

ARAHONOHONO: INTERCONNECTING PATHWAYS

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This issue of *Scope: Art & Design (Contemporary Research Topics)* holds a wealth of information and insights. Reading through the issue, one is struck by the interconnecting pathways one discovers. In Te Reo, the word arahonohono signals the existence of such pathways. Navigating across the content sequence of this issue, many of these can be identified.

Gender issues speak from the first four items in the issue. Fluid identities made manifest through textiles and costume; finding identity through processes of stitching; jewellery that speaks to the lives of wounded women; sculpture that redresses the plight of the girl in Indian culture – all of these items forge interconnections in the process of reading.

Dunedin fashion and art made a splash in Shanghai, Dunedin's sister city. Boundaries between art and fashion were questioned. The same happens through the interventions of Dada, an art clothes shop in Dunedin. The owner's own work plays out between painting, drawing, ceramics, clothes design, and more.

A third grouping highlights wearable objects as social tools. Student and staff joint projects make a collective statement that questions individualistic endeavours when jewellery goes to town and breaks down the barriers between the studio and the public domain. Art as social tool stands at the centre of the projects discussed in this part of the issue.

A next grouping focuses on painting and its relationships with the history of painting. Referring to painting conventions, reworking historical paintings, working in the same vein as genre paintings – these are ways artists keep the traditions of painting alive and align them with contemporary modes of making.

A focus on place then follows in this issue. The spirit of place and the role of architectural ruins in the experience of place are evoked. An experience of place in Christchurch during an earthquake inspires a body of work. Dunedin as a place visited by the Queen in the 1950s is recreated in a space in town to vividly bring the historical event and its attendant material culture to a contemporary audience.

Another set of items foreground printmaking and its connection with media in projects that focus on questioning of the news. These items evidence interconnections with the TransTasman News Network Group that engages with political critique of the media.

The politics of waste and consumerism takes centre stage in another set of items. One of these focuses on how a small gesture can have a big impact on our behaviour: an artist continues to make ceramic cups for a local café so we can refrain from using plastic or paper cups that add to landfill waste. Another artist recycles clothes, deeply questioning the role of fashion in our throwaway culture of consumerism while celebrating renewable waste.

It is clear from the penultimate set of items included in this issue that our artists care deeply about the environment. "What Grows Where You Live" provided people in Dunedin with an opportunity to participate in the planting of native plants across the greater Dunedin region. Participants could create a zine with information about the plants. "AWA HQ" was another project in this vein, this time focusing on the Toitū Stream, on water and its protection by the community. Environment Envoy Broker Katrina Thomson wrote: "Artists have a vital role in making new connections and enabling people to see their world in completely new ways... We are all working together to achieve the goals of Te Ao Tūroa, Dunedin's Environmental Strategy."¹

The final set of items in this issue focuses on ceramics: one item brings to our attention the existence of hidden pipes in the life of our city. Underground and mostly invisible, these pipes bring electricity and water – life-giving energy – to the world of the city's inhabitants. A contemporary ceramic practice highlights their existence. A final item takes the reader directly to the ceramic studio in the Dunedin School of Art at Otago Polytechnic as revisited by an alumnus many years after graduating. This visiting artist is an example of the many artists-in-residence that breathe life into our arts community from the many different places of origin they hail from. New techniques are learnt, different ways of working in the studio are experienced, and unexpected interconnections are forged: arahonohono.

1 .5 Katrina Thomson, 2018, "Art makes environmental connection", Toi Oho, Hail Newsletter.