



25th Anniversary Exhibition
Medal Artists of New Zealand
Regroup Reflect Regenerate

21 July – 20 September 2015

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Published on the occasion of the 25th Anniversary Exhibition of the Medal Artists of New Zealand – Regroup Reflect Regenerate, at the Pah Homestead TSB Bank Wallace Arts Centre in Auckland, 21 July to 20 September 2015.

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Exhibition curated by Marte Szirmay

Text by Philip Attwood, Marian Fountain, Christine Massey and the artists

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Our special thanks go to Jill Hetherington (Betty Beadle's daughter and holder of the Beadle Estate Copyright) for giving us her permission to access the archives and borrow works for this exhibition. Gratitude to our benefactors who have assisted us in making this exhibition a truly worthy tribute to 25 years of consistent engagement with the medallic arts, by this group of artists. Thanks too for the good will, enthusiasm and comradeship of the exhibiting artists to make, shine and polish, lend and borrow, and respond to ongoing demands, as the year-long preparation wore on and the pace increased. May the next 25 years mirror this commitment.

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About the exhibition

Philip Attwood

Keeper of Coins and Medals, British Museum; President, Fédération Internationale de la Médaille d'Art; President, British Art Medal Society

For twenty-five years contemporary medals of New Zealand have been seen and admired around the world. The organisers of the international exhibition of modern medals held in Helsinki in 1990 wrote in their catalogue, 'In the height of the beautiful Scandinavian summer, we have come together in the White City of the North to an international meeting of medal lovers.' Among the medals to be encountered in the Finnish capital were twenty-two by eight artists from the other side of the world – medals from members of the recently formed New Zealand group of medallists. Two years later, at the next international exhibition, held in the British Museum in London, New Zealand was once again well represented, with Betty Beadle, one of the exhibiting artists, writing that, 'enthusiasm for the making, exhibiting and viewing of artists' medallions runs high'. Since then medals from New Zealand have been a constant presence at the exhibitions organised in different parts of the globe by the Fédération Internationale de la Médaille d'Art (FIDEM), and they have always been medals to look out for.

Ten years after the 1992 FIDEM exhibition the UK was given a second chance to witness the extraordinary vitality of New Zealand medal-making, when Simmons Gallery, which at that time occupied a beautiful space in central London especially designed for small-scale art, hosted an expanded version of an exhibition of modern New Zealand medals previously shown in Auckland. As editor of *The Medal*, the journal of the British Art Medal Society, I was pleased to be able to publish a review praising the medals' 'artistic merit and cultural meaning', and as curator at the British Museum I was delighted that we were able to acquire one of the exhibited works for the Museum's collection thanks to the generosity of a benefactor. A gradual process of acquisition through gifts and occasional purchases means that the contemporary New Zealand medal is now well represented in the British Museum.

Following an invitation from the Royal Numismatic Society of New Zealand, last year saw my first visit to this beautiful country, where I was welcomed by many people, including the

vibrant community of medal-making artists, and where I got to understand more clearly the context from which the medals of the last twenty-five years have emerged. The variety of those medals has been astonishing, in their forms, their techniques, their ideas and their subjects. It has often been remarked that the very restrictions imposed by the medium can have a liberating effect on artists. That a medal should be of a size

that can be comfortably held in the hand perhaps serves to concentrate the maker's mind; there is space only for the essential. At the time of writing, I have seen images of just some of the medals included in the present exhibition. They indicate that New Zealand's enthusiasm for 'making, exhibiting and viewing' is still very much alive twenty-five years on.

Christine Massey

Sculptor, Delegate, Fédération Internationale de la Médaille d'Art

Over forty years ago, Professor Paul Beadle took me to his house in Ponsonby and I met his wife Betty (Cuthcher), for the first time. A lifetime friendship had begun! I still remember what they told me. "Never stop making bronzes Christine!"

Their whole house, even the kitchen, was their working studio. After detailed ink drawings, wax was Paul's primary medium and their house always had the lingering smell of burning wax. He could 'drip pour' perfect wax circles! Although Professor Beadle was very exact and methodical in many ways, he wasn't averse to 'playing' with his materials and ideas. He introduced me to 'instant' medals, formed by imprints made in damp sand. Betty usually worked in clay so her work was more rustic, but no less playful.

Both Beadles made a big contribution to my own art practice and I will always relish the time spent with them.

Twenty-five years ago Paul Beadle and Marian Fountain were the only two serious exponents for the art medal in New Zealand.

Betty naturally feared that their valuable existing knowledge and practices in medal making were destined to die out in New Zealand. In 1989 with Betty's assistance the New Zealand Medallion Group, now known as Medal Art New Zealand (MANZ), was formed. The membership was five, then nine. There are now thirty, all practicing artists from a variety of disciplines.

Paul sadly died in 1992, but Betty continued to provide a rich and informed academic and technical grounding. The generous access to their working studio for workshops engendered much enthusiasm and sharing of techniques and ideas. We looked at Greek coins and medal journals and examined the Renaissance traditions that had informed Paul and Marian's work. Betty died in 2002 but her determined vision for medal art to continue to be practiced and recognised here has been realised.

Many of us became members of FIDEM. This has enabled us to exhibit internationally and to contribute to and participate in events

within the global medal community. As a result of this association with FIDEM, a number of our members have art medals held in the British Museum and other European collections and have received serious commissions.

Art medals are not major works of art. They are more like sketches, yet they are often profound and thought provoking in their content. The making of art medals is challenging in a world of changing attitudes, resources, space, and new technologies. In spite of this, the original criteria remains or at least to be referred to.

Many medal artists see the circle as the only true medallic shape, as a microcosm of the face, a hug, the world, the stars...

A more recent development is the object medal – a small three-dimensioned sculpture in which the height should not exceed the width.

Marian Fountain

Sculptor

Sometimes a simple conversation can have extraordinary consequences, when an idea resounds with several people. This is how the medal group came about in New Zealand.

During an inspiring year of mentorship by Paul Beadle at Elam School of Fine Arts, Auckland in 1981, he suggested contacting the Coins & Medals Department at the British Museum, and in 1984 that was how I became involved with the British Art Medal Society (BAMS), which had recently formed, FIDEM, and the Rome Mint. Meeting the wider community of medallic art – curators, collectors and artists

Art medals have a physical, permanent, material existence – not ephemeral as is more common today. They have been used for centuries to represent a moment in history and are the most efficient and lasting way to express an idea or celebrate and commemorate something.

I like the fact that art medals are multi-sensory, involving sight, sound, touch and weight, temperature, time, (the turning over to another side) and the duality of concept. To me they are hand poems.

What should we do with them? They are portable, so take them out of the cabinet or off the coffee table. I encourage you to handle them. They are intimate in scale so they can be easily placed in pockets, carried as talismans, hung or balanced; worn close to the body. Treasure them.

alike – was of vital inspiration and support while starting up a studio in London.

Keen to share this positive experience of BAMS, I visited Paul's artist wife Betty in 1988, suggesting that since we were a smaller community it would be an interesting experiment to invite New Zealand artists from across the board of artistic practice to bring their different approaches to this other art form.

With Betty's enthusiasm our discussions took off. Workshops would be organised to introduce techniques and share ideas. An exhibition would provide an exceptional reason for painters,

sculptors, printmakers, jewellers etc. to show collectively. Paul Beadle's work would also be exhibited, a rare and appropriate tribute to his life-work of beautiful medals and the little germ he had planted in our minds as to the relevance of this small accessible vehicle for our ideas.

As Paul was living his last difficult years, Betty became the driving force behind the creation of the New Zealand Medallion Group, making all these ideas happen with other artists, some who have contributed enormously over 25 years.

The FIDEM conferences and exhibitions are massive, rather overwhelming events –

a UN of medallic art. Some countries have their identifiable style and tradition, which perhaps reflects their art training institutions. The New Zealand work has tended to show a variety of approaches and individuality, which was in fact the initial impetus of creating the group and reflects the way we are. I hope this diversity will continue to be fertile and that curators and collectors will stimulate the group with new opportunities, because unlike BAMS, it has been the artists pretty much single-handedly who have revived and developed this art form in New Zealand.

Abbreviations:

FIDEM – Fédération Internationale de la Médaille d'Art www.fidem-medals.org

MANZ – Medal Art New Zealand www.medalartnz.co.nz

BAMS – British Art Medal Society www.bams.org.uk

NZ Contemporary Medallion Group, NZ Medallion Group, the Medal/Medallion Group are all synonymous with Medal Artists NZ (MANZ)

The Artists

Betty Beadle

Paul Beadle

John Andrew

Frances Battersby

Nigel Brown

Bing Dawe

Louise Dentice

John Edgar

Robert Ellis

Fatu Feu'u

Charlotte Fisher (guest)

Marian Fountain

Fiona Garlick

David Guerin

Paul Hartigan

Bill Hayes

Christine Hellyar

Samantha Lissette

Christine Massey

Richard Mathieson

Mary McIntyre

Hamish McWhannell (guest)

Richard McWhannell (guest)

Neil Miller

Juliette Milne

Stanley Palmer

Alan Preston (guest)

Louise Purvis

Michael Reed

Terry Stringer

Wallace Sutherland

Marte Szirmay

Greer Twiss (guest)

Jim Wheeler

Peter Woods

Betty Beadle (1924-2002)



monogram:



1

Australian born and trained, Betty Beadle (née Cutcher) began her arts career in sculpture and ceramics in the 1950s.

"Beginning in 1961, the Low Show Group was an active collective of women artists, exhibiting in Newcastle. The group members were Norma Allen, Mary Beeston, Betty Cutcher (Beadle), Elizabeth Martin, Lillian Sutherland and Rae Richards. Through a discussion of shared and individual careers as practitioners, their community service and their role as teachers, their influence is shown on the artistic practices of their students and colleagues and on the art world of their time. Their contribution was important in paving the way for the future of the fine arts in Newcastle."*

Betty immigrated to New Zealand in 1965 and was exhibiting sculpture at the Auckland City Art Gallery Festival Exhibition in 1968 with fellow artist Professor Paul Beadle (later Dean of the Elam School of Art at The University of Auckland) whom she would marry.

In 1988, with Marian Fountain, Betty co-founded the New Zealand Contemporary Medallion Group, currently known as Medal Artists of New Zealand (MANZ).



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3



4

- 1 *Praying Mantis* Bronze 260 x 210 x 130mm Sculpture
- 2 *Under the Sun Millennium Medal* 1999 Bronze 89 x 55mm
- 3 *Love Birds* (4 part work) Cast pewter and bronze 123 x 92mm
- 4 *Bee* Bronze 45 x 45mm

* Margaret McBride, *Changing the art culture of Newcastle: The contribution of the Low Show Group of artists*, Doctor of Philosophy Thesis, The University of Newcastle. Faculty of Education & Arts, 2010

Paul Beadle (1917-1992)



monogram:

Paul Beadle was born in Hungerford, Berkshire, England. He studied at Cambridge Art School; the London Country Council Central School of Arts and Crafts, as well as privately under sculptor carver Alfred Southwick, and later in Copenhagen in the studio of Kurt Harald Eisenstein. During WWII, Paul enlisted in the Royal Navy and served until 1943. In 1944 he travelled to Australia as a submariner-artist and stayed there once the war ended. Here he took up teaching. For six years from 1951 he was the head of the Art School at Newcastle Technical College and from 1958 to 1960 he was Principal of the South Australian School of Art.

In 1961 Paul moved to Auckland to become Professor of Fine Arts at The University of Auckland. Between 1961 and

1975 he was also the Dean of the Elam School of Art at The University of Auckland.

Paul was the Foundation President of the New Zealand Society of Sculptors and Associates in Auckland in 1962. He was also a Fellow of the Royal South Australian Society of Arts and the President of the New Zealand Society of Industrial Designers.

According to art historian Dr Mark Stocker, Beadle was "New Zealand's foremost internationally recognised medal maker".

In 2003, after the death of Betty Beadle, Jill Hetherington (Betty's daughter, and copyright holder of the Betty and Paul J Beadle estates) offered Paul Beadle's papers to The University of Auckland Fine Arts Library.



