

PREVIEW OF ARTS

ADVERTISING FEATURE

Williams Gallery, Jackson St Petone, has its Williams Gallery Summer Group exhibition on till the end of February.



Keepsake Compound 1 by Tracey Williams

May Iremonger's exhibition At 89 is on at Frameworks Gallery, Seaview Rd, Paraparaumu Beach, till February 23.

ROAR! gallery features three exhibitions till February 28. There is Art on the Inside: Rimutaka Prison Artists; A Window of Doubt by Nick Mitchell and Who Can You Trust? by Sheryl Brooker.

Mark Hutchins Gallery, 216 Willis St, has its Summer 2009 exhibition till February 21.



Franklin Island by Grant Sheehan

Antarctic Images, featuring photographs by Mike Wilkinson and Grant Sheehan, continues at Bowen Galleries, Ghuznee St, till February 21. Sarah Maxey's collection of new prints and drawings is also on till February 21.

New Plymouth's Govett-Brewster Gallery has the Solar Circuit Aotearoa NZ (Scanz) exhibition - Raranga Tangata - till March 29. Featured artists include Stella Brennan, Nina Czegledy/Greg Judelman/Daniel Barber, Sean Kerr, Naomi Lamb, Alex Monteith and Sally Jane Norman/Jacques Sirot.

Continuing till Saturday at Enjoy Public Art Gallery, 147 Cuba St, is Bedwyr Williams' look at the power of the art poster.

Red Peach Gallery, in Ahuriri, Napier, has an exhibition by John Staniford till the end of February.

Palmerston North's Taylor Jensen Fine Arts presents The Summer Show: Second Time Around which includes works by Aston Greathead, Douglas Badcock and John Badcock, Basil Register, John Bevan Ford, Roy Sefton, Lois Neilsen and Betty Oakes.

On till Sunday at Thistle Hall on the corner of Cuba and Arthur streets is the first Wellington solo exhibition by New Plymouth artist Jordan Barnes. An exhibition by self-taught artist Zooni (aka Giselle Stanton) runs there from February 17-22.

Toi Poneke Arts Centre has Anoushka Athique's visual tale His Remembering Heart from February 13 till February 27.

Solander: works on paper, 218 Willis St, has works by Marian Maguire, Kelvin Mann and Stuart Duffin till 28 February 28.

Suite gallery, 69 Owen St, Newtown, has Six Degrees of Separation featuring Jonathan Crayford, Douglas Stichbury, Valerie Bos, Claire Zanelli, Grant Muir and Sydney Lough Thompson till February 14. From February 19-March 7 it has Good Keen Men: Selected 20th century works.

Havelock North's Wine Country Gallery has works by Ewan McDougall, Jane Gray, Justin Kite and Teresa Gordon till the end of February.

Porirua's Pataka has Face Value by Serena Giovanna Stevenson which focuses on Maori facial moko (tattoo). From February 14 through till June.

Vickie Worthington's Ranguru By The Sea opens on February 15 at Zambarta Gallery, 57 Main St, Otaki and runs till March 14.



Continuing till Sunday at the Academy of Fine Arts, Queens Wharf, is the Leonardo da Vinci Machines Exhibition. (Charges apply).

Exhibitions Gallery of Fine Art, Featherston St, has works by Emma Wright and Peter Augustin till February 16. Kevin Dunley's first solo show opens on February 19.

Compiled by Bill O'Byrne visart@dompost.co.nz

CLASSICAL



Mendelssohn: Choral Works. RIAS Kammerchor directed by Hans-Christoph Rademann. Harmonia Mundi HMC 901992 (CD 67 mins). Tulev: Songs and other works. Estonian Philharmonic Chamber Choir, Tallinn Chamber Orchestra directed by Paul Hillier with Robin Blaze (counter tenor). Harmonia Mundi HMU 807452 (CD 64 mins).



THE early Romantic period saw creative artists yearn for the solitude of nature; for a concord between man and his god in the idyllic surroundings of the countryside, away from the hurly-burly of city life.

For many that philosophy is bedded in the sounds of nature and the simple, god-fearing, peasants of Beethoven's Pastoral Symphony.

Less often heard these days are the huge number of nature influenced songs written during the first part of the 19th century.

Take the secular choral works of Mendelssohn, for example.

These songs - of which a fine representative sample is on this new disc - to the nature poetry of the likes of Heine, Goethe, Eichendorff and a number of lesser lights, are simple, beautifully crafted, works that illuminate the personality of the composer.

The songs are helped by the superb singing of the Berlin choir; in an acoustic that perfectly shows off the quality of the singing.

