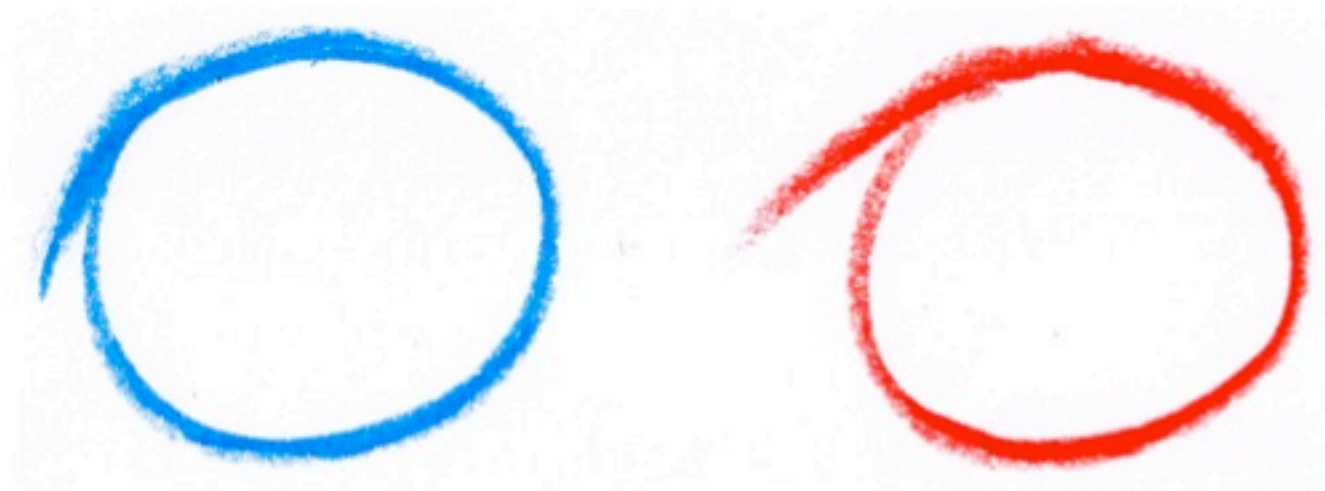


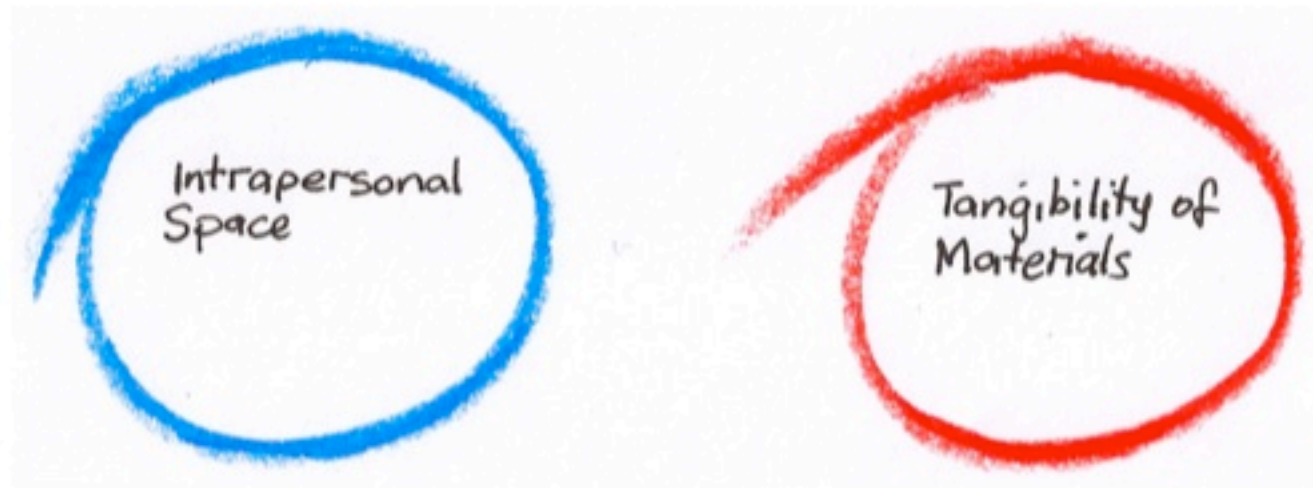
The invisible and visible in making

A reflection on personal practice.