1

1 *Seven Ages of Man*
Bronze 145 x 145mm



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7



- 2 *Egretta Alba* 1989 Sterling silver 45mm dia
(‘White Heron’ medallion designed by Paul Beadle in 1966 as a proposed design for the New Zealand 20 cent coin for the changeover to decimal currency in 1967; cast by Betty Beadle, 1989; No 12 of an edition of 30. Brian Gill, June 2006)
- 3 *Acanthissita* 1989 Sterling silver 40mm dia
(‘Rifleman’ medallion designed by Paul Beadle in 1966 as a proposed design for the New Zealand 10 cent coin for the changeover to decimal currency in 1967; cast by Betty Beadle, 1989; No 12 of an edition of 30 “What a lovely thing! Species name of the bird (actually genus name). Rifleman = Acanthissita chloris. Alas, it is misspelt – should be one ‘s’ and two tees!! Brian Gill, July 2006)
- 4 *Descent from the Cross* Bronze 85 x 85mm
- 5 *Five Flying Sculptors* 1970/71 Bronze 80 x 80mm
(Made for each sculptor who came to New Zealand for the symposium, organised by NZ Society of Sculptors)
- 6 *Louis Armstrong* Bronze 75 x 75mm
- 7 *British Commonwealth Games Medal, Christchurch, New Zealand* 1974 Bronze 62mm dia



8



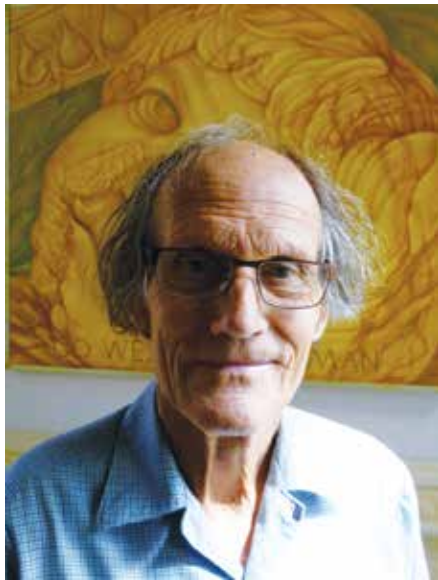
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10



- 8 *Christening* Bronze, copper sheet, ceramic ink well 120 x 155 x 130mm
- 9 *Beadle Family at Ilkley* Bronze, wooden seating 130 x 140 x 80mm
- 10 *Dial a Vice* Bronze 170mm dia, 240mm total height



John Andrew is a figurative painter who has produced work since the 1960s. He is a member of the Auckland Life Drawing Group, who have been meeting regularly for 30 years, and the subject of the 2010 documentary *Under the skin* with Terry Stringer, Jan Nigro, and Mary McIntyre.

Many works depict classical subjects whilst veering into the surrealist aesthetic. John has looked closely at the Venetian painters of the High Renaissance, particularly Vittore Carpaccio, and the Northern painters Grünewald and Hieronymus Bosch.

John is also a collector of Greek and Roman coins. Studying this subject led him into the artistic possibilities of working with bronze on a small scale.

The human condition remains John's primary interest.



1 *Silphium* 2009 Bronze 70 x 70mm
 2 *Laughing Savanorola* 2010 Bronze 100 x 100mm
 3 *Good Bye Soldier* 2010 Bronze 100 x 100mm

Frances Battersby



Frances Battersby was born in Epsom, Auckland. She completed a Master of Fine Art at RMIT University in Melbourne in 2010 in Installation Art and 3D. She also holds a Diploma in Japanese from Auckland University of Technology (1997), a Masters Membership in Aesthetics & Visual Literacy, Centre for South Pacific Studies, UNSW, (1990), a Bachelor of Fine Art in Sculpture, (Senior Scholar), Elam School of Fine Art, The University of Auckland (1990).

Frances trained in Japanese Traditional Bronze Casting and Silver Smithing for five years and was the only woman and the only

New Zealander to be accepted for this study. She incorporates an interest in time and scale, memory and nature, and hybrid aesthetics.

Frances has work in a wide range of galleries, including a temple in Kyoto, a gallery in Paris, the Auckland Museum, and the James Wallace Collection. She has completed extraordinary commissions for international museums and galleries. She has worked as a translator and artist for international art events and has taught in various capacities in tertiary education.

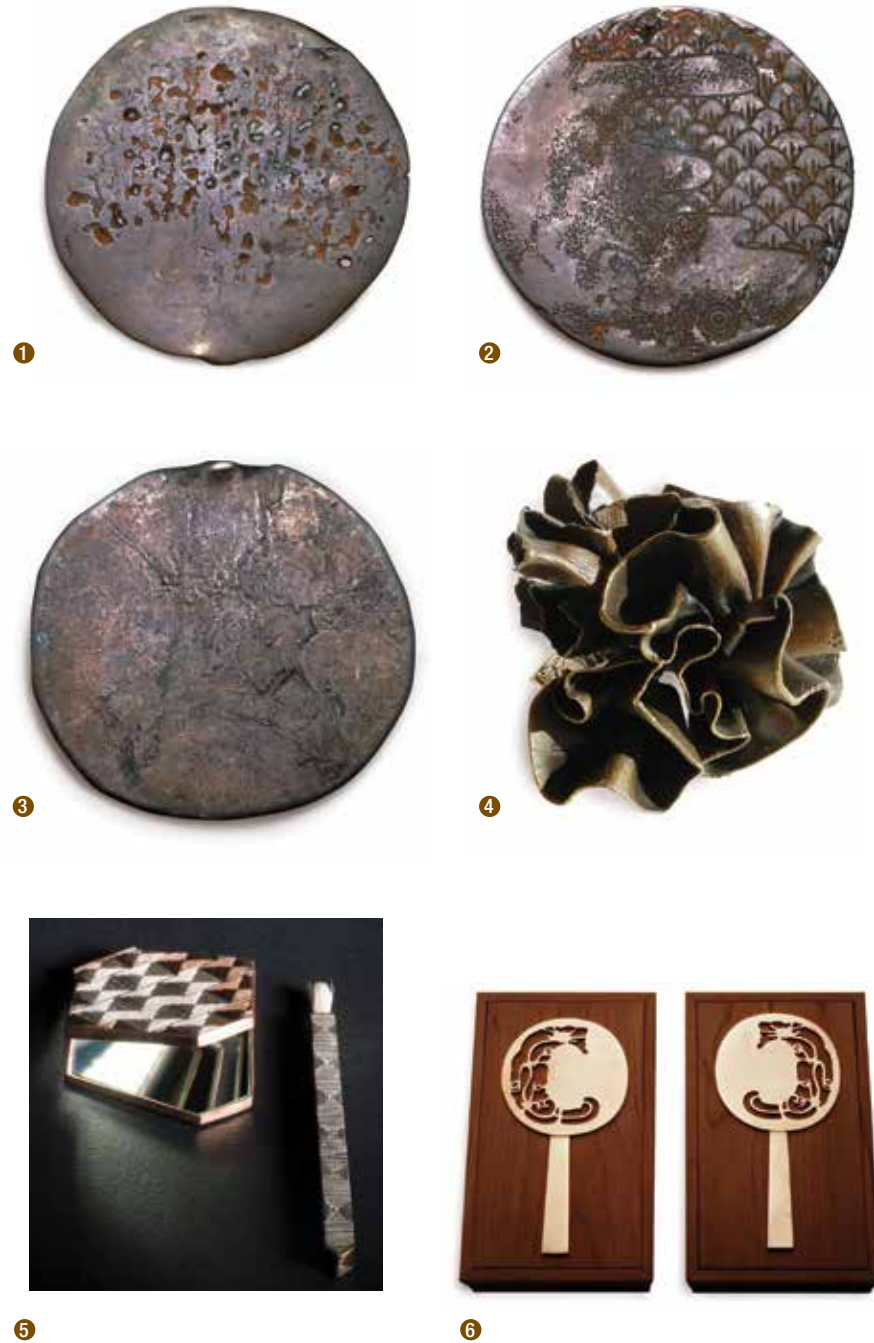
www.francesbattersby.co.nz

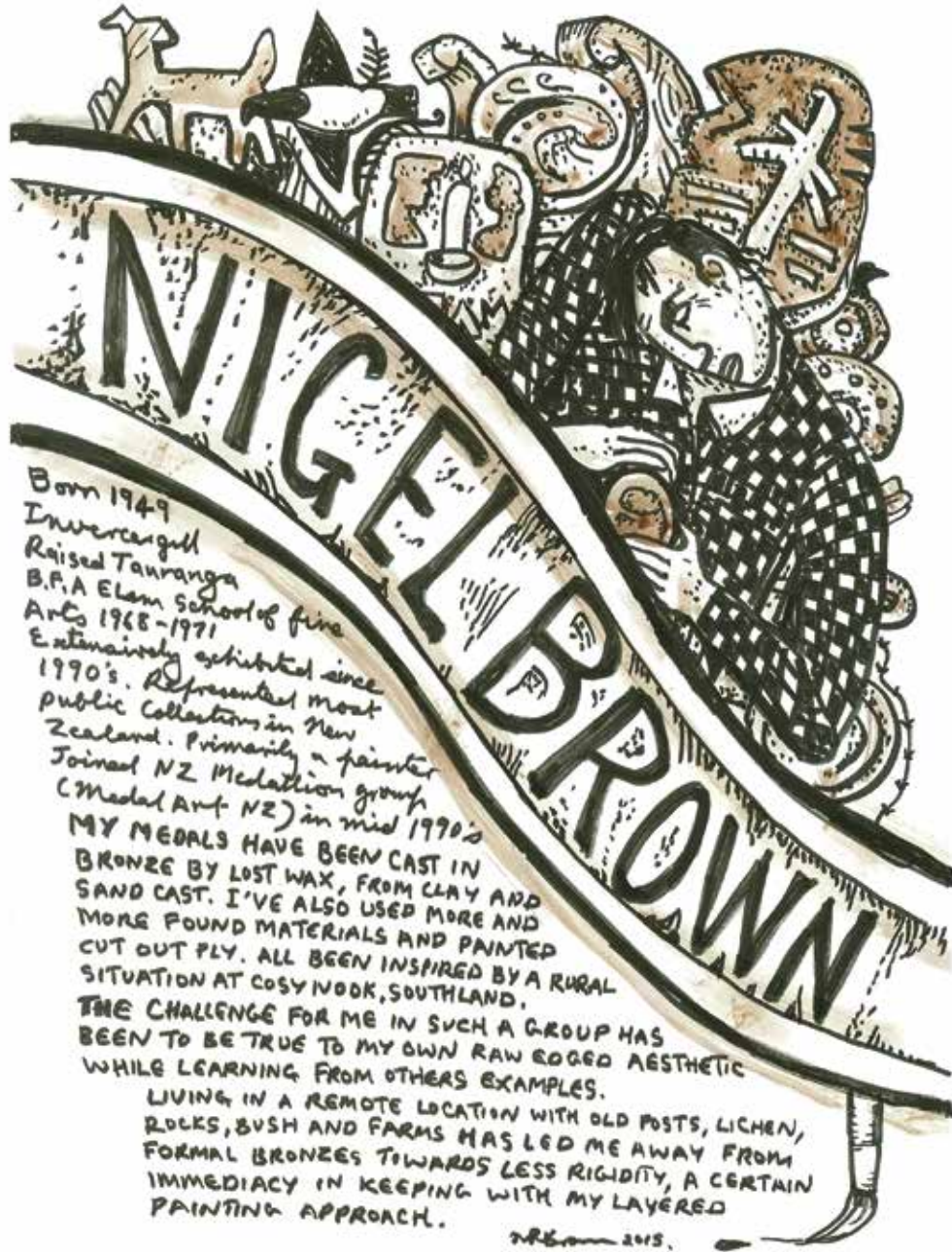


Frances and son Dylan, Coromandel 2014

The Unreflecting Mirrors:

- 1 *Kagami* 1992 Japanese Karakane bronze, Haguro patina 120 x 120 x 6mm
- 2 *Stepping Off Place* 1992 Japanese Karakane bronze, Haguro patina 90 x 90 x 3mm
- 3 *Untitled* 1992 Japanese Karakane bronze, Haguro patina 100 x 100 x 6mm
- 4 *Meraki Medal* 2013 Bronze, silver, gold 80 x 50 x 80mm
- 5 *Brush with Death* (2 parts) 2009 Bronze, silver, copper, bristle, mirror glass 140 x 130 x 40mm
- 6 *Guardians against Madness – East and West* 2006 Copper and cherry wood box (by Peter Young) 145 x 78mm
Photography of 1, 2, 3, 6 by Haru Sameshima Photography of 5 by Ken Downie





1 James Cook 1997 Bronze 115 x 85 x 10mm
 2 Value of Water 2005 Bronze with pounamu toggle by Johnny Penisula 70 x 70 x 7mm
 3 Fronds 1997 Bronze 110 x 85 x 15mm
 4 In the Cruel Nature of Things 2005 Bronze 115 x 115 x 11mm
 5 Pah Homestead Medal 2015 Plywood, paint, metal 150 x 150 x 20mm One of 3 unique works

Bing Dawe

Bing Dawe was born in Oamaru 1952 and is a graduate of the University of Canterbury, School of Fine Arts. He has participated in numerous solo exhibitions including a major retrospective at The Robert McDougal Art Gallery in 1999. He is the recipient of many awards including the highly prestigious Wallace Art Award. His work can be found in public and private collections both in New Zealand and overseas.

