

# KATE FITZHARRIS



*COMPANION PIECE*

**RDS Gallery  
2022**



**KATE FITZHARRIS**

*COMPANION PIECE*

Essays on the Occasion of the Exhibition

Held at RDS Gallery,

6 Castle Street, Dunedin,

30 September–29 October 2022

Occasional Essays Series

Editors

Alistair Fox and Hilary Radner

RDS GALLERY

Cover Image: Kate Fitzharris, *Companion*, 2022, ceramic, 245 mm.

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RDS Gallery Occasional Essays Series editors: Alistair Fox and Hilary Radner

*Published 30 September 2022 on the occasion of the exhibition "Companion Piece," 30 September–29 October 2022, RDS Gallery, 6 Castle Street, Dunedin, New Zealand.*

ISBN: 978-1-99-117302-7 (softcover)

978-1-99-117303-4 (PDF)

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## **Kate Fitzharris: Companion Piece**

*By Hilary Radner*

*As people we have a long history of making things out of clay. This relationship is often domestic: functional, containing. But we also use clay as a way to explore our place in the world, making deities and likenesses of ourselves: commemorative, aspirational, apotropaic.<sup>1</sup> “Companion Piece” alludes to the relationships that develop when we invite these things into our homes, when we encourage an intimacy with these objects and the materials they are made from.*

*Kate Fitzharris, Artist’s Statement, September 2022*

“Companion Piece,” the title of Kate Fitzharris’s 2022 exhibition (30 September–29 October) at RDS Gallery, has a double resonance corresponding to two thematic sets, or conceptual threads, that mark the artist’s philosophy of “making.” Firstly, as underlined by the artist herself, these ceramic creations are brought into being to serve as “companions” for their future owners; that is, as emotionally and symbolically charged objects that will

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<sup>1</sup> “Apotropaic,” adjective that describes an object that has the capacity to avert evil.  
[Editor’s note]

accompany them on life's journey—and perhaps beyond, if one recalls the many figures that followed the deceased into their tombs, or onto their funeral pyres, in centuries past.

Secondly, the title “companion piece,” as defined in literary studies and art history, points to how the exhibition also functions as a “companion piece” to earlier exhibitions, complementing and having close relations with these last—in particular, her 2020 exhibition, “New Familiar” with RDS Gallery, and an earlier 2019 exhibition, “Things don't end at their edges,” at Sarjeant Gallery | Te Whare o Rehu, Whanganui. This latter exhibition was the product of a year-long project in which the artist explored what Greg Donson of the Sarjeant Gallery described as “a memory bank of objects and stories associated with them” supplied by “close to forty participants,” out of which Kate “crafts her own collection of stories that have as their core other peoples' narratives and memories.”<sup>2</sup>

These objects produced by Kate during a residency at Tylee Cottage for the exhibition with the Sarjeant Gallery, reflect the “companion pieces” that accompanied both her interlocuters' and her own childhoods. For Kate, her art builds on the traditions of homemaking into which she was initiated by her family, an experience that left her with a strong sense of connection to the

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<sup>2</sup> Greg Donson, “kate fitzharris: things don't end at their edges/16 March–9 June 2019,” [sarjeant.org.nz](https://sarjeant.org.nz), <https://sarjeant.org.nz/gallery/kate-fitzharris-things-dont-end-at-their-edges/>, accessed 7 September 2022.



objects owned, and often made, by her grandmothers. Kate explains, harking back to her youth:

I think that I was always surrounded by people who made things.... My mum has always sewed, especially quilts and embroideries, and still does.... Her mum was a painter ... once she retired. I felt like people were always making things.... My other grandmother had paintings that she had made when she was younger [and] that the family had. I never saw her paint, but [with] my other grandmother we did painting sessions together.... I was always interested in making images because that was what she introduced me to.... It wasn't until I went to art school that I met "clay".... I ended up connecting with ceramics and finding a way to say things through three-dimensional objects. That same grandmother who painted, she always had little figurines and things at her house. I didn't think about that at the time.... People were always making things, but then there were always also other objects. Her house was filled with little miniatures, things, and animals, ... little humans.<sup>3</sup>