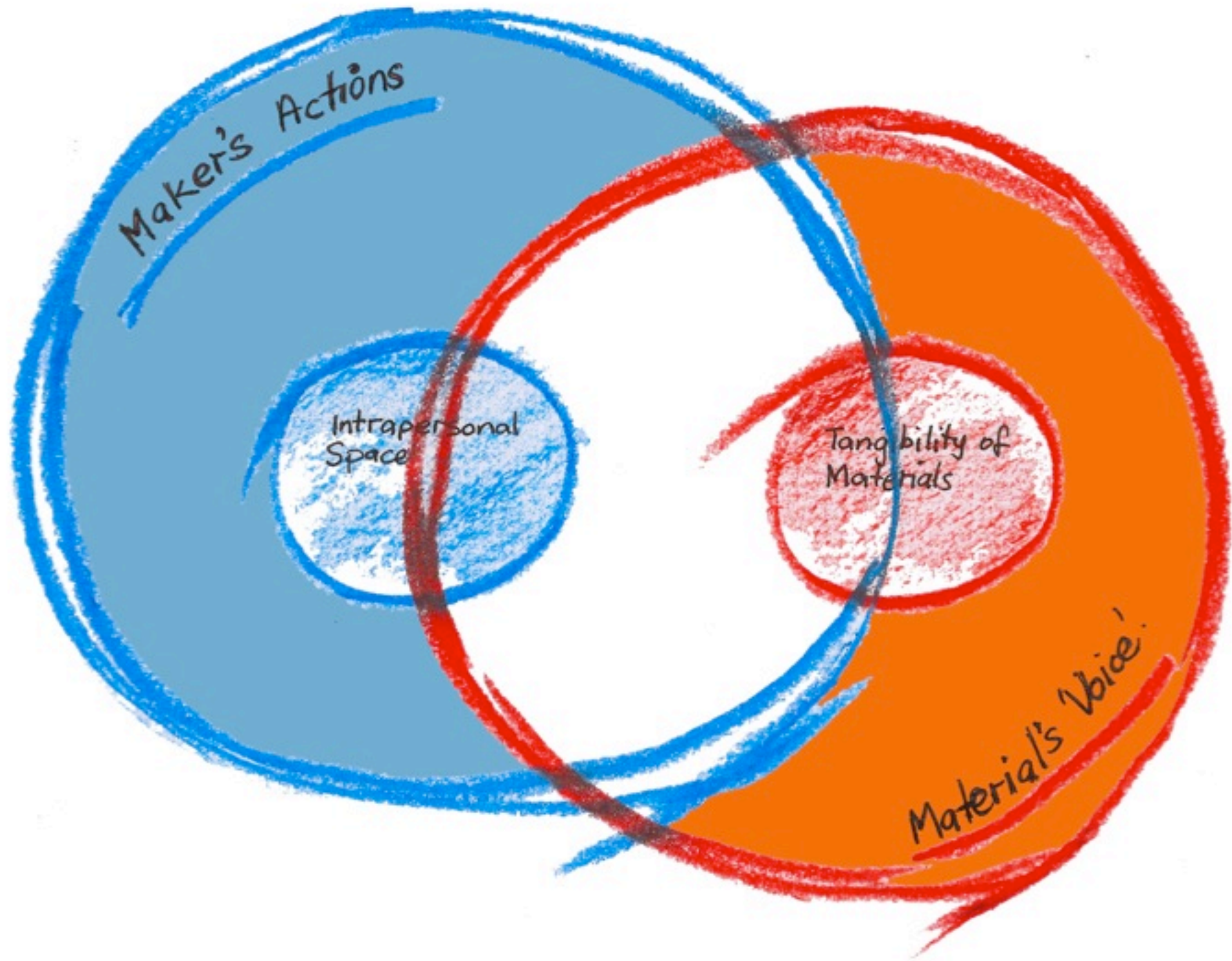
Greg Piper
Auckland
New Zealand

