and Teuila Fatupaito.

Thank you all for sharing the Tautai journey with me. A special thanks to Christina Jeffery for all her support and Marlaina Key, administration person extraordinaire!!

Jean Clarkson
Fresh Horizons Manager



pitcairn tapa cloth

I'm a 7th generation Pitcairn Islander, born and bred here on Pitcairn. The Aute plant had almost disappeared from Pitcairn Island, but an old Tapuna Vahine determined to keep the plant alive made sure we had a plant growing near our house. Sadly the art of making Tapa cloth was discouraged by the missionaries. Most of the whalebone eei (beaters) have been sold, given away or destroyed and there are no wooden ones left.

Determined to learn, I was encouraged by the 'Ahu Sistas and my mother Mavis and her sister Royal. They barely remember the last tapa being made here in the 1940s. As they watched me, they told stories, fascinated to see tapa being revived.

So the Journey began on November 7th 2007, carving grooves in a wooden eei. I found courage to cut the young Aute sapling and guided by pictures, suggestions from afar and my own discovery, I was able to remove the bark from the stick, scrape off the outer layer and pound out the inner bark making a small piece of Tapa cloth. I next tried Uru (breadfruit) bark which is still a challenge today. I made dyes from the Doodwi and Nano tree. The Doodwi bark boiled in water for several hours makes a concentrated reddish brown.

The nut is cracked and burnt. Catching the soot I mix this with bark dye to make a rich black. Scraped Nano root boiled with water makes yellow dye. Using these rich colours I started

designing my first pieces.

I constantly renewed my wooden beater, (worn from the heavy beating), soak the bark and joined pieces to make a bigger cloth. I sealed the bark with my arrowroot mix before painting the designs with my natural dyes. Through perseverance I have learnt the art of making tapa cloth. Now I am also teaching our children the process.

We 'Ahu Sistas took an exhibition to Tahiti in October 2008 and Norfolk Island in January 2009. My pieces are now finding their place around the globe.

Meralda Warren
Pitcairn Island



Meralda Warren and examples of her work

postcard from san francisco

dan taulapapa mcmullin artist-in-residence, de young museum

The new De Young Museum, in the lush gardens of Golden Gate Park in San Francisco, is a beautiful copper mesh structure designed by Herzog and de Meuron on the site of the old De Young. During my artist residency Pacific Islander poets, artists, and singers rocked the house! I saw the artist residency as an opportunity to engage the public space of a major American cultural institution in communal Oceania art performance. The first week Kiwi curator Giles Peterson and I talked about his collection of works of New Zealand Samoan artists on exhibition, and the second week my guest artist Chuck Fe'esago came from Los Angeles to exhibit and talk about his abstract works that deal with themes of weaving and kava. The third week OLO (One Love Oceania), a Pacific women's poetry collective, delivered an unforgettable evening of passionate diaspora spoken word, with fellow poets Maile Arvin (Hawaiian), Craig Santos Perez (Chamorro) and

Andrew Vai (Samoan), and the third week during my closing reception young Samoan singers Sana Veavea and Taylor Lewis sang in another unforgettable evening, during which NZ Cook Islands filmmaker Karin Williams talked about her documentary project American Tiki, which covers aspects of my art practice as well.

Sharing my new paintings and sculptures, while creating new work, in the gallery of a museum where Gauguins and Cezannes and the important Papua New Guinea works of the Jolika Collection were on display was an honour. For this I thank Oceania arts curator Christina Hellmich and the De Young Museum. I also thank everyone from the Pacific Islander community of the San Francisco area who joined me.

Fa'afetai tele lava &
alofo atu ia outou uma lava

"Falesa", Oil on Canvas painted during my residency.
This work refers to recent tsunami in Samoa, the family church in Leone



At Patrick Makuakane hula halau dance concert with Christina Hellmich, Chuck Fe'esago, Ryan Fuimaono, Dan Taulapapa McMullin



Patron: Fatu Feu'u

Board of Trustees: Gina Cole (Chair), Caroline Vercoe, Cerisse Palalagi, Colin Jeffery, Graham Fletcher, Janet Lilo, Kolokesa Māhina-Tuai, Ron Brownson, Siliga David Setoga

Tautai Office: Christina Jeffery (Manager), Nooroa Tapuni and Marlaina Key (Creative|Support) Jean Clarkson and Louise Tu'u (Fresh Horizons Program)

after the tsunami

You will all remember that after the tsunami hit last year a group of artists asked Tautai to help put together an auction to raise funds for those affected by the tsunami. Sixty nine artists from all over New Zealand donated works to the auction which raised \$87,000. The first distribution of monies was made to Women in Business in Samoa and we asked Adimaimalaga Tafuna'i who is the Executive Director to tell us a bit about how the money has been used:

'This donation (NZ\$60,000) enabled Women in Business to buy a new vehicle allowing us to undertake weekly staff visits to 88 families in the tsunami-affected areas. These visits involve delivering planting materials, offering technical advice and conducting ongoing training in organic farming and the production of organic, extra virgin coconut oil, as well as soap making.