Kate's 2020 exhibition signalled a new iteration in her relations with "clay," influenced by a residency in Japan that she undertook at Shigaraki Ceramic Cultural Park Foundation, with the support of the Blumhardt Foundation and Creative New Zealand. In many senses, "Companion Piece" serves as a continuation of the preoccupation

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<sup>3</sup> Kate Fitzharris, conversation with the author, 16 August 2022, Waitati, New Zealand. Unless otherwise indicated all quotations attributed to the artist refer to this conversation.

announced in the 2020 exhibition. While furthering the exploration of figures that had long held significance for her, in particular, the sculptural icon known as the *Sheela na gig*, associated with European, especially Irish, Romanesque churches, her work in the 2020 exhibition became more modernist in its design. The objects she created were larger, more minimalist, less ornamental, more abstract with less of a narrative focus. Complete in themselves, these larger works were often punctuated by smaller creations, such as a figure bending over in a gesture of obeisance, or a tiny bundle of wood, a reminder perhaps of the insignificance of the human in the face of the natural order, a trope that she reiterates in her 2022 exhibition (see Figure 1, *Big Long Neck*, 2022). In contrast, the larger objects, in their simplicity, suggest the embodiment of a desire to recreate an essential object that might resonate with all viewers, “an archetype,” or “primordial image,” that reaches back in time, to draw analogies borrowed from the analytical psychologist Carl Jung, again a *thématique* that marks her 2022 exhibition.

Not coincidentally, the clay itself, as the substance common to all ceramics—with its colour, its texture, its feel, its infinite variations—increasingly came to define the object. In a recent conversation, Kate underlined the importance of clay to her work as something that “attaches me to this world.” She elaborates:



Figure 2: Kate Fitzharris, *Local*, ceramic, 315 mm

Clay ... it's the earth ... geological time ... forces way beyond our powers. It's also really "domestic" in that we use cups and bowls ... and toilets. I am interested in both those histories.

In her occasional essay written for "New Familiar," Joanna Osborne, Dunedin art writer, begins with a quotation by Kate in which she explains her relations to the objects that she creates and their relations to the exhibition's title:

New things become familiar as they are integrated into the existing ways we perceive the world around us. A familiar is a close companion or spirit that serves and watches out for someone. Objects can fulfil this role within our domestic lives: they contain something of our experiences, our memories of the past or our hopes for the future.<sup>4</sup>

A subsequent installation "The Commons" (April–May 2021), located in the City of Dunedin's Botanic Gardens, emphasized the implicit premises, here literally writ large, underlying the earlier 2020 exhibition—in particular, the importance of clay, materially, and aesthetically, as the bearer of meaning. Joanna Osborne described the project as:

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<sup>4</sup> Kate Fitzharris, quoted in Joanna Osborne, "New Familiar: Work by Kate Osborne," essay published on the occasion of the exhibition "New Familiar: Work by Kate Harris," 6 March – 28 March 2020, RDS Gallery (Dunedin: RDS Gallery, 2020).

... the gradual construction of a person-sized clay vessel upon the upper garden's hillside margin. Created over several days, Kate cut raw clay from a bank in another section of the Botanic Garden. Entirely biodegradable, this site-specific earth work was formed from its surroundings.... On the final day of the making, the vessel was given cut-out eyes. With her gaze drawn into the interior of the upper garden, she was symbolically brought to life as a representation of the earth, our home, our wild origins.<sup>5</sup>

The works in “Companion Piece” clearly elaborate and extend the *thématique* established in “New Familiar” and “The Commons.” These pieces explore the same formal design principals: the focus on minimalized, abstracted shapes with little or no ornamentation; the move away from the miniature; the emphasis on the surface qualities inherent in the clay, and the repetition of a gracefully proportioned vessel that recalls the human figure (see Figure 2, *Local*, 2022; cover image, *Companion*, 2022). Notable are the eyes, usually, but not always, represented by two carefully cut-out “holes” in the vessel's side, occasionally delicately traced in intaglio. *Sheela na gig* makes a reappearance (see Figure 3, *Orange Marker*, 2022).