The Estonian choir is also world class, but the music of Toivo Tulev couldn't be more different

than that of Mendelssohn.

Looking at a picture of the composer on the booklet cover, one could be forgiven for thinking that Tulev is a close relative of Estonia's most famous composer, Arvo Part. He is not, but his music is inspired by the same muse.

It differs from Part in personality, but it will appeal to lovers of 20th and 21st century vocal mystical minimalism, and there is a stronger instrumental involvement.

The centrepiece of the disc is a group of eight songs to texts from the Song of Songs, with a nice differentiation between instrument and voice designed around the acoustics of the church of the first performance - and where these recordings were made.

The choral items are balanced by two smaller works - one for piano and violin and the other for counter tenor, violin and piano.

Mendelssohn ★★★★★ Tulev ★★★★★ JOHN BUTTON

The Wednesday Poem

Friday Night

I am alone except for the cicadas and the night is wheezing like an asthmatic child soft snore of night sounds blow of breath flipping the curtains and I am still in a velour brown armchair nobody's at home and you are here as always crouched in the heart of my quiet

yes, this is a love poem one of many you will never read

From Dream Fish Floating by Karlo Mila (Huia Publishers, pb, \$25)

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NZCT



Letter head: Danny van den Dungen, of Dutch graphic designers Experimental Jetset, as featured in the documentary Helvetica.

Type cast

Many people take typography for granted, but it's an artform in its own right, and this week Wellington hosts an international typography symposium featuring graphic design stars Experimental Jetset, writes Tom Cardy.

IN GRAPHIC design circles, having the names Marieke Stolk, Danny van den Dungen and Erwin Brinkers as guests at a conference is like having Jeff Koons, Damien Hirst and Tracey Emin speaking at Wellington's City Gallery.

But that's exactly the kind of coup accomplished by Typeshed11 - a five-day international typography symposium in Wellington today till Sunday.

Stolk, van den Dungen and Brinkers are best known as Experimental Jetset, the independent design studio in Amsterdam that has been shaking up the design world for more than a decade.

The studio was a big part of feature documentary Helvetica, and some of its work was recently bought by the Museum of Modern Art in New York.

The Typeshed11 symposium, organised by Typevents Italy - a typography and graphic arts industry consultancy - and Wellington designer and typographer Catherine Griffiths, also features other big names, including influential type designer Christian Schwartz, and Masayoshi Kodaira, known for his large-scale typographic installations.

Experimental Jetset members met while students at Dutch art and design school Gerrit Rietveld Academy when they working on designing a magazine. They founded their studio in 1997. Their projects cut across many areas, including music and fashion, as well as publishing.

The trio push the concept of themselves as one unit, so are rarely interviewed as individuals.

"Punk has definitely been one of our biggest influences," they say. "Although we were too young to participate actively in the original punk explosion - being pre-teens in 1977 - we still feel the impact of punk on our lives.

"As teenagers, in the mid-80s, we were completely absorbed by all kinds of post-punk movements -

psychobilly, garage punk, new wave, two tone, American hardcore. What intrigued us was not only the music, but also the graphic manifestations of it - record sleeves, badges, patches, T-shirts, fliers, posters, magazines, band logos, mix tapes. We are absolutely sure that it was this whole DIY culture that made us aware of graphic design, that stimulated our interest in it, and ultimately led to the decision to become graphic designers."

In the past, Experimental Jetset has talked about following an "inner logic" to its designs.

"What we mean is that we try to make certain aesthetic [or] conceptual choices based on the logic of the design itself, and not based on the taste of assumed 'target audiences'."

The trio give an example. "Imagine that you have to choose a certain colour in a logo. How we see it, there are two ways to decide on a colour. You can either choose a colour based on the taste of the audience through focus-group-based research, etc - this is how advertising agencies usually work.

"Or you can choose a colour based on a sort of interior logic within the design. For example, there might be a technical reason to choose a certain colour, or a historical reason, or a formal reason, or a conceptual reason. This is what we mean by 'inner logic'."

In the trio's experience, these days typography and graphic design aren't treated as somehow "below" other visual arts.

"So many non-designers seem to be aware of fonts and typefaces nowadays. Twenty, 30 years ago, who knew the name of a typeface, except for designers? While today everybody knows about fonts, and has an opinion about them.

"The rise of the personal computer really created an enormous typographic awareness among non-designers."

Typeshed11, Shed 11, Wellington, today until Sunday.



Against type: Experimental Jetset's use of the Helvetica font for their now iconic T-shirt design.

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