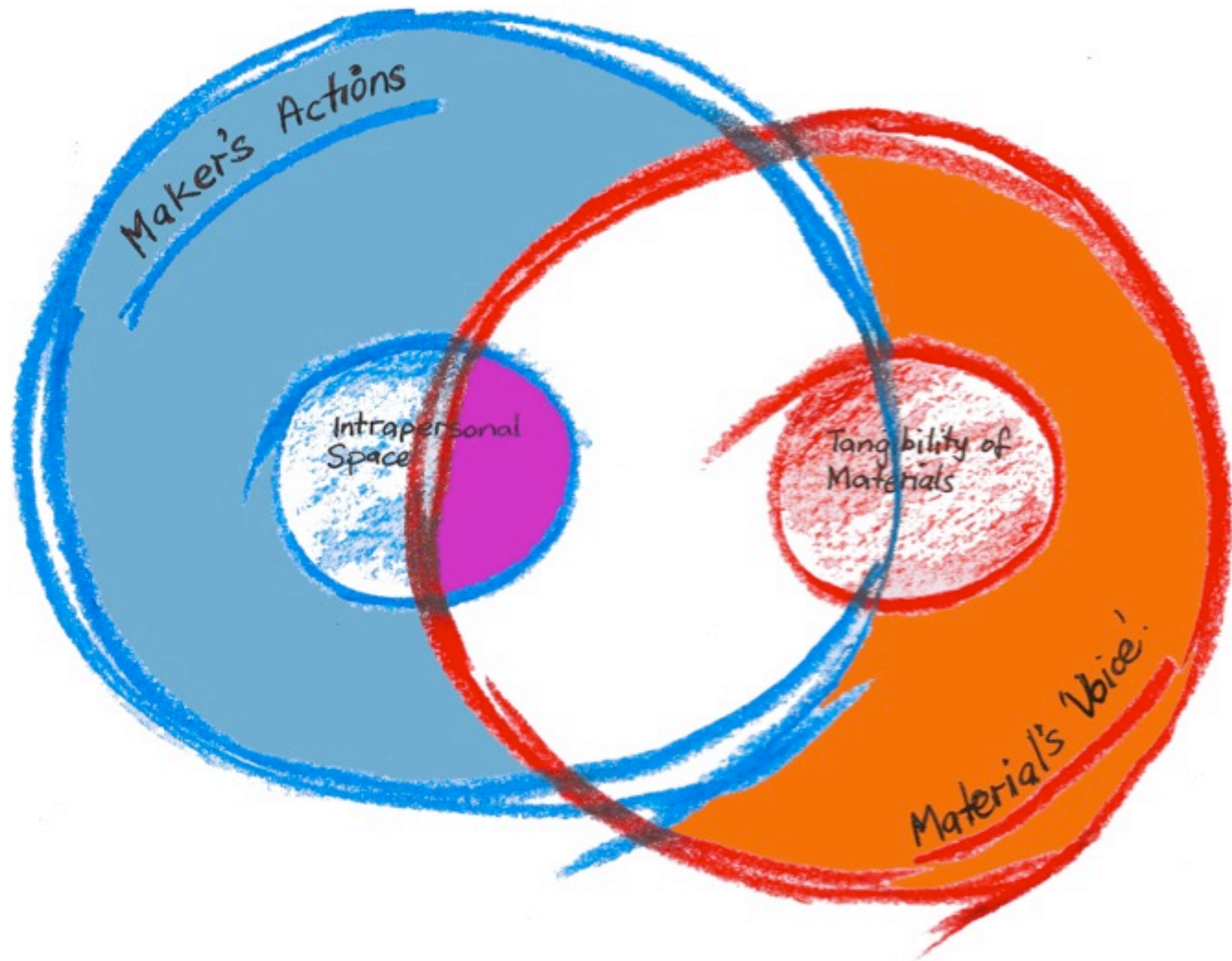


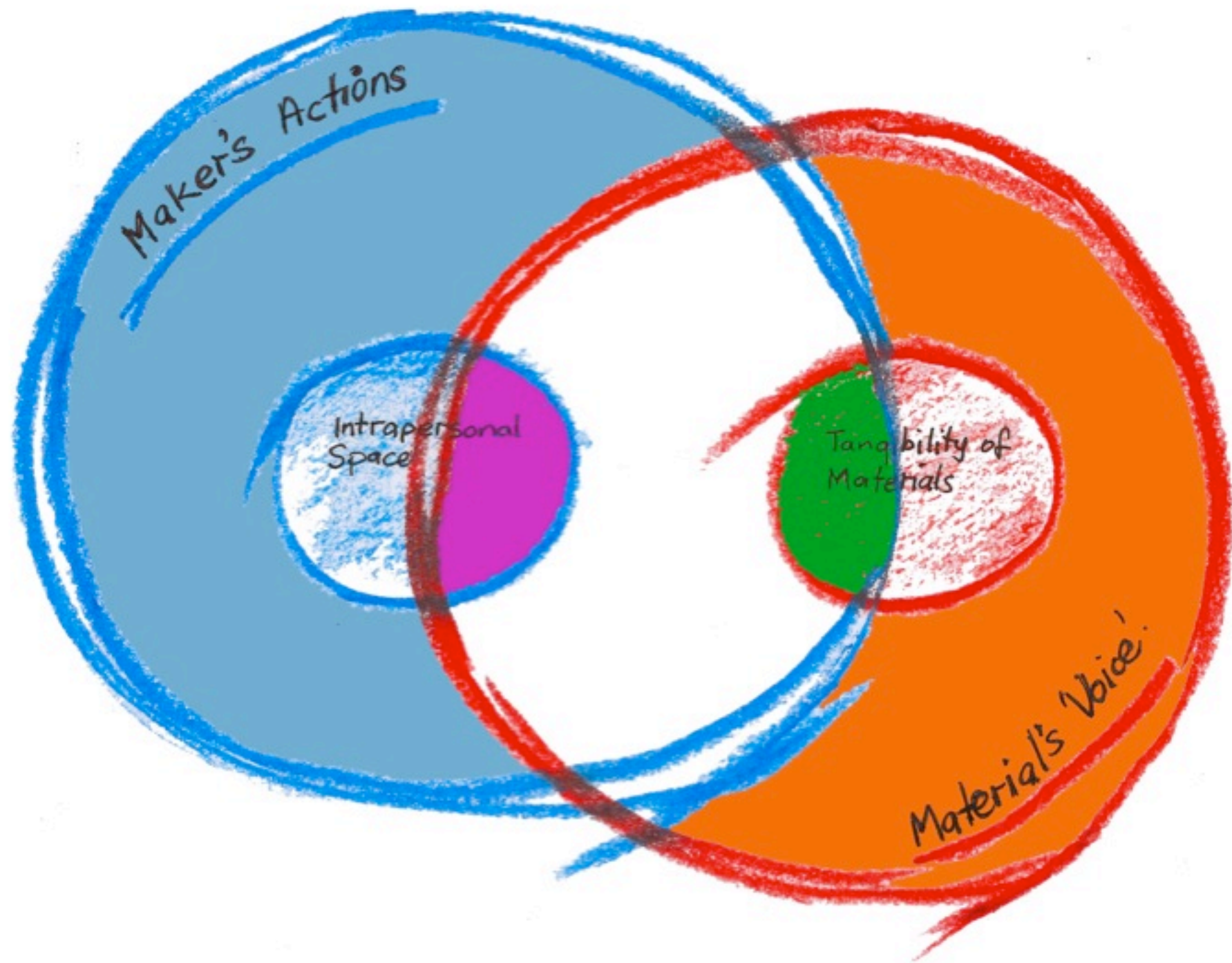
The process of making has both invisible and visible dimensions.