The Medallion Group and this show. "I have felt privileged to be included in this group and to be invited to this show. The works I have produced for this show continue a series titled *Small Fry From Out of a Night Sky – From the Family Galaxiidae*. These works explore

the vulnerability of the small while referencing the universal. The family of small native fish *Galaxiidae*, of which four species are our well known Whitebait, get their name from their covering of small spots which were thought to resemble stars in the Galaxy. These small fish are at risk because of water degradation and habitat destruction. The night sky or view of the Galaxy is a way to relate these fish to the universal and to elevate their size, importance and the implications of their loss to a grand scale."



Photo: Gill Hanley



Small Fry from out of a Night Sky – From the Family Galaxiidae:
1 Long Jawed Galaxias 2015 Bronze and painted steel 150 x 142mm Plaque
2 Inanga-Galaxias, Maculatus 2015 Bronze and painted steel 150 x 150mm Plaque
3 Common River Galaxias 2015 Bronze and painted steel 125 x 150mm Plaque
4 Alpine Galaxias 2015 Bronze and painted steel 150 x 150mm Plaque

Louise Dentice



Louise Dentice was born and bred in Titirangi, West Auckland and currently lives in East London where she has been based for the last five years. She completed a Bachelor of Design, Sculpture (Hons) at Unitec in 2001.

Alongside Louise's marketing career, she is a writer, jeweller and artist. She sculpts, carves and casts pieces using a range of materials, but primarily works with ceramics and bronze.

Louise was invited to join the Medal Artists New Zealand (MANZ) in 2009 and soon after joined FIDEM, the International Art Medal

Federation. Medals and coins have always had an appeal for her – she has been a collector since she was young. Becoming a member of MANZ has had a huge influence on Louise's artistic development and she particularly relishes the challenge of working within (and pushing) the parameters of the medal-making genre.

www.louisedentice.co.nz



Unfinished Business 2013 Bronze 600 x 450mm



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1 *A Dark Cloud* 2015 Bronze 130 x 75 x 14mm

2 *Hard Luck* 2015 Bronze 93 x 78 x 10mm

3 *Sell Fish* 2015 Bronze 150 x 60 x 14mm

4 *Another Stick to Beat Yourself up With* 2015 Bronze 145 x 35 x 25mm

John Edgar ONZM



New Zealand sculptor John Edgar was born in 1950. He has achieved international renown over three decades. Throughout his career he has pursued the ancient knowledge of stone carving techniques in his travels to China, Japan, Korea, Taiwan and India.

Edgar has physically explored and selected individual stones from the great quarries of Scotland, Australia and India, and has also prospected for stone in New Zealand's South Island. Central to his practice are strong links to the environment, bringing into balance the elements of concept, material and process.

He says of these objects, 'These slices of the land are revelations of how intimately the environment meshes. How seamless are the interrelationships of earth and sky, land and sea, heaven and earth, black and white? The convergence of the two into one.'

Edgar's stone pieces are not the result of a studio production team: from selection of the stone to the final polishing, through to difficult international freight logistics, all aspects of his work (and complex installations) are wrought by the artist himself.

Edgar's fascination with duality has been a consistent thread throughout his work. He slices stone and inserts bands, crosses and lines of contrasting stone or glass. Enormous technical sophistication is necessary to create works without flaw, fault, scratch or blemish. Edgar's complete control over his medium and the powerful modern tools used to sculpt, allow for a seamless convergence. He recombines that which has been divided, turning natural forms into artifacts instilled with a simplicity and modernism that belies the technical processes involved.

Exhibiting since 1979, Edgar is well represented in public and private collections both in New Zealand and abroad. A survey exhibition *Stone Lines* 1989 followed by four nationally touring exhibitions *Making Amends* 1993-1995, *Cross Country* 1996, *Lie of the Land* 1998-1999 and *Calculus* 2002-2004, presented his work at key stages in his career. In 2004, Edgar installed a public commission titled *Transformer*, in the Auckland Domain, New Zealand, and in 2009 was made an Officer of the New Zealand Order of Merit for his services to art, in particular to sculpture. In 2012 Great Britain's Crown Estate commissioned the sculpture *Lie of the Land* for the Savill Garden, in The Windsor Great Park, United Kingdom.

www.johnedgar.co.nz



- 1 *Coin of the Realm #498* 1993 Argillite (NZ), aluminium 170 x 10 x 170mm Unique
- 2 *Coin of the Realm #500* 1994 Argillite (NZ), aluminium 170 x 10 x 170mm Unique, signed and numbered
- 3 *Life Saver* 1993 Marble (Italy) 125 x 23 x 125mm Unique
- 4 *Way Out* 1986 Argillite (NZ) 120 x 14 x 120mm Unique
- 5 *Saltire* 2006 Granite, sandstone (India) 102 x 32 x 102mm Unique

Also see Special Medals on pages 78 to 81

Robert Ellis

monogram: 

Robert Ellis was born in 1929 in Northampton, England. From 1949 to 1952 he studied at London's Royal College of Art, arriving in New Zealand in 1957 to be Senior Lecturer at The University of Auckland Elam School of Fine Arts, where he taught until 1994 when he retired as Emeritus Professor.

Robert has long considered his art and life in Aotearoa New Zealand as entirely bicultural and he was one of the first Pakeha artists of his generation to affirm this perspective. During the 1970s and 1980s his focus shifted to the rural community of his family's marae at Te Rawhiti in the Bay of Islands. Over many years he participated in the restoration of the Te Rawhiti Marae and contributed to the whanau community, learning from local elders. During the 1990s and 2000s, the symbolism in Robert's painting developed further by the placement of diverse emblems from different cultures into visual

conversations. Motifs and signs from Maori and Pakeha traditions were juxtaposed in ways not previously seen in New Zealand art.

One of his childhood interests was collecting army badges and military medals. However, no opportunities were available at the art school he attended to study the history or the manufacture of these objects. Years later his fascination with the medallic arts was awakened by his friendship with sculptors, jewellers and medal makers such as Paul and Betty Beadle, Jim Wheeler, Richard Mathieson, Christine Massey and other active members of the medal-making association being formed at that time. With the guidance and encouragement of the medal group, he produced about 50 or so small limited editions of medals/medallions and regularly showed them internationally through FIDEM and with the New Zealand group shows in various art galleries.



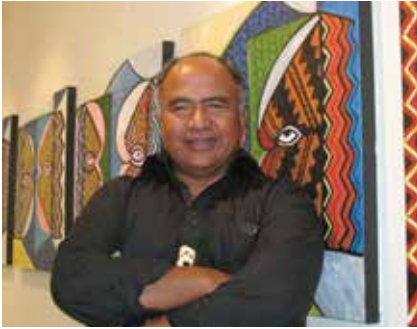
A book on Robert Ellis and his work was published in late 2014 by Ron Sang Publications, Auckland
Photo: Mei Ling Sang



- 1 *Te Rawhiti* 1995 Bronze 130 x 130mm
- 2 *Arepa · Omeka* 1989 Bronze 105 x 105mm
- 3 *ΔO* 1993 Bronze 140 x 147 x 10mm
- 4 *2M Parma Alboscapularis* 1999 Bronze 100 x 110 x 10mm
- 5 *Kia-Ora* 2002 Bronze and WWII ribbon 175 x 113 x 10mm

Also see Special Medals on pages 78 to 81

Fatu Feu'u



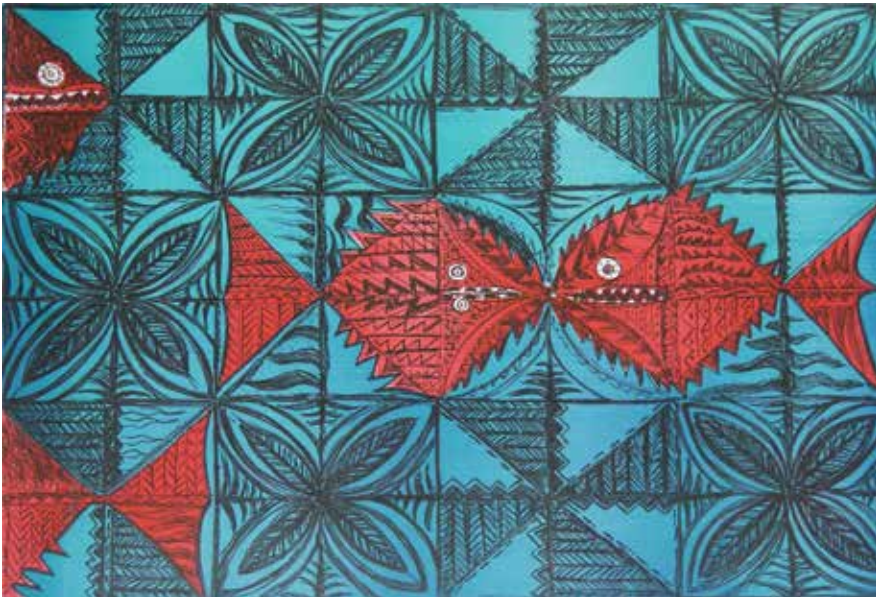
'The white fruga or blossom of the scented frangipani is a symbol of birth and hope.'
Fatu Feu'u from *The Guide*.

Born in 1946, Fatu Feu'u grew up in the village of Poutasi in the district of Falealili in Western Samoa. Feu'u has established an international reputation as the 'father' of Pacific Island art in New Zealand. He has exhibited in numerous

exhibitions and has work in collections worldwide. In 2001 he was appointed an HONZOM for his services to art.

"I feel there is so much art to be made, so much to be said about being a Samoan New Zealander, so much to say to my children, my mother, the politicians. I paint about the issues that are important to me, anger, love, the land, conservation and our culture, my children."

Fatu Feu'u draws on the motifs and iconography of ancient Polynesian art forms such as carving, siapo (bark cloth), tatau (tattoo) and woven work, translating the symbolism into a modern context. As a Pacific Island artist working in New Zealand, he bridged and interwove Pacific and European cultures, celebrating the stories and traditions of his people. Feu'u works in sculpture, painting and print mediums.



www.pacificart.co.nz



Frangipani 2009 Bronze 135 x 130mm

Charlotte Fisher



Charlotte Fisher was born in Whangarei in 1959. She attended The University of Auckland in the 1980s completing degrees in both Art History and Fine Arts.

Charlotte exhibited *Moana* in the New Zealand Medallion Group's first show at Star Art Gallery in 1989. *Joan Dory, Rangitoto Lighthouse* was exhibited in 1994 with the NZ Contemporary Medallion Group at the Ferner Galleries.

Charlotte's new work, *Public Provision, Private Privilege*, is a series of five rubber stamps of formerly public buildings built on Central Auckland's waterfront – all now either sold or leased to private businesses. These stamped medallions show the current direction of Charlotte's passion for the provision of more public space on Auckland's waterfront



1



2



3

- 1 *Joan Dory, Rangitoto Lighthouse* 1994 Bronze 10 x 100 x 62mm
- 2 *Moana* 1989 Bronze 20 x 60 x 43mm
- 3 *Public Provision, Private Profit* 2015 Rubber stamp medallions 107 x 69mm to 120 x 83mm
Auckland Harbour Board Workshops 1940; Auckland Harbour Board Headquarters 1983;
The Ferry Building 1912; West End Rowing Club 1967; West End Rowing Club 1984

Marian Fountain



Marian Fountain was born in 1960 in Otahuhu and went to school in Wanganui. She studied sculpture and Design at Elam School of Fine Arts, Auckland from 1979-82, and trained in engraving and die-making at the Scuola della Medagliain Rome from 1984-86. She worked as a designer for David Shaw Silverware, and as a medal die-maker in plaster for companies in Paris and London between 1986 and 1994. In 1990 she was Artist-in-Residence at the National Museum of Modern Art, Edinburgh and won the Prix de Sculpture, French Mint. From 1992 to 1998 she attended five International Artist's Symposiums in Denmark, Hungary, Turkey, Czech Republic. More recently, Marian has also attended medal teaching courses in Edinburgh, Musee des Arts Decoratifs Paris, Ecole des Arts Plastiques, Mantes la Jolie.