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<sup>5</sup> Joanna Osborne, “Kate Fitzharris,” *Project 51—Off the Ground—The Commons*, dunedindreambrokerage.nz, <https://www.dunedindreambrokerage.nz/projects/the-commons-katefitzharris-zxxe2>, accessed 13 September 2022.



Figure 3: Kate Fitzharris, *Orange Marker*, 2022, ceramic, 155m

For the artist, the vessels incarnate the values that govern the artist's life:

For me to be healthy and happy, I need to remember [that] I am a person in the world, rather than getting lost in [my] head. This also ... links to environmental concerns—that we are part of this world, not separate from it.... I do think quite a bit about empathy.

For Kate, her “objects” are totemic representations that serve to facilitate the development of empathy. To endow an object with “a spirit” and “a personality” is, for Kate, an exercise in empathy, achieved in part by “giving things human qualities—like the eyes.” Art activates our emotions, from the great cathedrals reaching to the sky to the feature-length movie melodrama. Kate addresses the viewer in the same register “at a smaller scale—that’s like a domestic scale, that would fit in with you, in your home.”

For Kate, to acquire a ceramic artwork, notorious for its fragility, is to assume a duty of care. “The idea that you are taking care of it,” in Kate’s terms, means that the collector will be inevitably developing, implied in the notion of “care,” a deeper sense of empathy for the world in which we live and those who live in it. She contrasts the ceramic object with digital images, which are insubstantial, residing nowhere and everywhere, and, in this sense, indestructible.

Through her “companion pieces,” Kate Fitzharris seeks to remind us that we are at risk of “losing” a “sense of being in the world”—our

experiences increasingly delivered through digital media, extending to the development of “virtual reality” itself. Similarly, in a world marked by a globally oriented consumer culture, we rarely know the identity of the makers, the hands that created the objects that we use on a daily basis. Objects, from clothes to kitchen utensils appear, travelling from remote origins, disappearing even more quickly to destinations unknown.

Through her art, this artist urges us to question the objects around us and what they represent—to be more mindful of the place in which we find ourselves—to care for it just as we will care for that small bit of clay, of earth, with which she has made these works, should we be fortunate enough to take one home with us.



## **Messmates at the Table!**

### **From Companion Pieces to Companion Species**

*By Cecilia Novero*

Once they enter any home, Kate Fitzharris's ceramic objects don't sit still. These creations call on us, through their thin open arms, little hands, and tiny eyes, to look back at them, to touch their skins, to handle them with care, to return to look at them again and again.... That is—to hold them in respect (*respecere*, respect, to look again), to respond. What is more, they never enter our domestic space alone, as individual pieces: they gift us with their company, but they also come accompanied—sometimes quite literally by tiny companions, a triangle, a bundle of firewood, the smallest of cups. These "primary" utensils tell a different human story than that of the spear, of the hunter, of the single hero at war with the world. Companions in and for survival, these ceramic objects can be thought of as "recipients"—following Donna Haraway, following Ursula LeGuin of whom Haraway writes: "Her theories, her stories are capacious bags for collecting, carrying, and telling the stuff of living." Haraway elaborates on what that "bag" or "sack" (a "recipient"), without which "no adventurer should leave home," might contain:

The slight curve of the shell that holds just a little water, just a few seeds to give away and to receive, suggests stories of becoming-with, of reciprocal induction, of companion species, whose job in living and dying is not to end the storying, the worlding.<sup>6</sup>

As Haraway explains, the carrier-bag stories are "messy tales to use for retelling, or reseeding, possibilities for getting on"<sup>7</sup> when the old heroic Story of Being on Earth comes to an end. The same can be said of the stories Fitzharris's hollow pots, and hollow plinths, hold out for us as mundane beings.