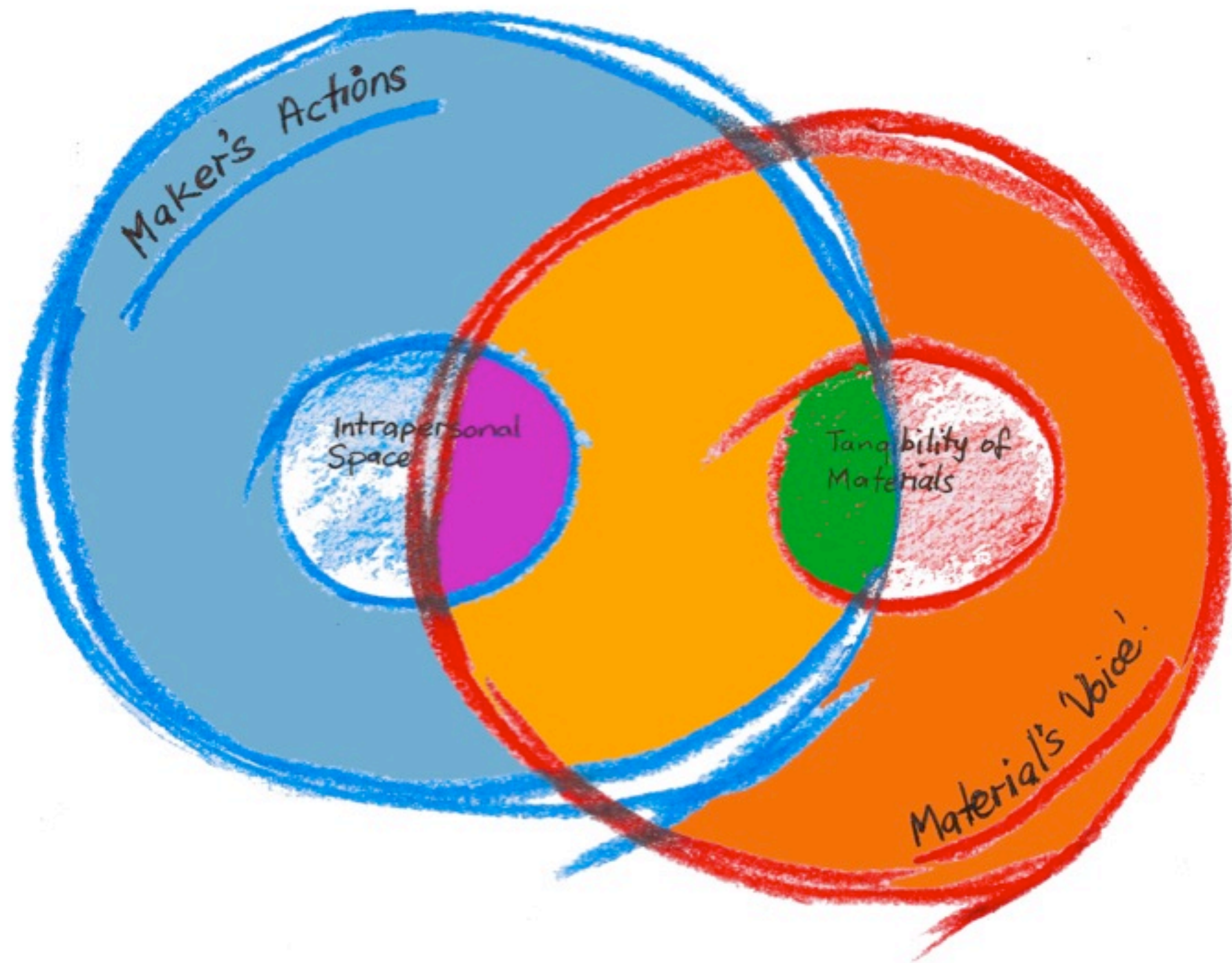


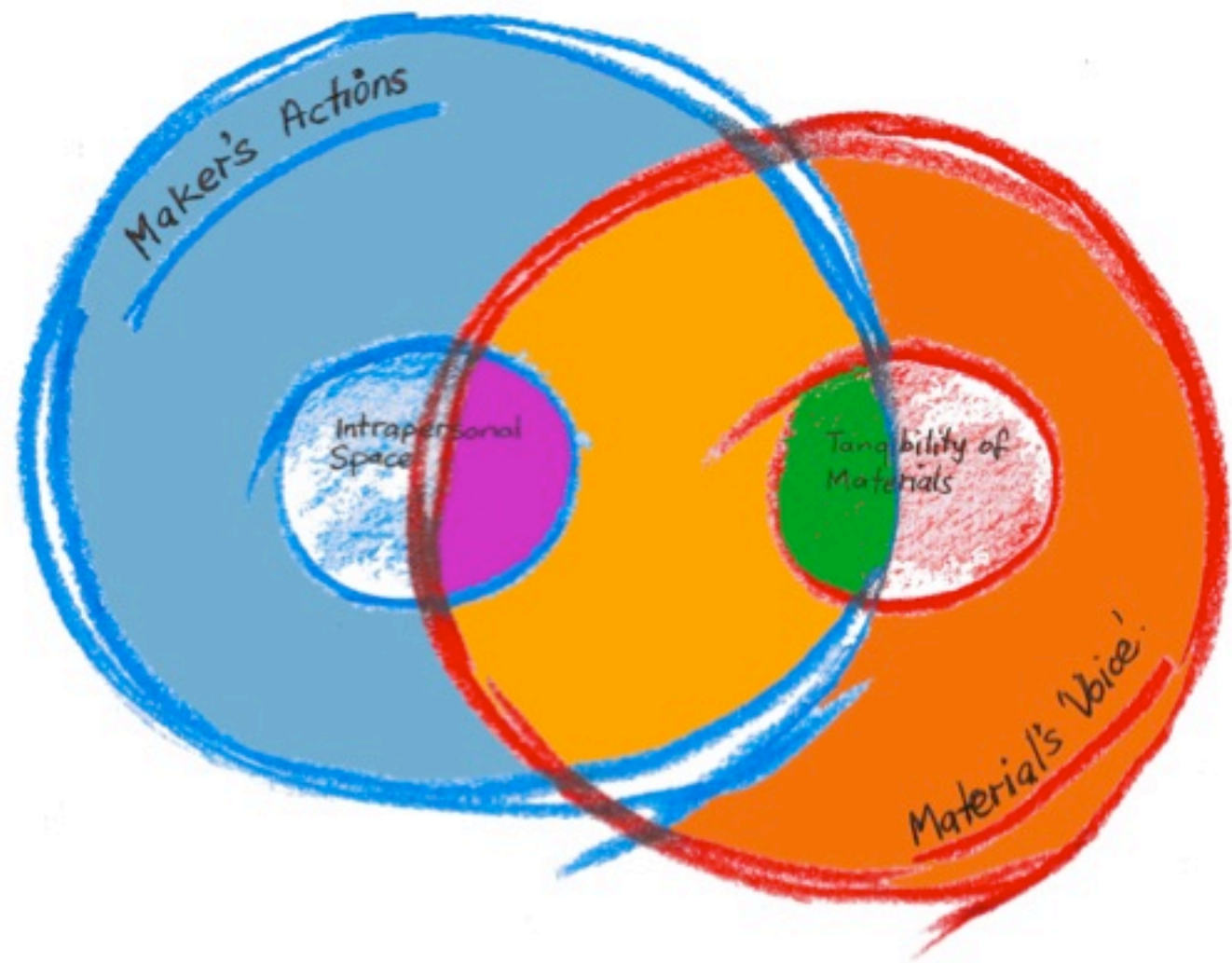
The process of making has both invisible and visible dimensions.











..... a state of dynamic flux between intent, spirit, and emotions, and the tactile, concrete aspects of physical making.



Vision After the Sermon. Paul Gauguin
Ritual hunt painting, Lascaux Caves

**The artist as shaman, the reifier of reality
bridging the gap from the unseen to the seen.**

“Handling” (Heidegger) suggests that our sense of being is contingent on physical, spatial, interactive aspects of experiencing the exterior world



Offering
Serving
Cast bronze

“Handling” (Heidegger) suggests that our sense of being is contingent on physical, spatial, interactive aspects of experiencing the ‘exterior’ world

His use of the word “circumspection” points to our ability to reference in creative endeavours, a ‘new knowledge’ about reality



*Offering
Serving
Cast bronze*

Materials 'voice' – understood / discovered qualities and capabilities. Gray and Burnett suggest that a maker can cultivate respectful interactions with materials and tools.



