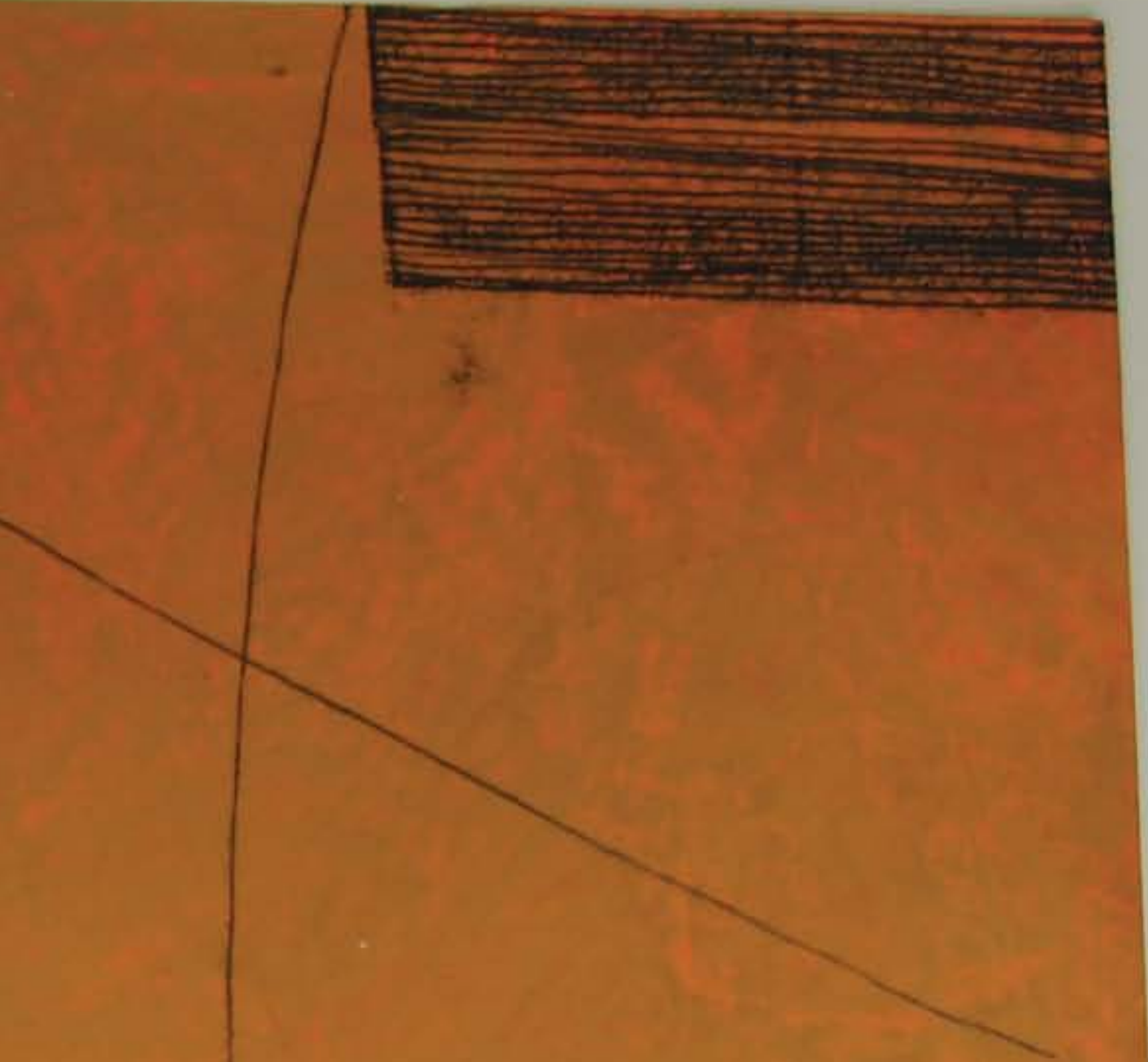


CRAWFORD CERAMICS & DRAWINGS 歌弗陶藝及繪畫



EARTH
陸地

SEA
海洋

SKY
天空

About Koru-hk.com Contemporary Art Gallery

Koru-hk.com Contemporary Art Gallery is a Hong Kong based gallery promoting unique and high quality art work mainly from New Zealand.