Even when these little helpers in Fitzharris's clay family are not present, Fitzharris's bottles, glasses, cups, and jugs, in the shapes of gourdes, worms, or rays of the sea, always invite others to join the party at the table, i.e, other relations and other stories. In short to make connections. As Fitzharris remarks, matter, clay, speaks here across historical and geological time as these interlace through labor. Stories in clay make no use of big words. Stories, like bodies, come in multiple shapes and figures, "off the ground."<sup>8</sup> Note that Fitzharris's containers unabashedly display their holes, but have no mouths. If these critters are endowed with something like (human)

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<sup>6</sup> Donna Haraway, *Staying with the Trouble: Making Kin in the Chthulucene* (Durham and London: Duke UP, 2016), 118.

<sup>7</sup> Haraway, 118.

<sup>8</sup> "Off the Ground" was a Dunedin Dream Brokerage Initiative that supported, among other projects, an earth-work by Kate Fitzharris "The Commons." Joanna Osborne, "Kate Fitzharris," *Project 51—Off the Ground—The Commons*, [dunedindreambrokerage.nz](https://www.dunedindreambrokerage.nz/projects/the-commons-katefitzharris-zxxe2), <https://www.dunedindreambrokerage.nz/projects/the-commons-katefitzharris-zxxe2>, accessed 13 September 2022.

mouths at all, it is only teeth (perhaps) one sees, clenched teeth that grin, are ready to eat, and possibly bite.

Without us knowing, the "kin/d-red" figures—themselves open containers—bring us close to, in touch with, all those mundane places and times, those lost or inconceivable inheritances that more or less unwittingly have gone into the shaping of these figures. While they come to inhabit "our" space, and as we learn to look at them closely, to respond to their deep and inscrutable gaze, they remake us, they trouble "our" domestic(ated) space. They demand that we expose the cloistered familiar to the unfamiliar and, in turn, to view the un-familiar, the undomesticated outside/wild exterior as precisely the unruly oddkin—all that composted matter—that make us and on which humans—as humus—depend for life's "ongoingness." These companion pieces or species, these (extra)ordinary objects that participate in our quotidian lives, subtly yet indisputably mess up the domestic family table. Or, to put it with Haraway, they invite us all, human and not, to become "messmates at the table," a table with legs that go deeper than "genealogical" (as in gene pools) roots, and all the way down into the geological compost, into the earth, into the mud, mother of clay.<sup>9</sup>

But let me now tease out more concretely some of the cultural and historical inheritances and odd-kin-making practices that I see at work in Fitzharris's companion pieces. In my irreverent etymology, I relate *kinesis*, movement, with kin-making and thereby set in motion

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<sup>9</sup> Donna Haraway, *When Species Meet* (Minneapolis and London: UMP, 2008), 19.

a whole array of unstable contact "zones" for Fitzharris's companion pieces to meet and greet other Chthonian—earthbound—figures with whom to break bread, or, perhaps more aptly, share fluids.

Despite their modernist, sober "look"—as Hilary Radner suggests above—Fitzharris's recent ceramic vases, pots, cups, and jugs do not renounce their more boisterous Chthonian ancestors or kin. Take for example the recently revived stone carvings of the *Sheela na gig* figures that Fitzharris referenced in her work in the past. At least one such *Sheela* has entered the 2022 collection, "Orange Marker." These haut-reliefs of old women exposing their genitalia, i.e., in the act of pulling open their labia with their hands, originated in the 11th century and continued to be created until roughly the 16th century. They are found especially in Ireland, and Great Britain, but also elsewhere in Europe. Their disinhibited stance—their exhibitionist postures—has had an impact on museum displays up to our day. Scholars have failed to agree on the nature of these icons' original function, with recent research contesting theories that consider the Sheelas solely as warnings against lust and/or as talismans against evil.

