



Man-i-kins *totems fetishes & dolls*

A new exhibition opened at the Craft NSW gallery as part of the City of Sydney Art and About Festival, the intriguing 'Man-i-kins - an exhibition of Totems, Fetishes & Dolls'. On display are over 160 works by 38 exhibiting craft artists covering a wide range of media including ceramics, wood, glass, jewellery and textiles.

Although it was originally planned as an exhibition of art dolls, it became clear that 'dolls ain't just dolls' and the criteria was widened to embrace (pardon the pun) the other faces of dolls, among them fetishes, totems, effigies and idols.

A doll is usually defined as a small likeness of a human being and is used as a child's toy but that is not all they are. Traditionally, dolls have been used in religious and magic ceremonies and may be deemed to have spiritual, ritual or magical value.

Among these are fertility dolls, effigies, voodoo dolls, nkisi, katchina dolls, poppets, wanga dolls and even nativity scene dolls. In ancient times dolls would represent a deity and had central roles in ceremonies and rituals.

Dolls made from wood, painted and decorated with string or beads have been found in children's graves dating as far back as 2000 BC.

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Margaret Olah 'Universal Bushman' palm fibre, palm seed stems, pandanus binding, pandanus dilli, ininti beans



Pat Haywood 'Modigliani's Mistress' ceramic



Greg Sugden 'Robot' ceramic with handpainted underglazes

Craft Matters features informative snips, clips, tips and images about craft. If you or your organisation have a craft event of any kind in NSW, an image or a craft story, submit it for free inclusion in future issues of Craft Matters. [Please email your interest](#). And of course, your suggestions and feedback are always welcome.

The Society of Arts and Crafts of NSW is a not-for-profit organisation formed in 1906, to encourage and promote arts and crafts, encourage the use of Australian culture, materials and motif in work and design and provide opportunities for the exhibition and sale of work of members and others. [visit our website](#).



Jane Hinde 'Look But Don't Touch'
handpainted silk

Fetishes, on the other hand, are objects that are believed to have mystical, religious or supernatural powers. Fetishes would be present in all religions, from the relics and images of saints to magical gemstones and carvings. Some writers go so far as to say that any sacred object is a fetish.

Although totems are often confused with fetishes, what distinguishes totems lies in the relationship to them.

Thus an object can be both fetish and totem depending on how we individually or collectively subscribe to them.

The very same object can function as a fetish, totem, idol and talisman (or just a toy) depending on its stipulated social meaning.

Totems are symbols that have meanings shared by a group rather than just an individual.

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Pat Hayward 'Tribal Figure' ceramic, feathers, hemp



Heidi Frances 'Which Witch' ceramic



Trudy Billingsley 'Lola' fabric overlay,
shadow work, hand embroidery



One person might carry a small fetish for protection or to get something they desire. It is personal. The totem on the other hand is not one person's alone. It belongs to and stands for the entire tribe. It represents a society and reinforces the group's identity.

'Man-i-kins - an exhibition of Totems, Fetishes & Dolls' celebrates all of these facets of dolls, from Margaret Olah's Universal Bushman made from palm fibre, pandanus binding, ininti bean and palm seed stalks to Pat Hayward's Modigliani's Mistress, a ceramic figurine based on the portrait of Jeanne Hebuterne by Amadeo Modigliani.

From Greg Sugden's playful ceramic robot figures to Trudy Billingsley's very colourful and whimsical hand-embroidered dolls, Minky Grant's painted wooden peg dolls and Helen Frostell's 'Blakulla' witches.

Greeting visitors at the entrance is Pat Hayward's almost lifesize ceramic totemic figure festooned with feathers and fetishes.

'Man-i-kins - an exhibition of Totems, Fetishes & Dolls' closes October 30.



Michael Ripoll 'Totem' huon pine, red river gum

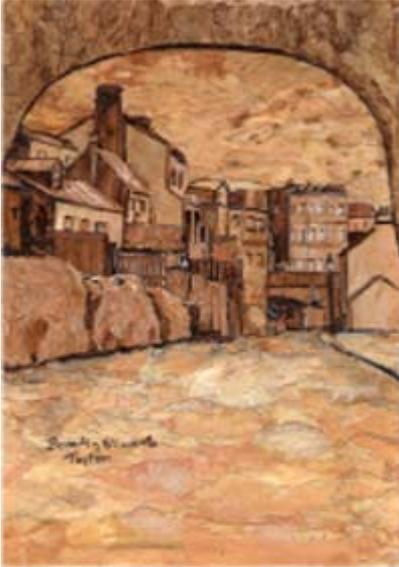
Wendy Cartwright 'Chloe' handknitted doll

Margaret Olah 'Tree Spirit' palm fibre, pandanua

profile

Beverley Elizabeth Taylor**paperbark collage/multi media**

'Argyle Street' 2000



Quite simply, I paint with bark. I use bark instead of paint, using the wonderful colours of Australian native trees as my palette.

I originally came from New Zealand and I am in awe of the Australian trees - the excitingly beautiful and versatile bark of the Australian Melaleuca, the Leptospermums (Tea Trees) and the Persoonia (Geebung Trees) as well as the Agapanthus.