Marian has created 26 commissioned medals for weddings, births, company gifts, private collectors, commemorations and prizes – recently two for the Royal Society of New Zealand. Her struck medal commissions include the XIVth Commonwealth Games (1988), America's Cup (2003) and L'Entente Cordiale (2004).

A founding member of MANZ, Marian has exhibited regularly with the group since 1989, and also with BAMS (British Art Medal Society) and FIDEM.

She has lived in Paris since 1991, and in 2007 was allocated an atelier by the City of Paris. Marian considers her medals as 'hand sculpture' and some of her larger sculptures reflect the art of the medal, with two specific sides.

www.marianfountain.com



- 1 *Pacific Woman* 1984 Bronze 53 x 64 x 9mm
- 2 *Fertile Ground* 2012 Bronze 100 x 100 x 80mm
- 3 *Millennium Medal* 1999 Bronze with ribbon 77 x 77 x 2mm
- 4 *Unstable Equilibrium* 1989 Bronze 145 x 145 x 6mm
- 5 *Shelter #4* 2013 Bronze 145 x 45 x 20mm

Also see Special Medals on pages 78 to 81

b.1968 Coventry, England

First 8 years spent in KENYA & ZIMBABWE. Immigrated to AOTEAROA NZ on S/S GALILEO GALILEI in 1976. Grew up in Takapuna, BA English Literature at Victoria University, Wellington before embarking on a CAREER in FILM & TELEVISION. Went on my OE in 1991 and DIDN'T COME BACK for seventeen years.

Led a NOMADIC life making docos based in LONDON until I LOST the LOVE and enrolled at CAMBERWELL college of ART. Moved to CORNWALL to attend Falmouth College of Arts where I made MY FIRST MEDAL "The Wave" (2005).

LOST A LOVE + missed MY LANDSCAPE = MOVED BACK

to NZ to finish my Bachelor of FINE ARTS at ELAM. Installed GIANT CHARM BRACELET (2006) in Stoneleigh Sculpture in the Gardens and met MANZ artists who INVITED me to join the group.

My artworks have shown in many OUTDOOR SCULPTURE exhibitions, as well as at BRICK BAY Sculpture Walk. Much of my work deals with concepts of PLACE, IDENTITY and COLONIALISM. Large-scale work has LATELY taken a back seat to a day job and a LITTLE BOY, but I continue my practice in a smaller scale and exhibit regularly with MANZ.



1 *Sprout* 2014 Bronze 60 x 40 x 65mm
 2 *The Baby and the Belly* (2 part) 2009 Bronze 70 x 80 x 40mm and 50 x 30 x 40mm
 3 *Undergrowth* 2014 Bronze 72 x 72 x 8mm
 4 *Sycamore* 2009 Bronze 72 x 72 x 6mm
 5 *For the Children, Pah Homestead Medal* 2015 Bronze 73 x 73mm

Also see Special Medals on pages 78 to 81

David Kelvin Guerin



I have been making medallions and plaques for thirty years. Being able to touch and fondle the piece has always been as great an attraction to me as the sheer longevity

and historicity of the art form.

The works submitted for MANZ 25th Anniversary exhibition reflect some of the motifs that have interested me over this period and which have returned to, again and again, in slowly morphing and evolving forms: the Jolly Roger, the Leo star-sign, the body and the 'primitive' self-portrait, the circle (of time).

The plaque *Hubris* references Hercules after he slew the Lion of Nemea and then flayed its hide and took its fore-paws as trophies. This work lies down on the lion's nose at the same angle as a soldier's plaque does in New Zealand graveyards; its medallic reference hidden.

Jolly, of course, references the Jolly Roger, but is an artist's proof – a 'unique variable'.

I am currently undertaking PhD research which lies at the intersection of Material Culture Studies and Fine Art Sculpture, at Massey University Wellington.

The title of my research project is 'Dear Lovies and Dearies: A sculptural and material culture investigation, contributing to New Zealand's memory of the First World War, inspired by artilleryman Alfred Owen Wilkinson's letters, diaries and effects'.

Practice-based research has mainly focused on the use of the miniature/diorama in a fine art setting: kit-set models, plastic found objects and process documentation to visually unpick a soldier's First World War trajectory. The exception to this is *Marching Feet* with its allusion to absent actors – the footsloggers of a century ago.



Salvage #2 (Materielschlacht) 2014 Plastic, balsa wood 65 x 400 x 140mm



- 1 *Self* 2014 Bronze 85 x 85mm
- 2 *Self Medallion* 2000 Bronze 110 x 110mm
- 3 *Marching Feet* 2013 Bronze 140 x 140mm
- 4 *Jolly* 2013 Bronze 90 x 90mm
- 5 *Taurus* 1992 Bronze 110 x 110mm

Also see Special Medals on pages 78 to 81.

Paul Hartigan



Born 1953. Auckland-based contemporary artist Paul Hartigan is New Zealand's leading proponent of neon art. He is also one of New

Zealand's most significant makers of public art, widely recognised for his large-scale public light commissions, which have enhanced many of its urban spaces.

His spectacular neon monochrome *Colony* (2004), commissioned by The University of Auckland for the Faculty of Engineering on Symonds Street, was awarded Best Public Sculpture, Metro Magazine Awards 2006.

Prior to *Colony* Hartigan was commissioned by Orion NZ Ltd in 2001 to transform the public face of an electricity substation in central Christchurch. *Nebula Orion* is the result, a large neon work that survived the earthquake of 2011 and continues to operate today.

Other major public installations include *Pathfinder* (1997), on the façade of the Govett-

Brewster Art Gallery, New Plymouth, *Whipping the Wind* (1988), located on prominent corner of Lambton Quay in Wellington, near the Beehive, and *Signal-Echo* (2001), on the New Lynn Community Centre in West Auckland.

All these works demonstrate an intelligent and responsive engagement with the individual requirements of each site, and the architecture with which they interface. Each of these works is integrated with and extends the environment that hosts it, becoming a vital addition to not only the store of public art in each place, but to the streetscape, to the city's amenities and its cultural wealth.

These grand installations aptly demonstrate both Hartigan's adept artistic vision and the flexibility of the neon medium. Though respectful of neon's history as a signage medium, Hartigan is not restricted by it, and uses this most urban of art media to create conceptually successful, publicly accessible installations that work day and night.

Text by Don Abbott, 2014



Colony 2004 neon monochrome Photo: Stuart Page 2008



Bic Pen 1973 Bronze, enamel paint 135 x 15 x 10mm A/P unique Object medal

Bill Hayes



I was born in 1962 and raised in upstate New York. I studied at Alfred University graduating with a BFA and Art Education and received the senior show award for ceramic Hand Building for the class of 1986.

I then began to focus on bronze working in major foundries in New York and California casting works for artists such as Julian Schnabel, Jeff Koons, Mark Kastabi and others.

I began making my own work by sculpting directly in wax and working the material much like my ceramic work. I continue to cast using lost wax originals and because of this my work is predominantly one of a kind rather than editions.

I moved to New Zealand in 1998 and began my studio at the Lake House Art Centre in Takapuna – then a partially reconstructed building and now a thriving community art centre where I continue to produce ceramic and bronze work.

I joined the MANZ group in 2009 I believe, (although I am still waiting for my membership card and to learn the secret handshake.) I very much enjoy the camaraderie of a shared endeavour by a diverse group of talented artisans. I find exhibiting amongst this level of craftsmanship a catalyst for me in my own work.



Each medal has its individual copper case

- 1 *Textural Template* 2009 Bronze with copper case 69 x 69 x 17mm (case 100mm dia)
- 2 *Chevron Token* 2009 Ceramic with copper case 93 x 93 x 8mm (case 110mm dia)
- 3 *Passionate Endeavour* 2009 Bronze with copper case 65 x 65 x 12mm (case 90mm dia)
- 4 *Bug in the System* 2009 Bronze with copper case 65 x 70 x 15mm (case 90mm dia)
- 5 *Technical Larval* 2009 Bronze with copper case 65 x 70 x 10mm (case 90mm dia)

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Christine Hellyar



The octopi and the rocks belong to both regional and polar localities. Although these are octopi found in the Pacific their cousins can also be found in the Mediterranean. I found the flints on the South West coast of England but have seen similar ones north of Kaikoura. Pacific and Mediterranean cultures both see the octopus as the creator of life.

The materials I have used are timeless and relevant. Additionally, I like the way the octopi can relate to Japanese netsuke and the flints are like Henry Moore's inspirational rock samples.

Handling these small sculptures is enjoyable because they reveal more as they are turned around and they have a good weight when they are nestled in to the palm of the viewer's hand.

These drawings play with line and form and words. I like the abstract quality of the paint and the scientific quality of the pen and ink.

I have been exhibiting sculptures and drawings since 1969 and have work in most public collections in New Zealand. Conceptually my work is always about how we have thought about and made use of our environments in different places and at different times.

www.christinehellyar.com



1 *Rock Octopus I* 2015 Cast lead, flint rock 45 x 80 x 50mm Three views of object medal
 2 *Rock Octopus II* 2015 Cast lead, flint rock 50 x 80 x 70mm Three views of object medal
 3 *Rock Octopus III* 2015 Cast lead, flint rock 40 x 100 x 77mm Three views of object medal
 4 *Rock Octopus IV* 2015 Cast lead, flint rock 50 x 95 x 70mm Three views of object medal

Samantha Lisette



Samantha Lisette's work is in public and private collections across New Zealand. She is self-taught and has a degree in Philosophy.

Samantha became a member of MANZ in 2000 and exhibits regularly with FIDEM. She has received public and corporate commissions for her work, most notably for Auckland City Council to Guangzhou, China, Auckland Botanic Gardens and The University of Auckland. She works extensively in all scales of the bronze medium, from the monument to the miniature.

www.samanthalisette.co.nz



Rose Cathedral 2008 Rose Gardens, Auckland Botanic Gardens

1 *Katybird-Tui* 2002 Bronze 40 x 44 x 8mm

2 *Into the Rabbit Hole* 2015 Bronze 90 x 75 x 69mm

3 *Out of the Rabbit Hole* 2015 Bronze 93 x 62 x 80mm

4 *Splash* 2015 Bronze 120 x 112 x 15mm

5 *To Nurture* Pah Homestead Medal (Cluster of 5) 2015 Bronze 14 x 9 x 6mm

Also see Special Medals on pages 78 to 81

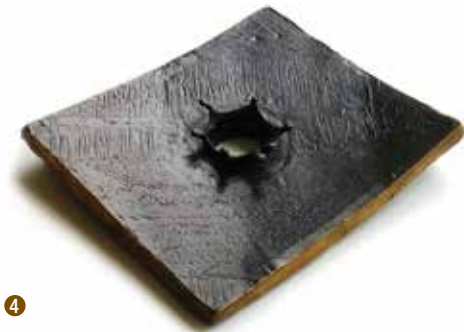


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Christine Massey born 1949
 Auckland N.Z. Founding member
 member Medal Art L.Y. 7 (NZ) 1982
 1989. International delegate in Portugal
 Portugal Congress 2004. Artist
 World Congress 2015. Artist
 meeting Belgium work for next world
 meeting 2016. Photography for
 scale using pots but not world
 found spot. Text in variety of
 bronze by Elam schools for
 in. Travel. Schools of
 from. Art. N.Z. with work
 1986. Fommie girl. There
 returned girl. There
 a kiwi. Studied at
 Eve. Studied at
 in grad. Studied
 & culture.