"Koru", a Maori word from New Zealand, captures the essence of design and nature. The Koru shape is characterised by the young uncurling fern reaching towards light, striving for perfection, encouraging new positive beginnings and beauty.

"Koru" not only is distinctly New Zealand, but also represents the vitality and unfolding of new life, showing renewal, hope and pleasure.

It is our pleasure to share with you a touch of contemporary New Zealand.

關於 Koru-hk.com 現代藝廊

Koru-hk.com 現代藝廊是一間以香港為基地的現代藝廊。它收藏的主要是來自紐西蘭的獨特藝術品。

“Koru”〈音“古儒”〉一字源自紐西蘭毛利族語，這個字形容了形態與自然美的本質。“Koru”之形狀就是一棵正在成長中的羊齒植物，它由開始萌芽時的“漩渦”形捲曲狀，至它成長時漸漸向天空伸展枝葉，象徵著好的開始與自強不息的美態。

“Koru”不僅是代表著紐西蘭，並且也象徵朝氣勃勃的生命力，展現出新希望。

我們十分榮幸與大家共享紐西蘭之現代藝術。

Ceramics & Drawings • John Crawford
尊•歌弗之陶藝與繪畫

EARTH
陸地

SEA
海洋

SKY
天空

EARTH, SEA, SKY

From his sea-front Ngakawau studio on New Zealand's southern West Coast, John Crawford watches the weather change. A storm advances, the silken sea erupts and the blue horizon is lost. Crawford looks on: the parallels between nature and everyday life are affirmed.

The Tasman Sea swells and heaves; snatching rocks, pebbles and debris from the beach, only to return these ocean trophies moments later. Down the road, waves pay the locals a visit, breaking the dunes to tickle resident's feet. A surge of water inches toward the bush and railway line. The townsfolk of Millerton go about their business. Trapped in a foggy world above the shoreline they are oblivious to the oceans' antics.

The storm passes, pounding waters subside and the shoreline breathes a sigh of relief. The Tasman Sea retreats and calm is restored. Up the hill, the mist slips away to reveal a majestic view framed by Cape Foulwind and Karamea. Birds take flight, emerging from the rain cloaked bush; they flock toward the sun. The passing storm does not go unnoticed nor is it forgotten: Neptune's treasures litter the shore.

Crawford inspects the beach, scouring the remnants left by the storm. Smooth stones, driftwood, manmade materials, some in tact and others broken catch his eye. What cannot be collected: watermarks, sparkling sand and reflections are observed then transported in Crawford's mind to the studio where they take form on paper, and eventually in clay.

Crawford's drawings chart physical and metaphysical landscapes. Signs and symbols are implicit, and through the use of line, colour and shape Crawford builds a narrative centred on self and place. The affinity he shares with this coastline is attributed to the rugged landscape echoing life's tensions and beauties, and to the people who have lived in the region.

Crawford positions himself in Ngakawau, and from this point remembers the journey made by his grandparents from Australia and Edinburgh to the West Coast almost a century ago, the life established by the artist's mother and father in Runanga, the coal mining town where Crawford grew up, and his present home shared with wife Anne. With great subtlety and sensitivity Crawford navigates the past to strengthen its connection to the present.

A rich, complex and unique visual language equips Crawford with the tools needed to develop his artistic and conceptual pathway. Drawings of permanent structures are placed alongside abstract designs inspired by nature. Lines trail across the page, some fluid others sharp and

pointed, crafted with esteem and intention. Divided into sections, Crawford's drawings take on a cartographic quality, mapping the mind, soul and heart.

The colour scheme is muted, and often dark. Tones are often borrowed or inspired by Crawford's surroundings: ochre, brown, blue and grey cover the white paper ground. Aspects of the landscape are presented as simple, elegant and minimal forms: flora and fauna etched into an oil ground are framed in a case of rusty orange. Moonscapes hover on inky sheets, the deep dark realm carrying the night sky's reflection.

Crawford is attentive to the surface of the paper, layering each sheet with either white or black gesso, oil sticks, oil pastels or printer's ink. While the first mark applied to the sheet is planned, the drawings seldom follow a schema. Crawford applies layers of ink and oils, eventually arriving at a point where the application of materials is abandoned. The combination of materials softens the image, while the many layers of ink and oils applied to the sheet of paper provide a veil, concealing and revealing detail.