Women in Business has operated in Samoa for nearly twenty years and helps women, youth, people with disabilities and their families contribute to the development of their community by encouraging them to generate a sustainable income. We aim to strengthen families and support women and men to work toward the shared goal of providing for their

family rather than women having to take on additional roles.

The crops provided to the farmers have been specifically selected because they are in demand from both domestic and international markets. For example, as a part of the Livelihoods Recovery program the farmers have begun to plant Fetau trees, which not only create additional income opportunities through the production of Fetau oil for international export markets but also provide protection from future tsunamis.

These activities have provided these families with valuable opportunities to improve their incomes and participate in their village economies. Additionally, a number of families have begun the process of obtaining organic certification, as they have planted new gardens that had not been previously exposed to pesticides.

Furthermore, the funds allowed Women in Business to bring two psychologists to Samoa from New Zealand. The psychologists firstly worked with the staff of Women in Business, who not only lost family members in the tsunami but had often been the first people to provide

assistance to the families in the worst affected areas.

This crucial support allowed the staff of Women in Business to continue providing valuable assistance. In addition, the psychologists also travelled to the tsunami affected areas to provide direct counselling to the most vulnerable families.'



The truck purchased with the funds raised from the auction

welcome to this years babies and potential artists of the future!



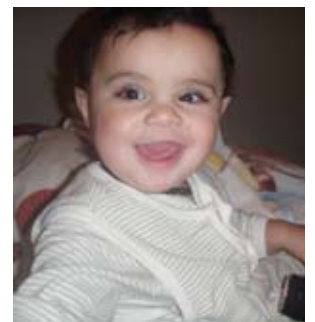
Milo Lilo Morison



Jasper Mackinven Fletcher



Hugo Tuffery



Dakota Alyce Tohi

We also welcome the most recent arrival, Fa'afetai Leusila Toa, born 18 November to Lily Laita and Tai Toa.

events & exhibitions

january | february | march 2011

19 November – 19 January. *Shelf*. Includes Leafa Wilson. The Framing Workshop, Silverdale Road, Kirikiriroa/Hamilton

20 November – 30 May. *Call Waiting*.

A celebration of the NEW Gallery 1995 – 2011. includes John Ioane, Ani O'Neill. Auckland Art Gallery Toi o Tamaki

26 November – 27 February. *Unnerved: The New Zealand Project*. Includes Shigeyuki Kihara. National Gallery Victoria, Melbourne, Australia

2 – 24 December. *Fresh10*. Leilani Kake, Niutuiatua Lemalu, Pelenato Liufau, Cerrisse Palalagi, Jacinda Pini, Genevieve Pini, Ema Tavola, Czarina Wilson. Fresh Gallery Otara

14 January – 13 March. *Edge of Elsewhere*. Includes Shigeyuki Kihara. Campbelltown Arts Centre, Sydney, Australia

29 January – 10 April. *Mana Takatapui: Taera Tane*. Includes Dan Taulapapa McMullin, Tanu Gago, Fear Brampton. Deane Gallery of City Gallery, Wellington

22 February – 22 March. *Resilience*. Dagmar Dyck, Ellie Fa'amauri, Fatu Feu'u, Steven Gwaliasi, Kopotama Jacobsen, Iosefa Leo, Nestor Opetai, Sale Pepe, Sylvia Marsters, Mikoyan Vekula. Bowen Gallery, Parliament Buildings, Wellington

25 February – 21 March. Group exhibition. Includes Fatu Feu'u, Lily Laita, Loloma Andrews, Niki Hastings McFall, Sheyne Tuffery, Leanne Clayton, Marlaina Key, Chris Van Doren, Kay George, Chris Charteris, Lonnie Hutchinson, Lina Marsh, Filipe Tohi. Waiheke Community Art Gallery, Waiheke Island

1 – 19 March. *Danse*. Niki Hastings McFall, Artstation, Auckland

4 March – 16 April. *Nga Hau e Wha – The Four Winds*. Leilani Kake at Fresh Gallery Otara

6 – 12 March. *Alter-natives of Samoa*. Sekio Fuapopo, Nestor Opetai, Sale Pepe, Nathan Suniula. Level 3, Aotea Centre, Auckland

18 March. *OFFSTAGE 3*. Tautai moving image and live performance event at Galatos, Newton, Auckland

24 March – 1 May. *Dis-covery*. Includes Shigeyuki Kihara, Sam Tupou. Salamanca Art Centre, Tasmania, Australia

watch the Tautai Website and the Pacific Arts Diary
for news of upcoming events and exhibitions

www.tautai.org

Seasons Greetings and Very Best Wishes for 2011
and another year of great Artistic Endeavours