Contemporary art medals
 are a celebration of themselves:
 they are physical, hand-held
 & emotional or spiritually
 intellectually stimulating
 intellects my rough mental
 reflects an immersed child
 spent on farm to express in
 dairy & need. I was free
 and pictures to run. To
 fossick to laugh. To
 to hunt. To climb. To
 then think. To yearn. To
 or sad. To dream
 or to feel. To
 or to make


 2015



1 Seahorse/Manaia 1991 Pressed sand cast bronze 70 x 60mm
 2 Hochstetter's Frog 1994 Bronze 85 x 30mm
 3 Give a Voice (and Water) 2006 Bronze 70 x 70mm
 4 Florilegia II 2009 Bronze 80 x 80mm
 5 The White Feather 2015 Bronze 25 x 100mm Individually type written stamped
 6 Memories (3 parts) 2014 Bronze Varied sizes c.30 x 70mm Unique

Richard Mathieson

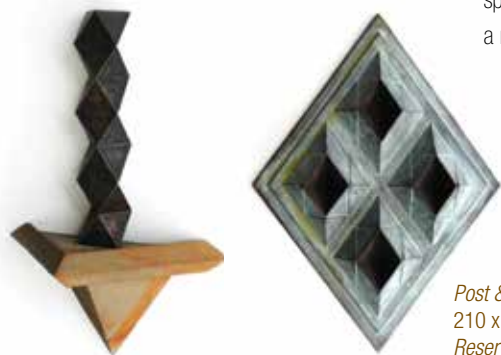


In early 1989 Betty Beadle and Marte Szirmay came up to Star Art, the gallery I was directing in Karangahape Road, and proposed a show by the newly formed Medallion Group. Not a bunch of hairy chested medallion wearing disco dancers, but a circle of artists who, apart from their usual practice, made hand-sized (or smaller) flattish low relief objects that could use image and text. These portable message carriers were generally cast bronze or silver. The core group of five had invited another 22 artists from various disciplines to interperate the medal and join them in this large and very impressive inaugural show which also celebrated the work of Betty's late husband, internationally renowned medallist and sculptor Paul Beadle.

Ten years later Betty asked me to join this enthusiastic group of medal makers – I think I was the tenth member. Now, a quarter of a century after that Star Art show, with many other splendid shows notched up in New Zealand and around the world, this collegial group has 30 practicing members whose work explores and challenges the concept of the medal while remaining true to the scale.

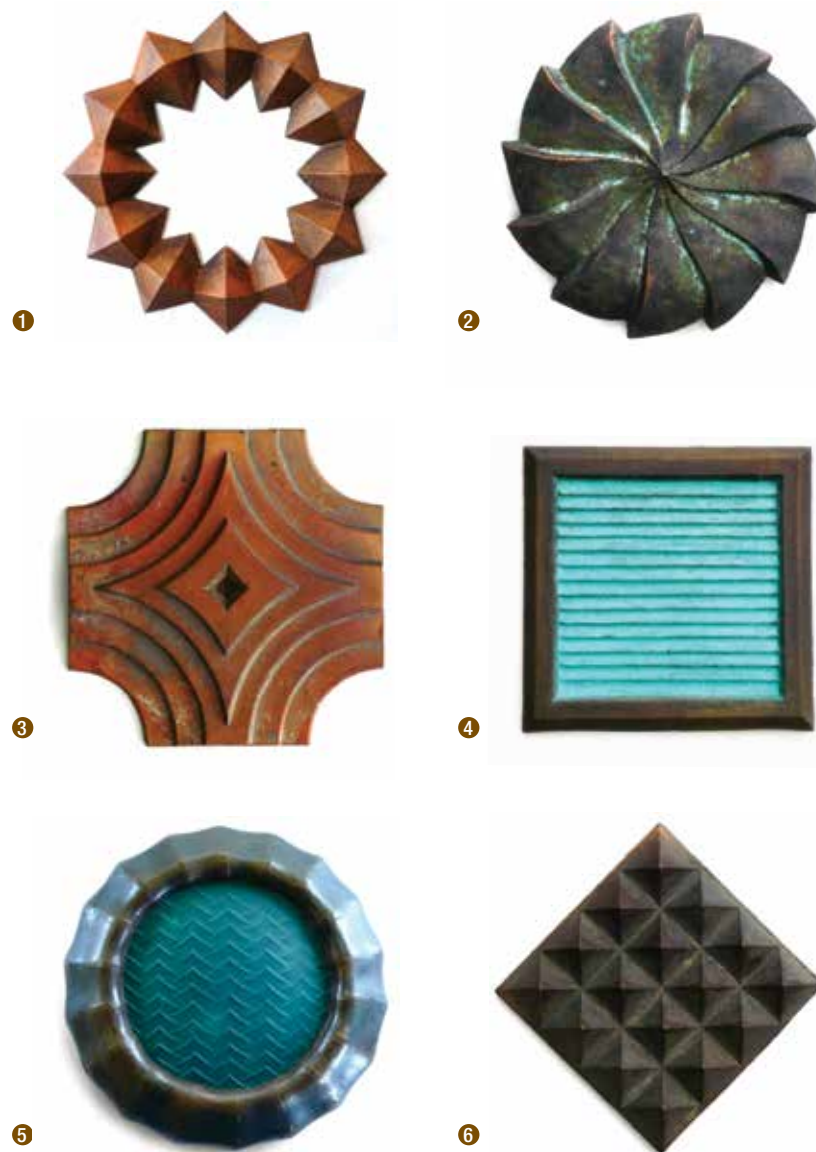
My medals are made for the wall – graphic abstract reliefs, maths based markers that reference time, landscape and architecture. Though occasionally I use the traditional ceramic shell lost wax method of bronze casting, I favour the immediacy and surface texture of the direct sand casting method. Contours can be enhanced and colour variation depicting mood can be achieved with the use of a range of patina recipes but sometimes I retain the burnt oranges, golds and reds that radiate from the sand casting process – a natural patina that is then waxed to hold the colours. This is evident in *Starring*.

To be part of a group with such collective experience and expertise, with the willingness to meet and share thoughts and technique is truly special and inspiring. I feel very privileged to be a member of this extraordinary alliance of talented artists.



Post & Shelf 2003 Lost wax and sand cast bronze
210 x 120 x 90mm

Reservoir 2006 Sand cast bronze 190 x 150 x 25mm



1 *Starring* 2001 Sand cast bronze 150 x 150 x 15mm

2 *Generator* 2005 Sand cast bronze 150 x 150 x 15mm

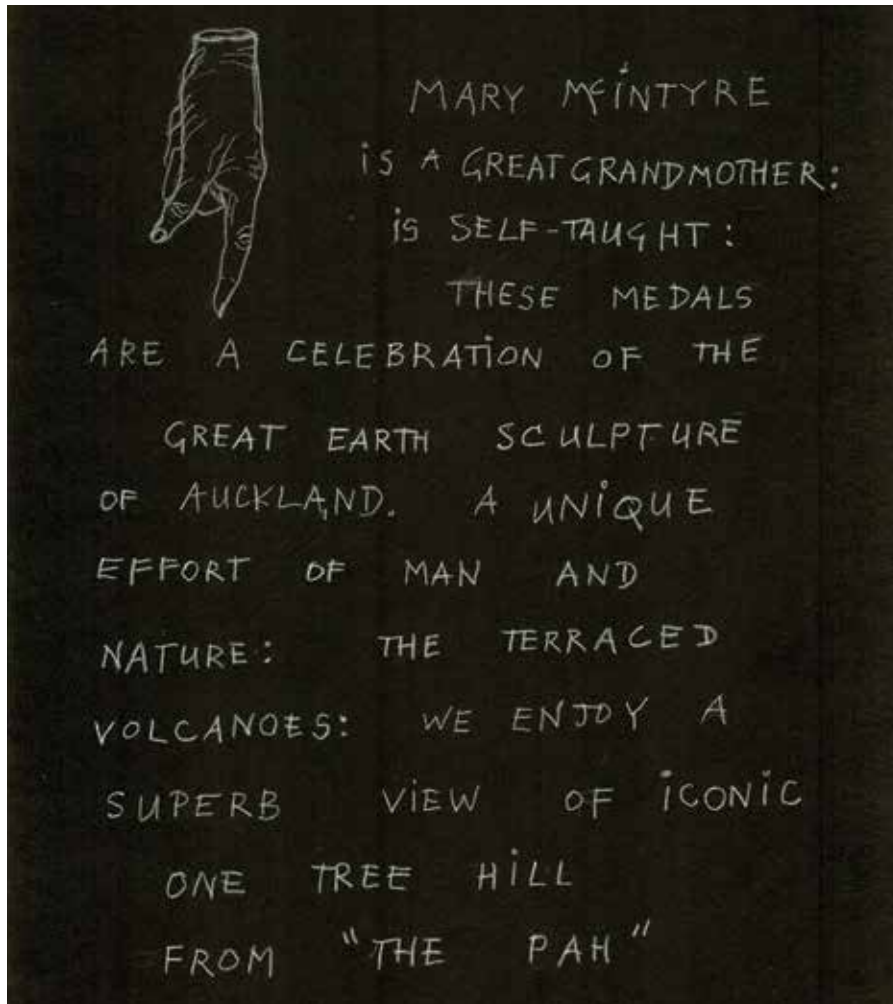
3 *Terraces* 2006 Sand cast bronze 160 x 160 x 15mm

4 *Window* 2005 Sand cast bronze 140 x 140 x 12mm

5 *Passage* 2001 Sand cast bronze 150 x 150 x 15mm

6 *Pyramids* 2005 Sand cast bronze 150 x 150 x 20mm

Mary McIntyre



- 1 The Terraces are Memorials of the People Who Made Them 2014/15 Oil on board 100 x 100mm
- 2 Celebrating our Great Earth Sculpture: Man and Nature Combine 2014/15 Oil on board 100 x 100mm
- 3 At the Pah, Celebrating One Tree Hill: Auckland's Best View 2014/15 Oil on board 100 x 100mm
- 4 Celebrating our Terraced Volcanos and Obelisk 2014/15 Oil on board 100 x 100mm
- 5 At the Pah, Celebrating One Tree Hill: One of Auckland's Great Earth Sculptures 2014/15 Oil on board 100 x 100mm
- 6 A Memorial: Huge Terraced Sculpture Unique to Auckland and its Volcanoes 2014/15 Oil on board 100 x 100mm

Hamish McWhannell



Hamish McWhannell was born in 1960 in Akaroa. He initially trained as a jeweller under Daniel Clasby in 1985 in Auckland and exhibited with Fingers Gallery in Auckland from 1987 to 1998.

Hamish began oil painting in 1999 and had three exhibitions at Cliff McPherson Gallery from 2002 to 2006. Since then he has built his art practice in both jewellery-making and oil painting. He exhibited paintings at Orexart in 2014.

Hamish lives and works in West Auckland.

'The clover leaf piece began as practice at inlaying mixed metals. In this case, brass and sterling silver.' Hamish



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- 1 *Triangle* 2010 Cast sterling silver 73 x 75 x 68 (finger-tip to finger-tip) x 20mm depth Object medal
2 *Clover Leaf* 2015 Brass and sterling silver inlaid 40 x 40mm
3 *Snake* 2015 Cast Sterling silver 70 x 70mm Object medal

Richard McWhannell



Richard McWhannell was born in Akaroa in 1952. He graduated with a Diploma of Fine Arts from the University of Canterbury in 1972 and has been exhibiting regularly since 1974, particularly in Auckland and Wellington. Moved to Auckland in 1978. His work is held in public and private collections throughout the country.

He is a painter and sculptor, who uses traditional materials, and gained skills in bronze casting while an employee of Art Works Studio Auckland, in the early 1980s.

In his words, "I provide images for reflection and meditation. Meaning depends on interpretation... for me to predicate meaning could be to lessen the viewer's experience".



'Me' – a whiter shade of pale 2013 Oil on canvas
1110 x 910mm

1929 Austin 7, CMC
Dieppe Sports
Photo: Bill Hunter

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- 1 *Fragment* 1989-2015 Bronze 100 x 106mm
- 2 *Canny* 1989-2015 Bronze 85 x 85mm
- 3 *Lovers* 1989-2015 Bronze 85 x 85m
- 4 *Tails You Lose* 1989-2015 Bronze 85 x 85mm
- 5 *Rahiri Whangarei* 1989-2015 Bronze 110 x 110mm

Neil Miller



Te Tiaho o Matariki (The Brightness of the Pleiades)
2011 Garden Place Square, Hamilton, New Zealand Photo: Rob Garrett

Neil Miller was born in County Durham, Albion. 1963. He emigrated to New Zealand in his early teens. He lives in Oratia, Auckland.

Neil trained under New Zealand sculptor Greer Twiss and graduated from Elam School of Fine Arts, The University of Auckland in 1988. He completed a Diploma in Arts Administration in 1996.

Since graduating he has made and exhibited studio sculpture, taught and undertaken a number of major public art and private commissions in New Zealand and overseas. His work is represented in many major New Zealand collections.

Neil works in a variety of mediums. His art often references systems and codes of communication, and depicts concepts of duality.

"The scale of the sculpture for Garden Place Square in Hamilton can only be described as monumental and I have looked for local concepts that are correspondingly epic.