First and foremost a ceramicist, Crawford smooths the surface of the paper using his hands, an approach that is both intrinsic and innovative. Using unconventional drawing tools, Crawford scratches and works through the surface, allowing the image to instruct the hand. The surface is both smooth and textured, and the connection between Crawford's 2D and 3D works is confirmed.

Crawford develops his narrative through clay, searching his memory for objects that transport him to a place or affirm a connection to people and the past, themes that run through his practice. Familiar forms, often inspired by everyday domestic or mechanical instruments are replicated, recreated and modified by Crawford. His sculptural forms likened to taonga: relationships and stories are embodied in clay, these 'new' heirlooms honouring family, journeys and defining moments.

Ceramic funnels, sinkers and unconventional forms inspired by childhood toys and memories have inspired earlier collections, and with these objects friendships, adventures and paternal bonds are recalled. The funnel, a form revisited in Earth, Sea, Sky is decorated with designs found in the sand, others patterned with weighted fishing lines that coil around the vessel. Here a father who taught his son how to fish at a nearby beach is remembered while the funnel - an object Crawford associates with his father - references a shared place: the shed.

Like Crawford's drawings, overall colour applied to ceramics is restricted. The surface of Crawford's sculptural forms and vessels are muted and at times appear weathered as though left

outside, exposed to the elements, fossilised or aged. The colour scheme responds to the landscape: earthy tones, rocky hues and the rich brown colourings liken Crawford's ceramics to the coastline, while the relationship between dark and light, positive and negative is a played out on the majority of the vessels.

Crawford's signature style glazes have been developed over several years. Works are fired at 1150 Celsius. Matt slips and glaze are applied and over-painted with a reactive black stain. This technique softens the designs, many of which appear burnt into the surface of the form. Patterns bleed into the clay, smudged like charcoal and weeping as though caught by the rain. This technique forms a reference to Crawford's coal mining ancestry, his close proximity to the Stockton mine and the history of the region. Like his father - a coal miner - Crawford works with materials extracted from the earth, securing a link between past and present, father and son.

Working in isolation allows Crawford to experiment with clay. Crawford tests the boundaries of his chosen medium, developing new forms that reject the symmetric, conventional shapes we are accustomed to. Their bulging forms are emphasised by line: designs include coiled fishing lines, wavering seaweed patterns and sand formations, the thickness of the line emphasising aspects of the vessels and forms. Other designs alter the depth of vessels, stripping back layers to reveal seascapes, a technique that further entwines Crawford's 2D and 3D practice. Coiled and pinched into shape, Crawford's vessels stand proud, asserting their presence. When grouped together, they form a forest or an army of figures, each marking a memory, an experience or a relationship.

The bird vessel recalls journeys made over land and sea. Sailing ships carrying new migrants from distant lands, settlers in search of wealth and the many offshore trips Crawford has made to and from New Zealand in recent years are referenced. For Crawford, these journeys confirm his connection to Ngakawau as travel has reinforced his concept of home and place. Crawford draws on this experience, collecting feathers dropped by migrating birds, their plume later decorating ceramic forms as a reminder of their return.

Perhaps the most poignant of Crawford's Earth, Sea, Sky collection are the ceramics that reference the artist's relationship with his mother. Bowls decorated with tables coated in Cabbage Tree leaves acknowledge Crawford's mother placing her within the domestic sphere. Here Crawford recalls childhood memories, in this instance watching his mother embroider. It is a heartfelt recollection as Crawford, even as a child was aware of his mother's fragility and recalls the happiness she felt when quietly working away at her thread work - at any other time she was lost in what Crawford describes as a 'bath of anxiety'. Of this memory Crawford writes:

The perfect cloud

to be stitched with much care

using a thread woven from desire

coloured black in a bath of anxiety

executed with the sharpest of needles

to heal the place from which it came

The perfect cloud

promise of rain

veil of the day

A cloud seemingly stitched into the surface of the vessel references every cloud's silver lining while the broken lines of the needlework design link this work to those including fishing lines, ultimately connecting Crawford's mother and father.

The objects collected from the beach accumulate in Crawford's studio. Many are broken and battered from the surging sea, others are ground down by the tide. In a series titled God's Panel Shop Crawford, utilising the skills learnt from his father, fixes the treasures gathered from the shore. Two stones may be joined together to create one form, others will be rebuilt using ceramic segments made by Crawford. This act of repair becomes an act of retrieval as Crawford undertakes a basic human need to correct, recreate, mend and revive all that is broken.