Measuring Spoons
Bone, rimu, coconut shell

Can-opener
Piano ivory, kauri, rimu

Fishing
Cast resin, stainless

Materials ‘voice’ – understood / discovered qualities and capabilities. Gray and Burnett suggest that a maker can cultivate respectful interactions with materials and tools.

Bolt considers that careful and concerned dealings are important, allowing for an “alternative ethic in mastery”.



Self-narrative
Etched microscope
slides

Miller suggests that the making of an object well and skillfully, enriches the artist's life experience.



Paradise Lost
Cast bronze, kwalla, steel
Korowai
Woven feathers



**The 'life' of a work is embedded in the making of it.
The transaction between maker and made, involving all
sentient responses, is imbued not only in the work, but also
within the soul of the maker, and ultimately that of the
viewer.**

Huia
Plasteline, wax



**Materials will dictate or manage what
can be done ... in the end.**

Huia

Plasteline, plaster, ceramic shell
materials



Materials will dictate or manage what can be done ... in the end.

The making of failures can become a support for success.



**Ceramic-shell
breakage**

Building a relationship with materials.

Patination with heat.
Temporary furnace with
combination crucible / mold.



'Flow' is a state devoid of emotional static, save for a compelling, highly motivated feeling of mild ecstasy.



**Plasteline build-up over mesh,
silicon mold-making.**

This alludes to the 'space' in which the making partnership operates.

The focus, unforced energy, seemingly sublime understandings, and the disappearance of time and self, promote the masterful and caring handling of materials.

Stages of ceramic mold build



Our perceptions and use of natural materials is a litmus of our humanity and our regard for the Earth itself.



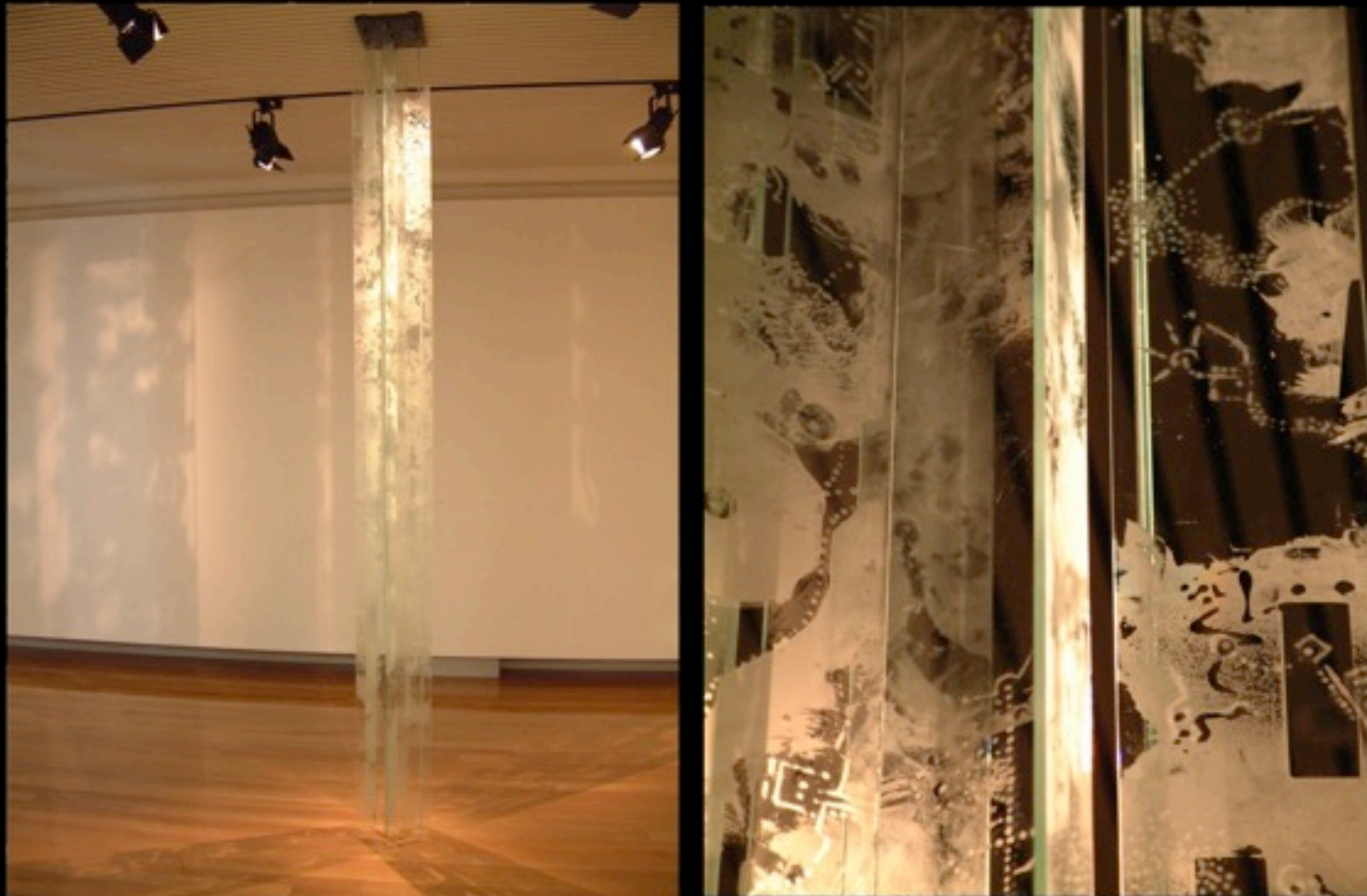
Totara tree
Cutting harakeke (flax)
Woven kete
Carved manaia
Carvers at work