In feminist art and scholarship, the Sheelas are often signs of a creative force that need not be pinpointed or named (for example as exclusively related to fertility or reproduction). Indeed, the Sheelas' original presence in rural settings, rather than the Churches where they were displayed in medieval times, has highlighted that the typical association of an old woman—the hag that the Sheelas depict—with the vulva complicates the interpretation of the

Sheelas as icons of life-giving powers, a power typically ascribed to young women. Rather, the old woman and the vulva point to the cycle of life and death to which old women were linked, in particular in Scotland. As scholar Georgia Rhoades recounts in the journal *Feminist Formations*, old women, believed to be in touch with the dead and "mistresses of storm, wind and snow," presided over fertility rituals. In her view, crones were linked to birth as well as death and regeneration.<sup>10</sup> These sculptures, thus, defy the modern fear of old age, embracing a perspective in which life comes from the earth and returns to the earth.<sup>11</sup>

Fitzharris's new Sheela, *Orange Marker* (2022), guides us into understanding how a whole array of Chthonian figures, women and deities, from prehistoric and mythological pasts, are continuously inherited and transformed in the hands of feminist artists whose creations are always part of their kin. In "Orange Marker," a Sheela vase is paired up with a small ceramic triangle poked with holes, like a slice of Swiss cheese. Fitzharris explains that this object "... is after the orange markers that are on walking tracks, a basic orange triangle that can be placed any which way to point the direction of a track.... A guide of sorts, pointing the way in life...through the wilderness of life."<sup>12</sup>

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<sup>10</sup> Georgia Rhoades, Georgia. "Decoding the Sheela-na-gig." *Feminist Formations* 2.2 (2010):177-178. *Project MUSE*,doi:10.1353/ff.2010.0004.

<sup>11</sup> Jenny Stevens, "Big Vagina Energy: the Return of the Sheela Na Gig," *The Guardian*, 8 March 2021, <https://www.theguardian.com/world/2021/mar/08/big-vagina-energy-the-return-of-the-sheela-na-gig>, accessed 17 September 2022.

<sup>12</sup> Kate Fitzharris, email to RDS Gallery, 14 September 2022.

Three are the trails I wish to follow now. On the first trail, Fitzharris's Sheela strikes a friendship with the mortal Gorgon Medusa, one of Sheela's ancestors. Her name means ugly, dreadful, adjectives that have described Sheela, the hag. Gorgon in Greek relates to a guttural beastly sound, the monstrous sound emanating from a fanged mouth with a long tongue. If gazing at Medusa, not unlike the Sheela, would petrify the onlooker, and if Medusa's head of snakes, once cut off, came to shield from danger those who wanted her dead, it must also be remembered that from the blood that had seeped into the earth after Medusa was beheaded out flew Pegasus, the winged horse. And horses are women's close companions! But there is more. According to my disobedient etymology, Gorgon could well relate to "gorgeous." Both terms have their origins in the French word for "throat" or "neck"(gorge)—which in the case of "gorgeous" is adorned with laces of precious stones.

And don't Fitzsharris's bottles and vases proudly exhibit their gorgeous necks? Necks that rise above slit eyes, or that come with arms or tentacles attached, double-necks, necks that don't stay put and confer protean forms to these bottles and vases ready to receive and pour the most delicious libations.<sup>13</sup> Only seemingly anthropomorphic, these gorgeous—holed rather than whole—containers distribute joy and pleasure. With necks sticking out like

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<sup>13</sup> In the installation *The Stillness of Movement* at Auckland's Objectspace (2014), Kate Fitzharris exhibited a female figure and strands of beads, one of which adorns that same figure, that are all, including the figure, made from found materials gathered during a walk. <https://www.objectspace.org.nz/exhibitions/the-stillness-of-movement/>, accessed 19 September 2022.

snakes, they are less in the image of man, Anthropos, than polymorph shapeshifters, laced together in a liquid dance with the Sheelas and Medusas that populate the earth and the seas—disorderly companions that mess up well-known genealogies....

