



COURTESY LAUREL FLEET

In 2015, a contingent of Maori clay workers from New Zealand visited the North Coast for an exhibit, workshops and cultural events.

Continued from Page 4

Naming the kiln

The Astoria Dragon Kiln, built in 1981, has been fired between 100 and 150 times, Rowland estimates. Over the past five years, Rowland and a collection of local volunteers, supported by donations from around the world, have excavated into the hillside near his house in the Lewis and Clark neighborhood and constructed his new anagama kiln, a more technically advanced version of its predecessor.

Anagama is an ancient style of firing pottery brought from China and Korea to Japan in the 5th century. Rowland's new kiln requires several cords of wood and fires at more than 2,300 degrees Fahrenheit for several days at a time.

Rowland had contemplated naming the new kiln the second-generation Astoria Dragon Kiln. But he thought of how the original had been named by a visiting artist who helped build the structure. He requested his friends from across the Pacific do the honor before the new kiln's debut firing and cooling process from Oct. 7 to 18.

"Whakapapa, or genea-



Visiting Maori artists such as Rhonda Halliday, foreground, will run two days of workshops at Clatsop Community College.



Visiting Maori artists will lead clay working workshops Oct. 4 and 5 in Clatsop Community College's art building.

logical links, are important to indigenous cultures," said Dorothy Waetford, one of the visiting Maori clayworkers who came in 2015 with Ulrich and Nathan. "It is our custom to give a new name

to someone of something on the day we bless it, when we honor the past and acknowledge the present."

Coming with Waetford are Maori artists Baye Riddell, Wi Taepa, Carla Ruka, Rhonda Halliday, Stevei Houkamau, Karuna Douglas and Todd Douglas. Making their first visit to the North Coast are Wi Taepa and Paerau Corneal, who along with Riddell make up the other three founding members of Nga Kaihanga Uku.

Creative New Zealand, a national arts development agency, paid for the Maoris' travel across the Pacific. But Rowland has covered their stay on the North Coast, renting out Camp Kiwanilong.

"It's sort of a natural flow between Polynesian migrations in the Pacific Rim here," Rowland said of the continuing exchange. "I think it's important because they're part of our community, and we need to strengthen those bigger connections."

For more information about the workshops or presentation by Maori artists, contact Richard Rowland at 503-338-2449 or rrowland@clatsopcc.edu, or Miki'ala Souza at msouza@clatsopcc.edu. **CW**

Continued from Page 7

auction for original artwork. Tickets for the drawing are \$10 and can be purchased every day until the close of the show.

Handiwork

Pick and Prince not only wanted their exhibition to celebrate the hand but be somewhat specific to Astoria and the surrounding area. All the paintings have been created since the artists arrived, and their work is inspired by the industries, activities and people that make up the community.

They considered focusing on the local landscape, but Pick felt that subject is already the focal point of many artists. Besides, she added, "we'd rather look at the landscape than paint it." Instead, they examined what ideas or themes are central to the culture and atmosphere of Astoria.

"We wanted to focus on people who do something with their hands, who create something specific," Pick said.

Prince added they observed a strong relationship "between the place and the people who build it."

One painting by Prince highlights the work of the beer brewer. Another shows a person enjoying a meal at a bistro. In other images, hands can be seen wrapping presents, making juice, shampooing hair and washing with soap.

This style of capturing several movements or moments within a single painting and showing a progression of time or ideas testifies to Prince's work in cinema, designing movie posters and editing film. He also includes a stylized version of the exhibition title, "L'eloge de la Main," on his paintings.

Prince created a few quick sketches, deliberately allowing them to maintain the somewhat hasty nature of their creation to better



ZELDA ENGLISH PHOTO

Yves Prince hoists up Ariane Pick.

symbolize the ephemeral nature of touch, and the significance of connections or actions that take place and are gone in an instant.

"Your hands are the expression of your spirit," he said.

Hand in hand

Pick's work is stylistically wide-ranging.

In one painting, she illuminates the importance of the hand in civic life. Individuals use their hands for communication — whether through sign language or by mere gesticulation — and the government keeps fingerprints for identification because they are unique to an individual. Some believe a person's character or future can be read through the lines on their palm. Additionally, people use their hands to read, write, protest and participate in democracy.

Pick, a playwright, wanted to incorporate the written word into her art. She asked people she met in Astoria to share common phrases or expressions that include the

word "hand." These sayings — such as "all hands on deck" and "hand in hand" — are painted on different pieces.

Pick brought her theater experience to the exhibition in another way by adding a couple of props or settings — including a bicycle and a desk organized with books and writing utensils — to help transform the space.

The artists also consider the exhibition performative because they have been continually painting and adding to the show during their stay. When people visit, they may see new pieces in the collection.

Pick and Prince will return to France for a couple of months for work — including Pick directing a play she wrote — then continue their tour of U.S. cities, creating exhibitions specific to the locality.

For more information, or to make an appointment outside regular exhibition hours, call 424-371-4321 or email arianepick.artmada@gmail.com. **CW**