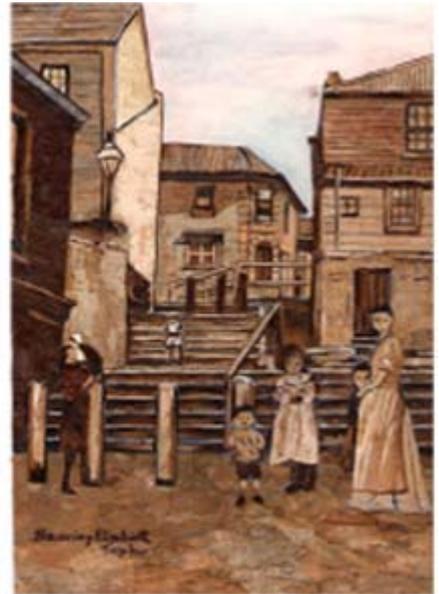
Bark art is a craft unique to Australia with the Melaleuca (paper bark) tree providing a lot of the medium. The bark can be as fine as paper, almost like lace, or covered with a dusty powder or look like leather. There are also weather worn grey and bushfire black.

I try to make the colour and texture as close as possible to what the actual material used would be, whether it is the wool of sheep, feathers of birds, concrete on a wall.

The Melaleuca tree provides most of the browns, the Geebung contribute dark colours going into black and a variety of reds. An amazing tree.

For black, I use bush-fire burnt trees as the impact of the bush fire holds the colour better. Living in the Blue Mountains makes it easier to find where bush fires have been. I work using fine tweezers as the pieces can be very small, and the technique slow. Timber bark is a wonderful product with a sense of being alive, and I never tire of it.

Beverley Elizabeth Taylor



Left 'Whalers Arms', Right 'The Rocks Steps'



commission

Lois Parish Evans

Calvary Mater Chapel liturgical art



At the end of 2010 I was fortunate to receive a commission to create artworks for the new Mary Potter Chapel at the Newcastle Calvary Mater Hospital. The contract was to design and create 4 altar cloths, 4 wall panels and to alter 2 existing wall hangings that I had created for the previous chapel.

The purpose of these artworks: 'to enhance the sacred space as a place for people of all cultures and religious faiths. For those who may find themselves wandering into a chapel for the first time, never before having felt moved to explore the questions of life and death that a serious illness can evoke in the human heart, this space is to be welcoming.'

The new chapel is a modern, large, open and light-filled space. The large walls lend themselves to a dramatic and strong visual statement.

Colour is meaningful in sacred space. The cloths represent the liturgical colours of particular significance in the Catholic tradition: white, purple, red and green. The imagery needed to be universal and evocative rather than prescriptive in

meaning to fit the desire to be inclusive. In creating designs for the altar cloths and after consultation with pastoral care staff, I decided to use motifs that are universal in appeal and universal in habitat – the tree and leaves.

Using the tree and leaf motif, I intertwined them with the meaning of the liturgical colours.

The purple/jacaranda blue colour is the colour for both Lent (Easter) and Advent (Christmas) and these are preparatory seasons, they carry a sense of hope, of anticipation, of birth and new life. The deeper purple is the colour of royalty but also of penance and suffering. The liturgical white symbolizes purity, holiness and virtue as well as respect and reverence. The liturgical red represents fire and symbolises the presence of God and Pentecost. Green is for the everyday and ordinary time, also renewal and the promise of new life.

The motif designs on the altar cloths are free machine embroidered onto a silk dupion panel which runs the entire length (approx. 3.6m) of the altar cloth. The base fabric is a linen cotton blend and the red and green cloths are hand dyed.

Lois Parish Evans



TUITION

Tutor	Craft	Email	Workshop information
Pam de Groot	Felting, beginner - advanced	pamdegroot.fibre@gmail.com	Please contact tutor direct
Jenny Hopper	Nuno felting and dyeing, beginner - advanced	jennyhopper@tsn.cc	Please contact tutor direct
Jude Skeers	Hand knitting - hats moebius etc	judeskeers@hotmail.com	Please book via website
Penel Bigg	Flamework, beadmaking, beadweaving with seed beads	firebirdbeads@gmail.com	Please contact the tutor direct
Sandra Shaw	Screenprinting workshops	sandra.shaw2@bigpond.com	Please contact the tutor direct
Val Aked	Silverwork classes	9975 3734	Please contact the tutor direct
Carolyn Delzoppo	Cloisonne enamel	see website for information	www.carolyndelzoppo.com.au
Helen Beale	Basketry	helen@helenbeale.com	Please contact the tutor direct

EXHIBITIONS AT CRAFT NSW



An Opal Hearted Country

New work by all Society members, inspired by the 6th verse of Dorothea Mackellar's 'My Country'.

when 1 - 27 November, 2011

where Craft NSW 104 George Street The Rocks Sydney 2000

p 9241 5825 **w** www.artsandcraftsnsw.com.au/exhibitions.htm



Christmas Splendours

New work by all Society members just in time for Christmas.