The blue Egyptian paste applied to these 'mended' objects is an extension of Crawford's fix-it exercise, while closing the distance between earth, sea and sky. These reconstructed objects take on a new appearance, and at the hand of Crawford are injected with new meaning and glory.

Through the process of drawing and making, Crawford relives life's experience, builds on memories and with great insight weaves fragments of the past together. Through this process, relationships with others and the self are understood. And as the next storm approaches, Crawford prepares to wait out the wild weather and when the sea settles he will search the beach for new material. Crawford knows nature's cycle only too well: past and present are seamless, as is ***Earth, Sky, Sea.***

Gina Irish
June 2006

Gina Irish is a Christchurch based arts writer and regular contributor to Art New Zealand and Object Australia

陸地、海洋、天空

在紐西蘭西南海岸之納古瓦，尊•歌弗從他位在海岸邊的工作室裡凝視著眼前的氣候變化，增強的暴風雨在海中掀起了浪花，於是藍色的地平線消失了。尊•歌弗注視著風雨，大自然與尋常生活的相似點由此得到印證。

塔斯曼海浪潮洶湧，波濤將海灘上的石礫掃入海中，沒多久又將這些戰利品送回海灘。順著道路，波濤打散沙丘夾帶著沙粒輕搔著居民的腳，朝著樹叢及鐵軌緩緩漫延。米立登的居民仍舊過著他們的生活。居住在霧濛濛的海岸地帶，他們並不介意大海的滑稽舉動。

暴風雨停息後，翻騰的浪花消退了，因此看見猶如鬆了一口氣而露出的海岸線。塔斯曼海也恢復了寧靜。髮風角和哥拉米亞在消散的薄霧中漸漸顯現出輪廓，鳥兒們也從灌木叢裡向著太陽的方向高飛。這場已結束的暴風雨並沒有被忽略或遺忘：大海的寶藏零亂地散佈在海灘上。

歌弗在岸邊四處尋找暴風雨侵襲後留下的東西。如光滑的石頭、漂流木、或圓滑或破碎的人造物吸引他的注意。他也用心觀察著無法被採集的水痕、閃著亮光的沙以及倒影，因此他用紙將所看見到的情形畫了下來，最後也出現在他的陶藝創作中。

歌弗的作品表達了自然與抽象的意象。他使用含蓄的符號和象徵透過線條、色彩和形體的運用建構出以自我及環境為中心的故事。他和這條海岸線的密切關係歸因於人生中的壓力和美好雷同的險惡環境，以及長久居住在這裡的人們。

歌弗以納古瓦為定點，由此他想起百年前他的祖父母從澳洲到愛丁堡輾轉再到西岸的遷徙路程，最後他的父母親在魯納高定居，歌弗就在這個採煤的城市長大。歌弗和妻子現在也住在這裡。他以他的敏銳將過去與現在的連繫結合了起來。

豐富、複雜和獨特的視覺語彙提供了歌弗藝術性和概念性靈感。常見結構的素描畫與由自然界啟發的抽象設計並列在一起，流暢或強烈尖銳的線條躍然紙上，充滿了尊敬的意圖。歌弗的圖帶有製圖式的特質，表現出他的思想、靈魂和感情。

歌弗的作品上，色彩的構成經常是緩和且偏向暗色調的。色調來自於歌弗週遭環境所見：棕色的、褐色的、藍色的以及灰色等。自然風景是以樸素簡鍊的極簡形式呈現，例如刻蝕於板上的花草動物配上鏤橘色的框。黑黑的薄板帶著月球表面感般的質感，呈現如夜空般的光彩。

歌弗對於紙的表面相當注重，他在每張紙上加上白石膏或黑石膏、油彩、粉蠟筆或印刷用的墨水。當第一筆畫在紙上時，很少有個輪廓來依循。他會一層層地疊上油墨與油彩，到最後以放縱的程度應用這些素材。這

“In what way might you know yourself, if not through drawing and making .
This exhibition sets out to find the boundaries of remembered objects and events .
Negotiating a path between memory and impulse .
You are - What you know
What you see
What you do”

John Crawford, 2006

「沒有經過繪畫與創作 你便難以了解自我。
展覽是為了尋找那記憶裡的物件以及曾發生過的事。
透過記憶和轉念之間的沖擊。
因此
你便是 - 如你所知
如你所見
如你所為」