‘Workmanship of risk’ describes the decision-making that benefits a work, as the foundation of an individual craftsman, and epitomises the crucial transmission of self into the object.



Wax, kwilla, rimu,
glass

**When objects are made, the making resonates
through the work into the hearts and minds of others,
activating sentient capacities present in us all.**

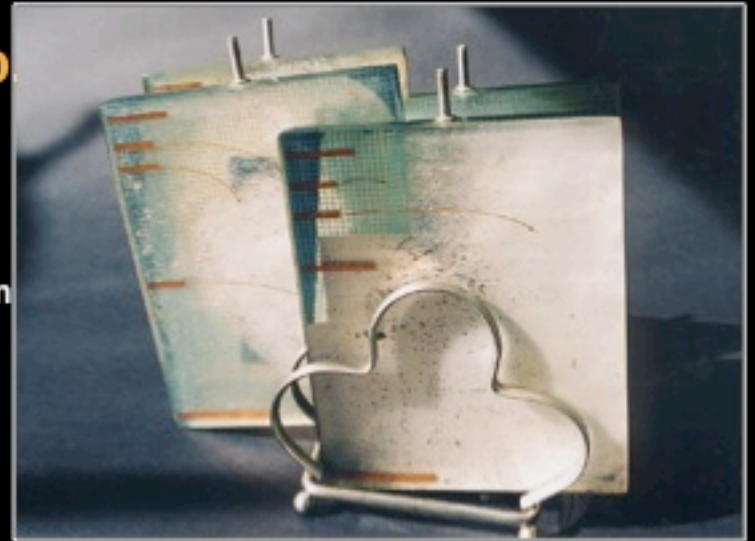


Traces
Etched glass

Material thinking is the space in which specific learning can develop



Time Dancers
Copper sheet,
perspex, lead, resin
RawMe
Kwilla, cast resin
Toast
Cast resin



The making partnership involves an almost mystical 'space', in which the sentient present of the maker, touches the mysteries of the 'voice' of the materials.



Tegel
Stitched feathers,
canvas backing, edged

This partnership is only possible if the maker ventures into the combining space of invisible and visible voices, that seem to speak the artefact into being, as the artist and materials converse, giving of themselves.

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