when 29 November - 1 January, 2012

where Craft NSW 104 George Street The Rocks Sydney 2000

p 9241 5825 **w** www.artsandcraftsnsw.com.au/exhibitions.htm



Fusions

Work by Society members together with guest enamellists from the Enamellers Association, an associated event of City of Sydney's Chinese New Year of the Dragon celebration.

when 17 January - 12 February 2012

where Craft NSW 104 George Street The Rocks Sydney 2000

p 9241 5825 **w** www.artsandcraftsnsw.com.au/exhibitions.htm

EXHIBITIONS

here by hand - 70 years at sturt

A special exhibition of Sturt's permanent collection and archive material to celebrate 70 years of Sturt.

when 2 October - 27 November, 2011

where Sturt Gallery, cnr Range Rd & Waverley Pde Mittagong NSW

p 4860 2083 **w** www.sturt.nsw.edu.au

out of the box

The World Shibori Network Australia and New Zealand is a group of textile artists working in shibori or shaped resist dyeing.

when 15 - 30 October, 2011

where Barometer Gallery, Gurner Street, Paddington NSW

w www.barometer.net.au

- out of the square** Fibre and textile exhibition by the Eurobodalla Fibre and Textile Artists Group.
when 11 - 20 November, 2011
where Mechanics Hall, Moruya NSW
p 02 4473 8982
- quilting** An exhibition of quilts by the Campbelltown Patchwork and Quilters' Guild.
when 12 - 13 November, 2011
where Campbelltown Civic Hall, Cnr Queen & Broughton Streets
e campbelltownquiltguild@yahoo.com.au
- airing of the quilts** The 17th Braidwood Quilt Event and Airing of The Quilts. Over 500 quilts are displayed in the street and different venues in the town.
when 26 November, 2011
where The Main Street (Wallace Street) Braidwood
p 02 4842 2626 **e** president@braidwoodquiltvent.org.au
- sensorial loop** the First Tamworth Textile Triennial: 22 artists showcase changing ideas and professional craftsmanship associated with contemporary textile practice in Australia.
when until 26 November, 2011
where Tamworth Regional Gallery
e gallery@tamworth.nsw.gov.au
- the narrative knot– stories in ceramics** The Australian Ceramics Association's Biennial Exhibition 2011.
when 2 December 2011 – 22 January 2012
where www.gallery.manlyaustralia.com.au
- woodcarving** Exhibition and Demonstration by the Shellharbour branch of the Sydney Woodcarvers Group.
when 25 - 31 October 2011
where Old Fire House, Kiama
- larsen & lewers - sculptural jewellery** Helge Larsen and Darani Lewers celebrate a 50 year partnership.
when 19 October - 5 November 2011
where Peter Pinson Gallery, 143 Edgecliff Rd Woolahra
w www.peterpinsongallery.com
- jestem-I-am** An exhibition of new work by jeweller Felicity Peters.
when 18 October - 5 November 2011
where Studio 20/17, 2 Danks St. Waterloo
w www.studio2017.com.au
- LACE award** Finalists of Sydney's Powerhouse Museum's International Lace Award have been chosen by five international and Australian judges from an outstanding field of 700 entries. A major international exhibition of over 135 spectacular designs from 22 countries around the globe.
when until April 2012
where Powerhouse Museum, Sydney
w www.powerhousemuseum
- calls for entries** The Tom Malone Prize is an annual acquisitive prize open to glass artists throughout Australia. The \$10, 000 Prize provides an opportunity for artists working in Australia to showcase and be recognised for their work nationally.
when entries close 23 November 2011
w [download application form](#)

CRAFT WORKSHOPS AND EVENTS

reverse piano hinge artists book

Many may be familiar with Piano Hinge Books ... but a reverse piano hinge binding gives a much more flexible and versatile book which can be used for calligraphy, journals, prints or drawings. Tutor Julie-Ann Williams

when: 19 November 2011

where: Primrose Park Art and Craft Centre, Matora Lane, Cremorne NSW

further info: [workshops Primrose Paperworks](#)

paper and wax

An opportunity to explore this exciting technique on paper, working with wax and paper using a variety of papers including handmade papers. Tutor Mo Godbeer.

when: 12 - 13 November 2011

where: Primrose Park Art and Craft Centre, Matora Lane, Cremorne NSW

further info: [Primrose Paper Arts](#)

make a shoulder bag

Make a saddle stitched bag with Geoff Davis.

when: 29 - 30 October 2011

where: Epping Park Creative Centre (Dence Park)

further info: [Leatherworkers Guild of NSW](#)

contemporary quilting – abstraction, paint & stitch

This workshop will focus on contemporary quilt making using mixed media. Tutor, Pamela Priday

when: 12 - 13 November 2011

where: Epping Creative Centre (Dence Park)

further info: www.atasda.org.au/nsw.htm

CONTACT US

The Society of Arts and Crafts of NSW
104 George Street The Rocks Sydney 2000
p 61 2 9241 5825
f 61 2 9252 6255
Open 7 days, 9.30 to 5.30
www.artsandcraftsnsw.com.au

We welcome material you wish to submit for publication and appreciate your feedback, comments and suggestions. Please email:
newsletter@artsandcraftsnsw.com.au

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