二〇〇六年，尊•歌弗



ceramics
陶藝



GODS PANEL SHOP, Egyptian paste objects 眾神之修補店，埃及黏土系列 10 x 9 cm



TREES THAT HAVE GROWN THROUGH MY FATHERS GARAGE 生長在父親車庫中的樹 86 x 46 cm





SEA BIRD 海鳥 89 x 23 cm





SAND, STICK, STONE 沙礫、流木與石頭 90 x 31 cm



GOAT BOY 牧羊男孩 77 x 30 cm





MARKS FROM A FISH - vessel 魚印 - 容器 98 x 26 cm





MARKS FROM A FISH - oval bowl 魚印 - 橢圓形盆 64 x 11 x 20 cm



WATER VESSEL 水波容器 101 x 30 cm





A BED OF CABBAGE TREE LEAVES AND THE PERFECT CLOUD 滿地落葉與無暇的雲 51 x 36 cm





MOON OVERWATER - Vessel 水中映月 - 容器 100 x 40 cm



FUNNEL SERIES - No 1 and No 2 漏斗系列 1 及漏斗系列 2 50 x 38 cm, 40 x 30 cm

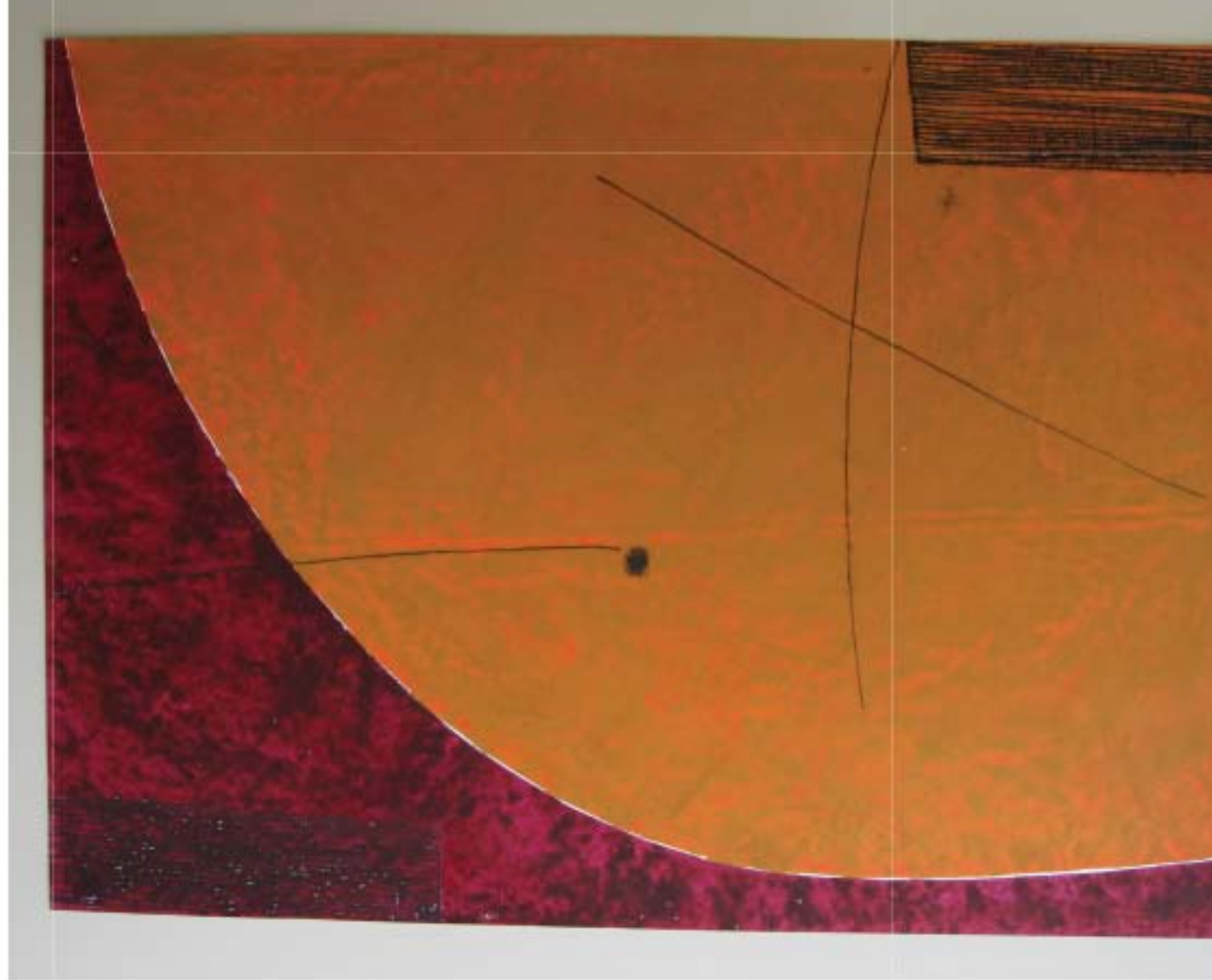
WEIGHTED LINE - Vessel 垂釣線 - 容器 102 x 32 cm