The area was first used by Maori as a garden and an observatory, in particular as a lookout for the rising of the constellation known variously as Pleiades to the European, Matariki or Mata Ariki to Maori, and as Subaru to the Japanese; almost every culture observes and acknowledges this ambiguous cluster of stars. The oldest dateable record of the star system is on a bronze disk found in Germany dating back 3,600 years.

The motivations for observing Matariki are both spiritual and practical and the practical aspect gives the Square its current name, but is also related to its earliest usage. The timing and visual appearance of the constellation was a guide, for Maori, for planting on the site of the existing Square.

My design is a sculptural manifestation of the Pleiades in the form of a growing vine; the strong, winding tendril is also a visual reminder of the importance of the nearby Waikato River. The stars of the Matariki appear as the fruit on this extraordinary plant." Neil Miller



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- 1 *Fixture I* 1994 Bronze, copper, aluminium 200 x 200 x 40mm Plaque
2 *Fixture II* 1994 Bronze, copper, aluminium 200 x 200 x 40mm Plaque
3 *Dunbo* 2014 Phosphor bronze, brass, acrylic 475 x 185 x 31mm Plaque

Juliette Milne



Photo: Lynn Clayton

I was born and raised in Auckland where I studied and worked as a graphic artist. Later I returned to student life and graduated from The University of Auckland with a BVA in 2004.

I hold a passion for the family and the New Zealand environment. Two factors that have had a strong influence in the concept and aesthetic of my work.

The Pah Homestead has sheltered many people over the years and phases of its life. The work I have chosen to create for this exhibition, *Newel Post*, focuses on a key architectural feature of the Homestead, like a 'touch stone' in the very heart of the house. It stands as a sentinel at the base of the staircase while also guarding the intersection of the downstairs hallways. No-one passes unnoticed by the *Newel Post*.



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- 1 *Harakeke Series – Nancy* 2006 Bronze 32 x 120 x 60mm
- 2 *Islands of Stone (3 houses)* 2013 Stone and bronze 22 x 116 x 100mm
- 3 *Kereru Series – Puriri NZ Wood Pigeon* 2009 Bronze 85 x 85 x 10mm
- 4 *Newel Post, Pah Homestead Medal* 2015 Plywood, acrylic paint waxed 67 x 92 x 70mm each

Stanley Palmer



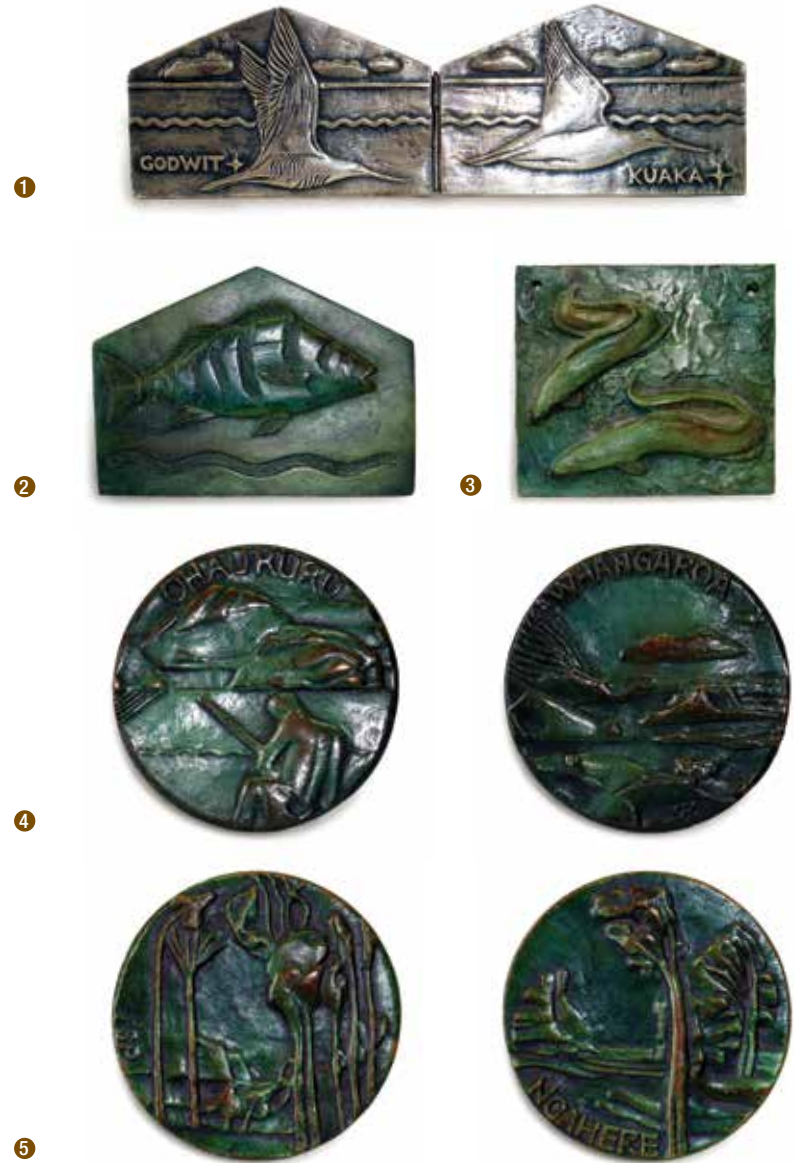
Printmaker and painter Stanley Palmer has been exhibiting since 1958 and worked as a full-time artist since 1969. Well-known for his bamboo engravings of the 1960s and the signature fractured pictorial space of his early work, Stanley has always been experimental with his production techniques, driven by an abiding interest in the internal logic and process of art-making.

While most of Stanley's works have specific locations, his vision has always been deeply personal and his forms increasingly near-abstract. Conservation of New Zealand's coastline and off-shore islands has been one of his concerns for many years and he often spends long periods of time working in remote areas of the country; areas that to him represent a kind of authenticity of mankind itself. Throughout his work Stanley asserts the potency of the island landscape as a metaphor for ourselves, suggesting it "reflects our own experiences and perceptions, as well as the inherent fragility and isolation of living in a country surrounded by a vast ocean".

By looking closely at his environment, Stanley teaches us to also look at it, and by extension, at ourselves: "I am interested in a lot of things at the end where the road peters out, the edge between the civilized and where we have no control... the oceans and the sky". Isabel Haarhaus.

Stanley has authored publications such as *To the Harbour* (2007) and is featured in the major monographs *West* (2000) and *East* (2009) with an accompanying text by Gregory O'Brien.

Text courtesy of Melanie Rogers Gallery



- 1 *Kuaku-Godwit* 2012 Cast Sterling silver 50 x 160mm opened flat one side hinged
- 2 *Moki* 1990 Bronze 80 x 110mm
- 3 *Tuna Nui* 1992 Bronze 120 x 140mm
- 4 *O Hau Ruru-Whangaroa* 2001 Bronze 60 x 60mm
- 5 *Nga Here* 1992 Bronze 60 x 60mm

Alan Preston



Detail of photograph 'Alan Preston in his studio' by Stephen Robinson

Alan Preston established Fingers Jewellery in Auckland in 1974 along with four others and remains an active member of this group of makers. Alan was one of the first contemporary New Zealand jewellers to use Pacific influences and expression in his work, and the works he makes today continue to reflect his interest in Pacific Adornment. His knowledge and ability in the cutting of shell enables him to produce beautiful wearable art works, and places his work in the historical context of New Zealand contemporary jewellery.

Alan lives and works in Auckland. He holds a Masters degree in Psychology. He has won the Best Craft Design at the DINZ Best Design Awards in 1992, a Creative development Grant from the QE11 Arts Council in 1993.


In 2006 he was the inaugural recipient of the Deane Award for Decorative Arts, resulting in a touring retrospective show, *Made in Aotearoa*, for the New Dowse Art Museum. A survey of Alan's life and work, *Between Tides*, by Damian Skinner was published in December 2008 by Godwit. *Fingers: Jewellery for Aotearoa New Zealand. 40 years of Fingers Jewellery Gallery* by Damian Skinner and Finn McCahon Jones was published in 2014 by David Bateman Ltd.

Work is held in the collections of Dowse Art Museum, Te Papa Tongarewa, Auckland Museum, National Gallery Canberra and Thomas Foundation.



- 1 *Colonial Memory* 2001 Black lip oyster shell 105mm dia
- 2 *Hei Tiki Memory* 2001 Black lip oyster shell 110mm dia
- 3 *Medallion* 2000 Black lip oyster shell 118 x 125mm
- 4 *Medallion* 2000 Gold lip oyster shell 136 x 140mm

Louise Purvis

monogram: 



Oscillation 2008 Welsh slate

"I started making medallions after I finished studying and have been using the disc form ever since. Sometimes they are small hand held works and others require a crane to move them."

Louise Purvis was born in Pahiatua, New Zealand. Over the past 25 years she has built up a substantial and award-winning practice as a contemporary sculptor. Her work has featured in numerous exhibitions and commissions around New Zealand and internationally. Louise was the winner of the Supreme Award in 2013 at the Auckland Botanical Gardens 'Sculpture in the Gardens' event.

Louise has completed important public commissions for the Wallace Arts Trust; Heritage Towers, Auckland; Manukau District Court; Te Puna Wai Ora, Hutt City Council; Lyndisfame School Hawkes Bay; Edmiston Trust, Auckland; Ishou University, Taiwan; Waitakere City Council; Wellington Sculpture Trust; Auckland Council; and Hobsonville Land Company.

www.louisepurvis.com

- 1 *Amnesty International 1* 1991 Constructed mixed metals 150 x 150mm Unique
 - 2 *Amnesty International 2* 1991 Constructed mixed metals 150 x 150mm Unique
 - 3 *Amnesty International 3* 1991 Constructed mixed metals 150 x 150mm Unique
 - 4 *Amnesty International 4* 1991 Constructed mixed metals 150 x 150mm Unique
 - 5 *Twiner* 2002 Bronze 115 x 115 x 30mm
- Also see Special Medals on pages 78 to 81



Michael Reed

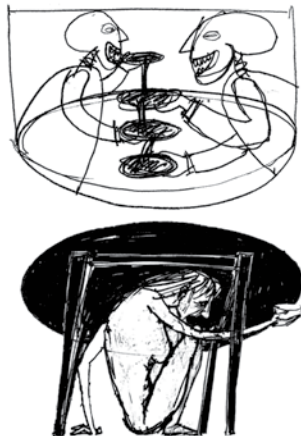


Michael Reed is an artist and tutor at the School of Art & Design, Christchurch Polytechnic Institute of Technology, Christchurch.

Michael works mainly with print media and within the long tradition of printmaking as a vehicle for social and political comment. The versatility of print provides him with the opportunity to mix old and new media and materials in a variety of formats and scales, both traditional and non-traditional. This has resulted in an ongoing series of works on paper, textiles and, since 1991, a number of satirical medallions in various materials.

Examples of Michael's work were included in a recent publication *Critical Mass: Printmaking Beyond the Edge*, by Richard Noyce, UK, a survey of international printmaking. His medallions were part of *Artists Go to War, Philagrafika 2010*, Philadelphia, US, an event that show-cased the many ways in which print is utilised in international contemporary art practice and, also a number of medallions are currently touring in *Giving Voice, The Art of Dissent*, an Australian show of political and social comment.