Second trail: the triangle in *Orange Marker* points Fitzharris's Sheela-Gorgon-Vessel in yet other intricately threaded directions. One recognizes here a miniature version—an homage—to Judy Chicago's monumental and iconic "Dinner Party" (1975-1979), a collaborative work featuring 1038 women in history, 39 of whom represented by place settings in the form of vulvas and distributed equally along three 48 feet long sides of an open triangular table. This was an open invitation to all those women forgotten by history to gorge freely at a massive ceremonial banquet, in celebration of their otherwise publicly forgotten and concealed creative powers whether in history, politics, art, literature or in their unmarked domestic space. The remaining 999 names are inscribed in the "Heritage Floor" on which the table rests. To gorge gorgeously and bravely.

Third trail: if Chicago has women sit and eat at the tables of history, publicly displaying and celebrating their unwritten stories, Niki de Saint Phalle releases her swarm of colourful and dancing "Nanas," stretched in all directions, in 1965 in Paris. These large and joyful women—initially critiqued as naive, kitschy, no-good art—spread out and spread their legs into the world.<sup>14</sup> In 1966, on Pontus Hulten's

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<sup>14</sup> Bettina Schümann, "Alle Macht den Nanas," in *Niki de Saint Phalle: Die Lebensgeschichte* (München and NY: Prestel, 2011), npn,

invitation, Niki installs "Hon" (She), a woman-body-house, at the entrance of the Stockholm Museum: this is a new kind of sculpture that requires the visitors to enter the female body. In the interior of this gigantic Nana, entire worlds are built and held in balance. Later, during the 20-year construction of her "Tarot Garden" Italy, Niki will live in one of her creations for a time. Inside/Outside, the crafting artist/and the crafted, the one and the many, everything blurs here generating new communal spaces for sharing and making. In the belly of her Tarot Empress, a Sphinx half human half lioness with big breasts and a round bottom, a table is set at the center of a room whose walls are plastered with myriads mirrors. There, in the entrails of this refracting *Urmutter*<sup>15</sup> the craftsmen used to gather to share their daily plans, their daily bread: *cum panis*, companions, around the table.

In conclusion, I would like to return to Fitzharris's "kin" of clay companion pieces/species, by way of a curious note. At the time she invented her first Nanas, Niki de Saint Phalle was unaware of the "Venus of Willendorf." This figure, on view at the Natural History Museum in Vienna, "represents a symbolized faceless adult female with exposed genitalia, pronounced haunches, a protruding belly, heavy breasts, and a sophisticated headdress or hairdo."<sup>16</sup> Just 11-cm high, the figure is made from oolitic limestone, and painted red,

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[https://bilder.buecher.de/zusatz/33/33340/33340417 lese\\_1.pdf](https://bilder.buecher.de/zusatz/33/33340/33340417 lese_1.pdf), accessed 19 September 2021.

<sup>15</sup> Niki did not know at the time she invented her first Nanas of the "Venus of Willendorf." When she saw it for the first time, she understood her work to be rooted in 30,000-year-old archetypes of creation as associated with women.

<sup>16</sup> Gerhard W. Weber, et. al., "The Microstructure and the Origin of the Venus from Willendorf," *Scientific Report*, 12:2926 (2022), npn. <https://doi.org/10.1038/s41598-022-06799-z>, accessed 18 September 2022. Further details about this figure are taken from this article, unless otherwise specified.



possibly with ochre, "almost entirely removed by cleaning at the time of discovery."<sup>17</sup> When Niki caught sight of it, she reread her own work as rooted in 30,000-year-old archetypes of creation and creativity associated with women.

Recent scientific research conducted on the oolite used for the "Venus" has yielded new information about the date and place of its origins. What interests me here, however, is that such data only emerges through an investigation of clay that examines the work, this tiny figure, as open multispecies container of unfinished stories. As the scientists involved in this research reveal, new technology has permitted researcher to scan the interior of the Venus's raw material. Among other things, the process has led to the discovery of unusually well-preserved shell fragments in the rock, which permitted the dating of the oolite out of which the "Venus" was composed, a material harking back to the Mesozoic age, 251-266 million years ago. Not only then do these everyday objects erupt in our lifetime from time immemorial; they also bring to the table, in all their beauty, the traces of the deep entanglements that make life—and stories—possible.