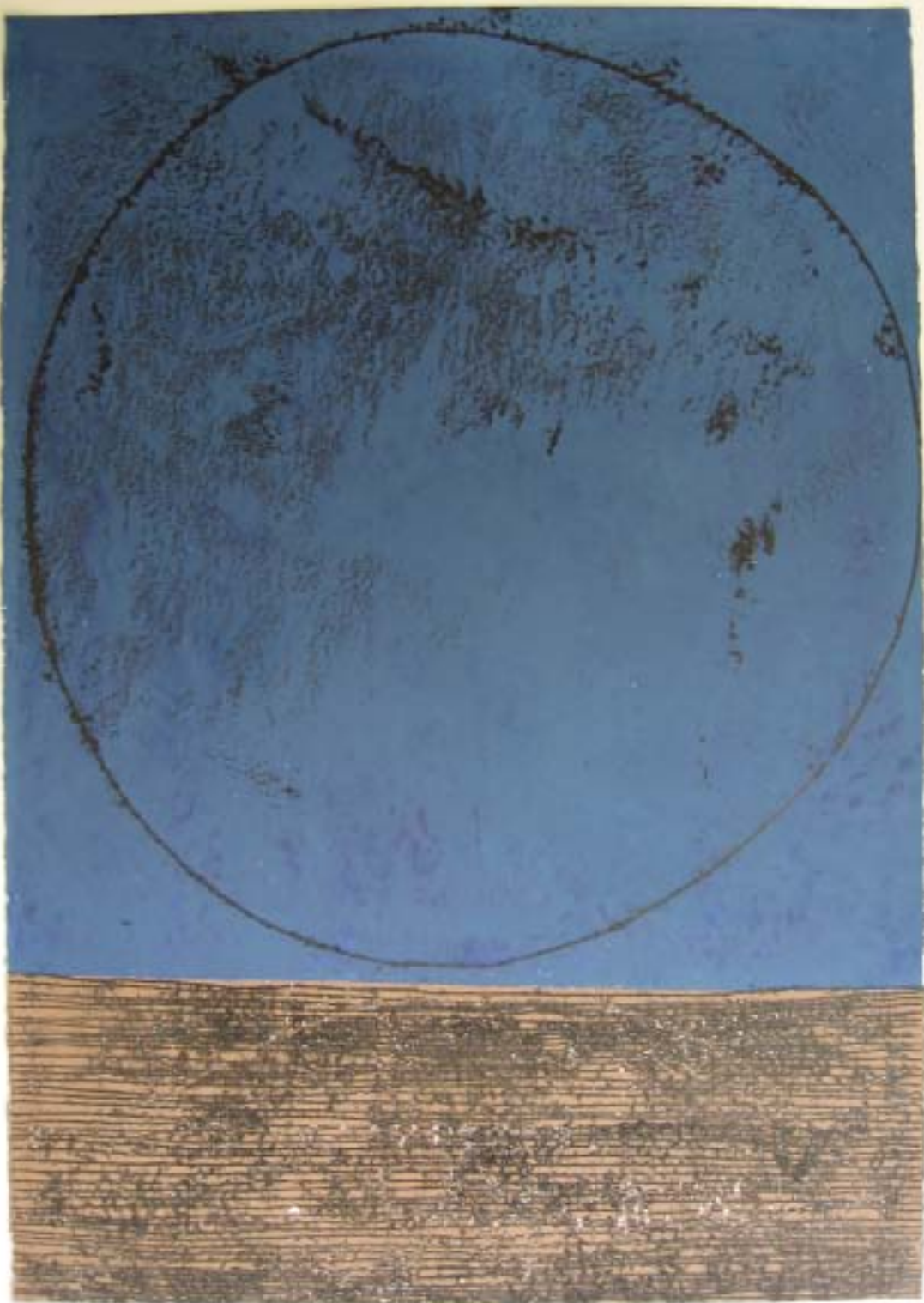
paintings
繪畫



HOUSE BY THE SEA, 2006, oil pastel on paper 海岸的家，油粉彩 100 x 71 cm



THE BAY, 2006, oil pastel on paper 海灣，油粉彩 96 x 69 cm



MOON OVER WATER, 2006, oil pastel on paper 水中映月，油粉彩 100 x 71 cm



RED LEAVES, 2006, oil pastel on paper 紅葉・油粉彩 100 x 71 cm

DREAM, 2006, oil pastel on paper 夢，油粉彩 93 x 71cm



John Crawford - Biography

1951	Born Greymouth, New Zealand
1974	Established own studio in partnership with Anne Crawford at Ngakawau/Northern Buller, NZ - Hector Pottery
1983-85	Vice President New Zealand Society of Potters
1985-88	President New Zealand Society of Potters

Training

1964-68	Studied art – Tutor Yvonne Rust NZ Art Educator and pioneer potter
1968-74	Completed intensive training in ceramics at Waimea Craft Pottery, Richmond, Nelson
1986	Attended Young Ceramic Artists Symposium, Canberra School of Art, Australia.

PUBLIC AND GALLERY EXHIBITIONS – selected

2006	‘Earth, Sea, Sky’ – Koru-HK.Com Contemporary Art Gallery Hong Kong
2005	‘Between Memory and Impulse’ – Studio of Contemporary Art, Auckland NZ
2004	New Zealand Ceramics in Taipei – Page One, Taiwan
2003	NZ Society of Potters National Exhibition – grand prize winner
2003	‘New Ceramics and Drawings’ – solo show Form Gallery, Christchurch NZ
1991-99	Three solo shows with Galerie b15, Neue Keramiks, Munich, Germany
1999	Winner of best sculpture award, Bishop Suter Art Gallery, Nelson,NZ