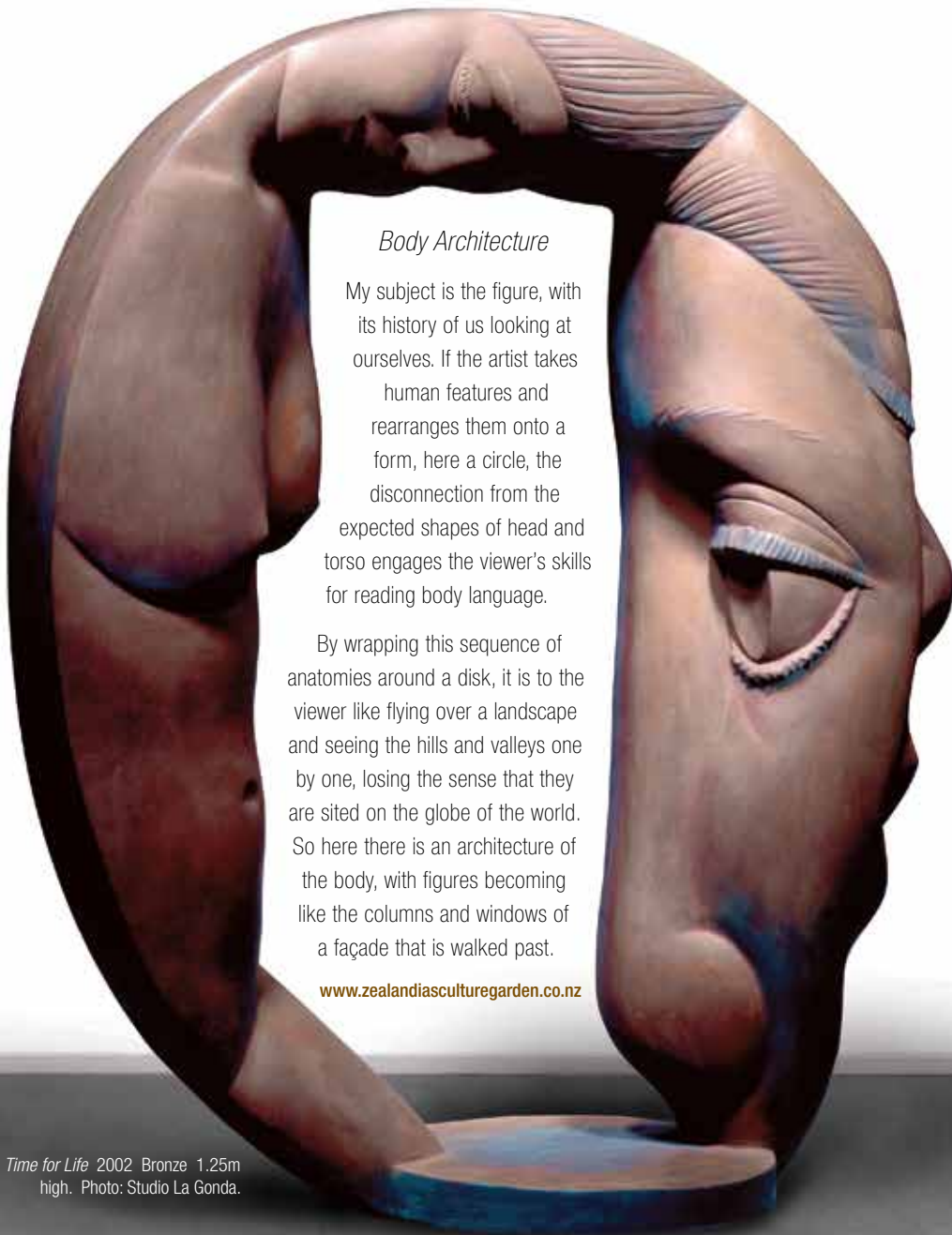
In the past Michael has designed for the University of Canterbury, a Distinguished Alumni Award and, for Amnesty International Aotearoa New Zealand, a Human Rights Defender Award. Examples of Michael's medallions are held in private collections and the collections of the Het Koninklijk Penningkabinet, Rijksmuseum, and The British Museum, London.



Trickle-Down Economics/Life Under the Round Table 1993 Cast bronze 90 x 121mm The British Museum Coins and Medals Collection, London



1 *Award for a Constant Traveller* 2006 Etched brass 125 x 63 x 50mm
 Inscribed Obverse: Constant Traveller Reverse: Stationary in the Departure Lounge Touring the Tourists
 2 *Military Wisdom* 1995 Bronze 100 x 115mm
 3 *Moruroa/Mururoa* 1991 Bronze 88 x 88mm
 4 *Good Grunt* 2003-07 Two sided assemblage of printed paper and textile, PVC pipe, perspex, metal fitting and ribbon 110 x 110 x 25mm
 5 *Top Dog – Whatever It Takes* 2015 Etched brass, steel, MDF and ribbon 120 x 120mm
 Also see Special Medals on pages 78 to 81



Body Architecture

My subject is the figure, with its history of us looking at ourselves. If the artist takes human features and rearranges them onto a form, here a circle, the disconnection from the expected shapes of head and torso engages the viewer's skills for reading body language.

By wrapping this sequence of anatomies around a disk, it is to the viewer like flying over a landscape and seeing the hills and valleys one by one, losing the sense that they are sited on the globe of the world. So here there is an architecture of the body, with figures becoming like the columns and windows of a façade that is walked past.

www.zealandiasculturegarden.co.nz

Time for Life 2002 Bronze 1.25m high. Photo: Studio La Gonda.



- 1 *Remember Me* 1992 Cast pewter and oil paint 110 x 110 x 6mm
 - 2 *Love Look* 2005 Bronze 145 x 90 x 75mm
 - 3 *Work Life/Life Work* 1998 Bronze 150 x 140 x 30mm
 - 4 *Absent Friends* 2002 Bronze 90 x 90 x 40mm. Postcard holder
 - 5 *One Neo Eon Pah Medal* 2015 Bronze 110 x 75mm each
- Also see Special Medals on pages 78 to 81

Wallace Sutherland

monogram: 



Betty Beadle and Wallace Sutherland inspecting sand cast objects at Peter Woods' studio at Anawhata, New Zealand in 1992

Wallace Sutherland was born in 1946, Christchurch and lives in Nelson. He attended the University of Canterbury (Geology & Geography) and The University of Auckland (Geology & Art History). His creative metal-work training was at the Lapis Lazuli School of Silver-Smithing between 1975 and 1978 and Artworks Foundry from 1982 to 1985.

Wallace has exhibited widely within and outside New Zealand and is represented in major collections in Auckland, London, The Hague and Milan. As an artist he is best known for his contemporary jewellery and bronze sculptures.

Wallace's earliest work featured cartoons, comics and caricatures and this early influence can be seen in the sculptures, culminating in the large 'Body Language' works. They are defined by the manipulation of planes and surfaces, the interplay between 2D and 3D. These works develop 2D silhouetted heads or profiles (with some 3D facial features), arranged on busts. They are calculated caricatures of 'the bust' as a formal art history sculpture tradition.

The smaller sculptures use the cuttle-fish casting technique that gives distinctive, contoured surface textures, part of Wallace's long interest in the graphic uses of metal.



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- 1 *Handful* 2005 Bronze 65 x 65mm
- 2 *Predator/Predator* 1989 Sterling silver 100 x 50mm
- 3 *Dancing Mask* 1989 Bronze 125 x 125mm

Marte Szirmay



Marte Szirmay was born in 1946 in Budapest, Hungary and has lived in Auckland since 1957. She holds a Diploma of Fine Arts (Hons.) Sculpture, Senior Scholar, from Elam School of Fine Arts, The University of Auckland and a Diploma of Teaching from ACE.

Since 1970 Marte Szirmay has staged 38 solo exhibitions; completed 27 commissions and participated in numerous National and International group exhibitions. Her work is represented in private and public collections in New Zealand and internationally.

In 1989 Marte became a founding member of the New Zealand Medallion group, later to be called Medal Artists of New Zealand (MANZ). The aims were to learn and be challenged in existing art practices by working within the parameters of FIDEM. Since 1990 a number of MANZ

members have participated in twelve FIDEM exhibitions which are held in a different country approximately every two years.

Art-making for Marte is about creating a language of signs and symbols that transcend regional, cultural and social limitations. The works are often conceptualised in terms of focusing devices for 'healing', meditation and contemplation. Marte works in a sequential manner 'thinking through', questioning and pushing the variable outcomes of ideas. The interaction of the audience with the works has always been a major concern for her. Whether the works are intimate or monumental, their size is always on a 'human scale'. During the past 40 plus years Marte has investigated a variety of materials and processes continually seeking the most appropriate manifestation of her ideas.



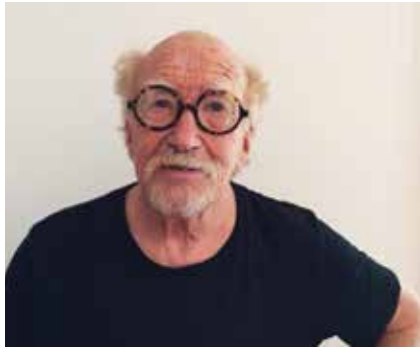
Yantra 2006 Cor-ten steel Woollaston Estate Vineyards, Mahana, Nelson, New Zealand. Photo: The Nelson Mail



- 1 *Heart of the Pacific Series: Large Pacific Heart I.* 1989 Cast pewter 150 x 150mm
- 2 *Embryonic Fern Frond III.* 1992 Sterling silver 65 x 65 x 6mm
- 3 *West Coast Sundays Series: Gulls* 1992 Bronze 125 x 125mm
- 4 *Fragile Planet (7 parts)* 2001 Bronze assembled 50 x 95mm
- 5 *Fish of Happiness* 2001 Bronze 120 x 120mm

Also see Special Medals on pages 78 to 81

Greer Twiss



Greer Twiss was born in Auckland in 1937 and has been exhibiting since 1965. He taught for many years at the Elam School of Art as head of the Sculpture Section, retiring from teaching in 2000.

One of the early exhibitors in the Medallion Group, he has not made medals for some years. The two medals shown are:

Sunspot 1970

I was making a series of works called frozen frames that involved parts of 3D figures and extrapolations of their shadows. This work is the shadow alone. I thought of it like a sundial.

Vatican 1990

This was a response to visiting Rome, the Mitres and the domes.



1

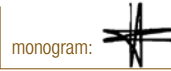


2

1 *Sunspot* 1970 Bronze 221 x 221mm Plaque

2 *Vatican* 1990 Bronze 110 x 110mm

Jim Wheeler



Jim grew up in a small North Carolina town. He studied Art and Biology at Sewanee and the University of North Carolina graduating with BA in Studio Art (cum laude).

A two-year renaissance style apprenticeship at the Johnson Atelier in Princeton, New Jersey in the techniques of sculpture provided Jim with the skills to immigrate to New Zealand in 1981 where he helped to set up a bronze sculpture foundry called Art Works Studio, which kick started an art industry in New Zealand.



Object of Devotion 2012 Visitors' Centre, Auckland Botanic Gardens

Jim left Art Works Studio in 1989 to work as a full-time sculptor with public and private commissions, and as a lecturer at Manukau Institute of Technology between 1995 and 1996 and as Lord of the Rings department head at Weta Studios, Wellington in 1999.

Jim has exhibited since 1979 with eight solo and numerous group shows. Recently in New Zealand he has shown at: Sculpture OnShore; The Vivian; Summer of Sculpture Wynyard Quarter; Sculpture in the Gardens (Auckland Botanic Gardens); Brick Bay Sculpture Trail (Matakana); Sculpture on the Gulf; Sculpture in the Woolshed (Tawharanui); and *Shapeshifter* (New Dowse Museum).

Jim's works are held in the British Museum (UK), Weatherspoon Art Museum (USA), Auckland Museum, Auckland Botanic Gardens, James Wallace Arts Trust and Zealandia, Mahurangi.

Jim has been an MANZ member since 1988 and a FIDEM member since 1990. Making medals offered a unique opportunity to develop traditional skills no longer taught formally – modelling in low relief and composition within tight format restrictions. Co-operation with enduring friendships provides 'safety in numbers' when exhibiting nationally and internationally.

www.jimwheelersculptor.co.nz

- 1 *Sacred Sight* 1989 Bronze 130 x 130mm
 - 2 *New Leaf* 1998 Bronze 95 x 40mm
 - 3 *Inner Nature* 2001 Bronze 50 x 85mm
 - 4 *Pacific Rim* 2001 Bronze 120mm dia
 - 5 *Pah Homestead Medal* 2015 Bronze 140mm dia Unique
- Also see Special Medals on pages 78 to 81



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4



5

Peter Woods



Peter Woods was born in 1952 in Nelson, New Zealand. He was educated at Nelson College and Elam School of Fine Arts at The University of Auckland.

In 1969 Peter began his early training in Nelson with Jeweller Jens Hansen and undertook an adult apprenticeship between 1972 and 1975. This included some sculpture, trophy and church work.

In 1978 Peter held his first exhibitions of pewter hollow ware, both in Nelson and at the New Vision Gallery in Auckland. Later in that year he moved to Auckland and established an art practice there making hollow ware for exhibition and commission until the late nineties. In 1994 he began to work with coppersmiths of Santa Clara del Cobre in Michoacan, Mexico and he became a resident of Mexico in 1997.

Peter is currently based in Mexico, producing domestic and architecturally scaled objects. He continues to work for New Zealand and foreign clients blending a mix of European and local design influence and methodology in his work.