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<sup>17</sup> Weber, et.al., npn.

## Contributors

### Artist

**Kate Fitzharris** (b. 1974, Wellington, New Zealand) completed a Bachelor of Fine Arts at the Dunedin School of Art, with a major in ceramics (1993-1996). She has held a number of residencies, including: Shigaraki Ceramic Cultural Park [Japan], 2019; Tylee Cottage [Sarjeant Gallery, Whanganui] (2018); and Doris Lusk Residency [Risingholme Community Centre, Christchurch] (2017).

Among her other honours, she was a finalist for the 2019 Wallace Arts Trust Awards, and received Portage Ceramic Merit Awards in 2002, 2010 and 2014. Her recent awards include the Premier Award at the Ceramics New Zealand Diamond Jubilee Exhibition (2021) and a 2021-2022 Waiclay Merit Award, Waikato Museum.

The Shigaraki Ceramic Cultural Park Foundation, the Dowse, the James Wallace Arts Trust, and the Waikato Museum include her work in their collections. Her ceramic figures have been shown at galleries across New Zealand, including solo exhibitions at Masterworks Gallery, Sarjeant Gallery, the Lopdell House Gallery and the Blue Oyster Art Project Space, among others. In 2020, under the auspices of the Dunedin Dream Brokerage, she created, "The Commons," a temporary "earth works" installation that featured a large clay figure in the Dunedin Botanic Gardens.

Kate's primary medium is ceramics, though she also explores the use of "found materials," such as vintage fabric and wild clay. Typically constructing small-scale, often anthropomorphic, objects, the artist asks viewers to look closely, to examine her creations in all their intricate detail of surface, colour and, ultimately, to reflect upon how contemporary culture rarely encourages us to engage

with the subtleties of our environment and its ever-proliferating collection of mass-produced, characterless objects.

## Authors

**Cecilia Novero** holds the position of Associate Professor at the University of Otago in the Languages and Cultures Programme, School of Arts. She has a PhD from the University of Chicago (German Studies) and has written extensively on topics in the areas of contemporary art and visual culture. In 2010, the University of Minnesota Press published her monograph *Antidiets of the Avant-Garde: From Futurist Cooking to Eat Art*. The volume examines literary and artistic avant-garde movements through the “culinary field,” in the context of contemporary visual culture and broader debates about consumption.

Recent publications include two volumes of *Otago German Studies*, (2017, 2020); “Art in the Archives of Natural History: The Temporalities of Spoerri’s *Ein Inkompetenter Dialog?*,” *seminar* 53:3 (2017): 251-274; two co-edited issues of *Antennae* ([www.antennae.org.uk](http://www.antennae.org.uk)), devoted to animals and photography (2018); a chapter on Futurist cooking, “Cuisine,” in *Handbook of International Futurism*, ed. G. Berghuas (Berlin: De Gruyter, 2018), 116-128; and “Spirited Away! Distilling Avant-garde Art in Korpys/Löffler/Schmal,” in *Korpys/Löffler/Schmal: Geist*, ed. K. Bremen, F. Gonella & N. Quante, (Bremen, Germany: nomen nominandum buch, 2021), 47-76).

**Hilary Radner** is Director of RDS Gallery. She began her career as a video artist in the late 1970s and early 1980s, with work shown at MOMA (1981), and the Biennale of Sydney (1982). In 1988, she completed a PhD at the University of Texas, Austin and was awarded the position of Assistant Professor, and later Associate Professor (1995), at the University of Notre Dame, Indiana. In 2002, she was appointed Foundation Professor of Film and Media Studies at the University of Otago. She currently holds the title of Professor Emeritus, University of Otago, and has published widely in the areas of visual culture and cinema studies, most recently *Raymond Bellour: Cinema and the Moving Image*, with Alistair Fox (Edinburgh UP, 2018). She and Alistair now run RDS Gallery in Dunedin.