Exhibited regularly since 1973 both nationally and internationally

GRANTS

1998	Queen Elizabeth Arts Council of NZ - Study Grant
1990	Short term study grant from QE2 Arts Council of NZ
1988	Creative Development Grant – QE2 Arts Council of NZ

PUBLIC COLLECTIONS

- A.N.Z Bank Ceramic Collection
- Korean Embassy – New Zealand Collection
- New Zealand Department of Foreign Affairs – Paris
- South Art Gallery, NZ
- Bishop Suter Art Gallery, NZ
- Auckland Museum, NZ
- Wanganui Polytechnic, NZ
- QE 2 Southern Regional Arts Collection
- Sir Ronald Scott, collection, Christchurch NZ
- Winstones Ceramics Collection, Auckland NZ
- Myers Foundation Collection, Sydney, Australia
- Rotorua Council Collection
- National Bank of Australia
- Professor Klaus Schultz Collection, Uberlingen, Germany
- Herr Dieter Daubt Collection, Munich, Germany
- Christchurch Polytechnic Institute of Technology Collection.

DESIGN PROJECTS

2005	Designed and Illustrated a book of poems by Leicester Kyle, NZ.
2000	Designed Westport Flag for Buller District Council, NZ – to be used decorate streets.
1993	Cover Design for NZ Game Industry Board – European promotion

尊·歌弗 - 個人履歷（簡化篇）

1951年	出生於紐西蘭·格雷茅斯市
1974 年	與工作夥伴安妮歌弗於紐西蘭Northern Buller的Kgakawau設立陶藝工作室
1983年到1985年	任紐西蘭陶藝協會副理事長
1985年到1988年	任紐西蘭陶藝協會理事長

個人經歷

1964年到1968年	拜Yvonne Rust學習工藝及陶藝創作
1968年到1974年	於尼爾遜 Richmond Waimea陶藝工作室接受完整且密集的訓練
1986年	進入澳洲坎培拉藝術學校就讀，並加入青年陶藝家論壇會