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6



- 1 *Workbeach 1* 1993/4 Bronze 150 x 80mm
- 2 *Workbeach 3* 1993/4 Bronze 130 x 80mm
- 3 *Workbeach 2* 1993/4 Bronze 130 x 100mm
- 4 *Head, Heart, Hand* 1992 Struck bronze 35mm dia. each, in wooden carriage
- 5 *Visions From the Highway* 2004 Bronze 120 x 120mm
- 6 *La Parroquia de San Miguel* 2002 Struck bronze 55 x 55mm

Also see Special Medals on pages 78 to 81

Special Medals

Commissioned commemorative and achievement awards. Collected by National and International Institutions for their collections.



John Edgar

1 *Icon Award and Pin* Arts Foundation of New Zealand 2003 Bronze, Nephrite Jade (NZ) 110 x 15 x 110mm Edition of 20 only Display Box Collection of the Arts Foundation of New Zealand

2 *Coin of the Realm* Fellow of the Auckland War Memorial Museum 1999 Argillite (NZ), Aluminium 90 x 8 x 90mm Open Edition To date 40 have been presented Display Box

Robert Ellis

3 *Alumni Award* The University of Auckland NZ 1996 Silver, struck by Royal Australian Mint 69 x 69 x 4mm Display box Awarded annually

4 *Distinguished Professor Award* The University of Auckland NZ 1999 Gold plated silver, struck by Royal Australian Mint 69 x 69 x 4mm Display box Awarded as required

5 *Distinguished Teaching Award* The University of Auckland NZ 1996 Silver, struck by Royal Australian Mint 69 x 69 x 4mm Display box Awarded annually

Marian Fountain

6 *XIV Commonwealth Games* 1990 Silver plate, struck by Royal Australian Mint 57 x 57 x 4mm Ribbon Total of 4028 medals were struck in gold plated sterling silver, sterling silver and coinage bronze

7 *Royal Society of New Zealand Humanities Aronui Medal* Bronze 105 x 105 x 70mm Awarded annually for research or innovative work of outstanding merit in the disciplines of the Humanities

8 *XXXI America's Cup* 2003 Silver plate, struck by Marco Giampaoli in Rome 64 x 65 x 5mm Ribbon 110 silver plated and 110 bronze medals were struck



David Guerin

9 *WWI Memorial Plaque, Hubris* Blue Carrara Marble 320 x 200 x 80mm (obverse); Bronze Medal 145 x 145mm (reverse)

10 *Aufhebung* Bronze 200 x 200mm Unique Independent part of *WWI Memorial Plaque, Hubris*

Michael Reed

11 *Looking Back, Looking Forward / An Award for Manufacturing* 2000 Assemblage: found steel, metal fitting, etched zinc, screen print and photocopy on paper, screen print on textile 110 x 110mm and ribbon. British Museum Coins and Medals Collection, London

12 *Amnesty International Aotearoa New Zealand Human Rights Defender Award* 2009- Bronze, silk wrap and Harakeke cord 80 x 80 x 20mm Awarded to: Shamima Ali 2009; Niang Ko Ko, 2010; Keith Locke, 2012 and Marilyn Waring 2013

13 *Iwi Tawhito o te Moana/ Ancient People of the Sea III, Navigation* 1999 Assemblage: screen printed bark cloth, sennit, linen thread, Cook Island pearl shell. Bark cloth wrapping 90 x 90 x 38mm Series I-III is held in the collection of the Het Koninklijk Penningkabinet, Rijksmuseum, Leiden, The Netherlands

Special Medals (Cont)



Fiona Garlick

14 *The Wave* Worshipful Company of Founders Grand First Prize of the British Art Medal Society Student Medal Project 2005 Bronze 73mm dia Held in the BAMS collection, British Museum, London

Louise Purvis

15 *Women's Suffrage Medal 1893-1993* Bronze 150 x 150mm Unique Auckland War Memorial Museum Collection

Samantha Lissette

16 *The University of Auckland Vice Chancellor's Commercialisation Medal* 2012 Struck bronze 100 x 100mm Display box Awarded annually as required for outstanding achievement in commercial enterprise

Terry Stringer

17 *Montana Book Award Medal* 1998 Bronze 135 x 135mm Commissioned by Book Sellers New Zealand in two versions, to reward best fiction or poetry and non-fiction Awarded annually

18 *Metropolis Building Development, Elevation* 1999 Bronze 170 x 120 x 20mm Commissioned by the developer Andrew Krukziener to mark the completion of the Metropolis Building; given to those involved

Marte Szirmay

19 *Aotearoa New Zealand Association of Art Educators Award, Dream a Little* Special Edition 2011 of eight Bronze 100 x 118 x 30mm Awarded every two years

20 *Epsom Girls' Grammar School Visual Arts Award 2010, Embryonic Fern Fronds* Bronze 105 x 105mm Awarded every year



Peter Woods

21 *Star Art (Gallery) May '89 New Zealand Contemporary Medallion Group Inaugural Exhibition Medal* Copper carved and milled 113 x 113 x 6mm Collection of Auckland War Memorial Museum

Jim Wheeler

22 *Arts Foundation New Zealand Governors' Award* 2002 Bronze 195 x 195 x 5mm Awarded to institutions and/or individuals who have demonstrated long term commitment to the support of the arts. First award given to Otago University for the Arts Fellows Programme in 2002 Wall plaque

23 *Leonard A Cuff Medal* 2003 Bronze 85 x 85 x 15mm Commissioned by the New Zealand Olympic Committee Awarded very rarely for life-long service to the Olympic movement One of an edition of four completed with presentation box and lapel pin

24 *Solstice (Winter)* Cast pewter 55 x 55mm British Museum Coins and Medals Collection, London

25 *Equinox* Bronze 55 x 55mm British Museum Coins and Medals Collection, London

26 *Solstice (Summer)* Bronze 55 x 55mm British Museum Coins and Medals Collection, London

27 *Balanced Change* Bronze 90mm dia Object Medal British Museum Coins and Medals Collection, London

28 *XXX America's Cup 2000* 1999 Bronze 65 x 65mm With embroidered ribbon and display box Winner version 50+ edition Plain version 25+ edition Version 1 had Winner on the obverse, the other only the Cup logo

Exhibitions List

Medal Art New Zealand (MANZ) exhibitions index (1989-2014) including the International Art Medal Federation (Fédération Internationale de la Médaille d'Art) FIDEM

- 1989** *New Medals*, Fingers, Auckland, 1 to 21 May 1989.
New Zealand Contemporary Medallion Group, Star Art Gallery, Auckland, 15 May to 2 June 1989.
In conjunction with a survey exhibition of 30 years work in medals and medallions by Paul Beadle; and Auckland Institute & Museum: a collection of New Zealand-related medals and medallions.
- 1990** *Medallions'90*, Fingers, Auckland, 29 October to 18 November 1990.
This exhibition was followed by an exhibition of the same work at Delia Grace Gallery, Wellington.
1990 FIDEM XXII, Helsinki, Finland.
- 1991** *Medallions'91*, Fingers, Auckland, 14 October to 27 October, 1991.
Medallions'91 Christchurch, CSA Gallery, Christchurch, 4 December to 20 January 1992.
Curated by Marte Szirmay.
- 1992** *Medal Making as a Contemporary Art Form*, Hawkes Bay Museum, Napier, 1992.
Curated by Marte Szirmay.
Small Worlds Historic and Contemporary Medallions, Auckland Museum, 11 December to 14 February 1993. Co-curated by Marte Szirmay.
1992 FIDEM XXIII, British Museum, London, UK.
- 1994** *New Zealand Contemporary Medallion Group*, Ferner Gallery, Auckland, 1994.
1994 FIDEM XXIV, Budapest, Hungary.
- 1995** *To Have and to Hold (NZCMG)*, Ferner Gallery, Auckland, 10 to 30 April 1995.
- 1996** *Works in Relief (NZCMG)*, Ferner Gallery, Auckland, 18 to 30 November 1996.
1996 FIDEM XXV, Neuchatel, France.
- 1997** During the Group's period with Ferner Galleries, exhibitions would be travelled to their branch galleries in Wellington and/or Christchurch.
- 1998** *Get a grip on it (NZCMG)*, Ferner Gallery, Auckland, 17 April to 9 May 1998.
1998 FIDEM XXVI, The Hague, Netherlands.
- 1999** *The Medallion Show (NZCMG) – A Decade*, Ferner Galleries, Wellington, 1999.
The Medallion Show: The New Zealand Contemporary Medallion Group – A Decade, McPherson Gallery, Auckland, 18 December to 22 January 2000. Curated by Robert Ellis.
- 2000** *MM: Millennium Medals*, City Gallery, Wellington, 2000.
The Art of Remembrance, McPherson Gallery, Auckland, 2000.
Still Life Show, Mt Eden Framers Gallery, Auckland, 2000. Curated by Richard Mathieson.
2000 FIDEM XXVII, Berlin/Weimar, Germany.
- 2001** *MM: Millennium Medals*, Auckland War Memorial Museum, Auckland. 2001.
Pacific Rim – Te Pae o te Moananui a Kiwa, McPherson Gallery, Auckland, 15 May to 2 June 2001.
Curated by Fatu Feu'u, essay by Ngarino Ellis.
- 2002** *Pacific Rim – Te Pae o te Moananui a Kiwa*, (Medallions), Brooke Gifford Gallery, Christchurch.
Pacific Rim – Te Pae o te Moananui a Kiwa, Simmons Gallery, London, UK, 11 April to 24 May 2002.
Artist's Choice II, Mt Eden Framers Gallery, Auckland, 2002. Curated by Richard Mathieson.
2002 FIDEM XXVIII, Paris, France.
- 2003** *Connectedness*, Hawkes Bay Museum, Napier, 2003. Curated by David Guerin and Christine Massey.
Connectedness (Analogy), McPherson Gallery, Auckland, 26 August to 13 September 2003.
- 2004** *A Comparison of Scale*, Percy Thomson Gallery, Stratford, Taranaki, 14 November to 10 December 2004. Curated by Richard Mathieson.
Pacific Rim – Contemporary New Zealand Medallion Sculpture, Medialia... Rack and Hamper Gallery, New York, USA, 2004, Curated by Jim Wheeler.
Autumn Collection, Mt Eden Framers Gallery, Auckland 2004. Curated by Richard Mathieson.
2004 FIDEM XXIX, Seixal, Portugal.
- 2005** *A Comparison of Scale – The New Zealand Medallion Group*, Te Tuhi 'The Mark', Pakuranga, Auckland. Curated by Richard Mathieson.
- 2006** *Handverse: International Artists Explore Another Dimension*, McPherson Gallery, Auckland, 11 to 28 October 2006. Curated by Christine Massey.
- 2007** *2007 FIDEM XXX*, Colorado Springs, CO, USA.
- 2008** *Nga Kakahu, Adornment*, Waiheke Community Art Gallery, 18 January to 11 February 2008.
Curated by Stanley Palmer.
- 2009** *Garden of Delights*, Auckland Botanic Gardens, November 2009 to February 2010.
Curated by Marte Szirmay.
Personal Geographies, Catchment Gallery, Nelson, 3 to 28 February 2009.
Curated by Wallace J.E. Sutherland.
20th Anniversary Show, Remuera Gallery, Auckland, 28 March to 17 April 2009. Curated by Wallace Sutherland, essay by Dr Robin Woodward, UoA.
- 2010** *Delights*, Remuera Gallery, 29 March to 24 April 2010.
Following the Garden of Delights show at the Botanic Gardens, additional works were exhibited following the same theme at Remuera Gallery.
2010 FIDEM XXXI, Tampere, Finland.
- 2011** *Medal Artists Unmasked (Medal Artists Reveal themselves through their Regular Practice)*, Remuera Gallery, Auckland, 1 to 21 October 2011. Curated by Richard Mathieson.
Garden of Delights 2, Huakaiwaka-Visitor Centre, Auckland Botanic Gardens, 9 October to 12 February 2012.
- 2012** *2012 FIDEM XXXII*, Glasgow, Scotland.
- 2013** *Sprout*, Huakaiwaka Visitor Centre, Auckland Botanic Gardens, November 2013 to February 2014,
Curated by Frances Battersby.
NZ Medal Artists, Waiheke Community Art Gallery.
- 2014** *Sprout*, Remuera Gallery, Auckland, 7 to 21 June 2014. Curated by Frances Battersby.
2014 FIDEM XXXIII, Sofia, Bulgaria.

Medal art joins both the two and three-dimensional worlds as one unique visual, tactile form. Quite often, medals have both obverse and reverse surfaces, text as well as a graphic image, which allows for a more complex content. They are small enough to be appreciated in the hand, as if one is holding the entire idea of the artist.

Mashiko, Medailles, 2008