展覽概述

2006年	陸地、海洋、天空 個覽---Koru-HK.Com 香港現代藝廊
2005年	記憶與脈動之間 個覽----紐西蘭·奧克蘭現代藝術中心
2004年	紐西蘭陶藝家在台北 聯展---台北Page One國際書店
2003年	紐西蘭陶藝協會全國 聯展---獲最佳獎
2003年	新風格陶藝與繪畫 個覽---紐西蘭·基督城·形態藝廊
1991年到1999年	與Galerie b15 聯展----德國·慕尼黑·Keue Keramiks
1973 年	起定期獲邀參加國內與國際性的展覽

獲獎經歷

1999 年	獲史塔美術館 最佳雕塑獎---紐西蘭·尼爾遜
1998年	獲紐西蘭伊莉莎白女王二世藝術委員會獎助金
1990年	獲紐西蘭伊莉莎白女王二世藝術委員會短期獎助金
1988年	獲紐西蘭伊莉莎白女王二世藝術委員會最佳創意獎

作品館藏

紐澳A.N.Z.銀行陶藝博物館
韓國大使館---紐西蘭系列
紐西蘭駐法國巴黎外交部
紐西蘭South Art藝廊
紐西蘭史塔美術館
紐西蘭奧克蘭博物館
紐西蘭旺格努伊工藝學院
紐西蘭伊莉莎白女王二世藝術委員會地方藝術館
紐西蘭·基督城 約翰·史考特先生
紐西蘭·奧克蘭Winstones陶藝館
澳洲·悉尼Myers基金會
羅托魯瓦市議會
澳洲國際銀行
德國Uberlingen Klaus Schultz教授
德國·慕尼黑 Herr Dieter Daubt
基督城工藝技術研究所

設計企劃

2005年 詩說設計與圖解，紐西蘭Leicester Kyle著
2000年 設計Buller自治區街道裝置藝術旗幟
1993年 設計紐西蘭遊戲產業活動看板--歐洲展覽使用

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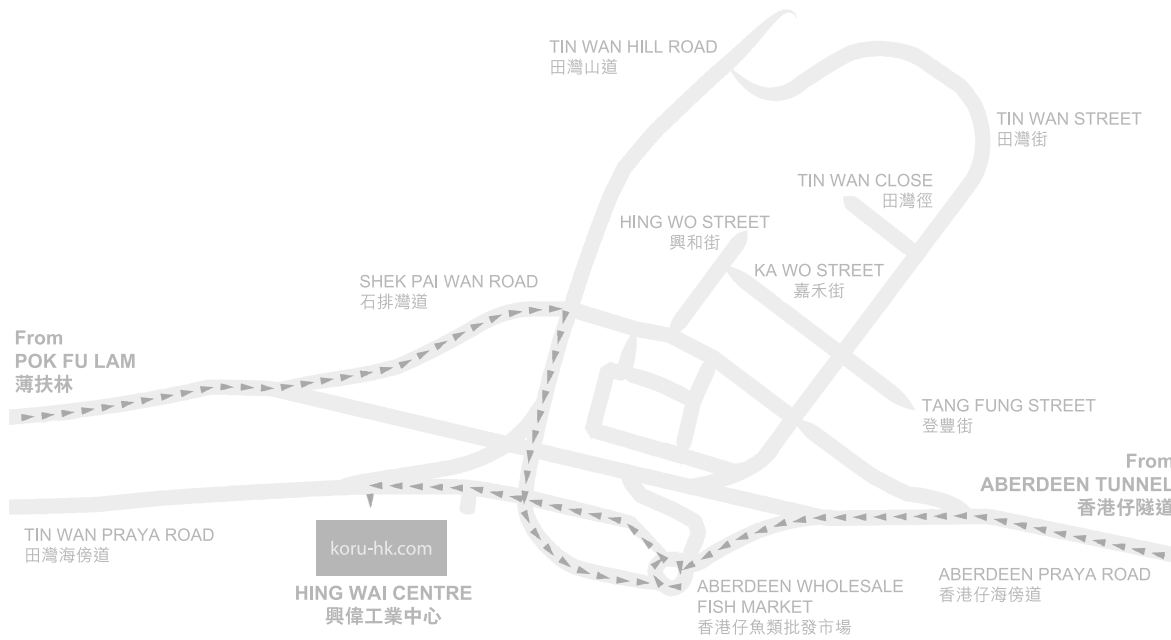
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