

Mokopōpaki

CAROLE PRENTICE

NĪKAU DELICATESSEN

18 April–18 May
2018

THE DREAM OF NĪKAU JAM

'Mrs Fyfe' said the caged, blonde lady evenly, 'you may not know that the Nīkau palm is scientifically known as *Rhopalostylis sapida* and that *sapida* means savoury. The spadix of the Nīkau is edible. Delicious in fact...' She had strong lips which modelled each sound that passed between them, like baker's hands.¹

BEST MADE WITH BUTTER

Eleonora McDonald, was a petite, dark haired, Continental woman of French extraction who raised her five, tall, slender, good-looking sons in a modest, weatherboard bungalow at N^o 26 Crummer Road. The artist remembers her father, Allan, talking about how protective Eleonora was of her boys. If she thought her teenage

sons had been up to no good she would threaten to dob them all in to their father, Stuart, but when he got home after working long hours in the family bakery-café at N^o 175 Karangahape Road, Eleonora never said a word. All five McDonald brothers, Lloyd, Ralph, Allan, James and Leslie, learned the art and craft of baking from their father and became expert makers of bread, pastry and cake. Pies particularly. Moulded into tray after tray of individual tins, each one lined with a soft, buttery fold of McDONALD'S home-style flaky-puff pastry. Delicious.

In addition to bread, pastries, biscuits, slices and cake, the NĪKAU DELICATESSEN, 175 Karangahape Road, also sold the trademarked brand of McDONALD family ice cream. A signboard written up in chalk advertised seasonal changes in the real fruit flavours and announced the in-house SPECIALS OF THE

DAY. Customers were encouraged to treat themselves. Try a McDONALD'S Peach Melba or an Ice Cream Soda perhaps? Tempt you with a Milkshake or OVALTINE, or possibly a Malted Milk? Or, how about our legendary RANGITOTO SPECIAL? (three scoops of ice cream – yes folks THREE scoops of ice cream, extra large one in the middle to represent the island's volcanic cone, all flowing with red berry lava sauce, topped by a maraschino cherry for bonus explosive effect). Bargain.

Of the five McDonald brothers, the artist says her Uncle Ralph was the most entrepreneurial. He became a regular stallholder at major outdoor events such as the Royal Easter Show in Auckland, selling the original all-Kiwi-made McDONALD'S hot chips to go. Although the big red lettering that towered above Ralph McDonald's chip stand could be seen for miles, the main

attraction, carried far and wide by waves of crisp night air, was the smell of chunky cut potatoes frying in clean, unadulterated peanut oil, drawn straight from the barrel. Aaaaah! Breathe it in people. Fresh, hot, lightly salted chips. Irresistible.

ALL-BUTTER-SHORTBREAD

200g butter
300g cornflour
225g plain flour
190g caster sugar

Cream softened butter and sugar. Add sieved plain flour. Process until well mixed. Add cornflour. Process or knead until crumbly and sticking together. Press dough into 85 x 280 x 27mm mould lined with baking paper. Chill 20 minutes. Turn out. Cut into 15mm thick fingers with a thin bladed knife. Slide on to baking trays. Cook slowly at 150° C for 30 minutes.

Shortbread should be light coloured and pale on top, with golden brown crispy bottoms. To ensure an authentic Kiwi shortbread taste, use ordinary salted real New Zealand butter.

Sketch for a recipe by Dorothy Anne Hill née Williamson (1898–1983), no relation of the McDonald family bakers, unpublished.

BUTTER PAPER DRAWINGS (all 2018)

After Hours

Matriarch Eleonora McDonald, with cup of coffee, enjoying a sit down and well earned rest, NĪKAU DELICATESSEN, 175 Karangahape Road.

All in a Day's Work

Allan McDonald in front of the bakery oven at the rear of the NĪKAU DELICATESSEN, 175 Karangahape Road.

Chips Off the Same Block

Stall holder Ralph McDonald and younger brother Jim ready for business at the Royal Easter Show, Auckland.

Lloyd & Les

Oldest and youngest of the five McDonald brothers, from N^o 26 Crummer Road.

Cream, Cream and More Cream

Uncle Angus McDonald, maker of the trademarked McDonald family ice cream brand.

ARTIST'S STATEMENT

When a Child is Born

I was four years old when Grandma Eleonora made one of her infrequent visits. She brought me my first and only doll. This is a rare memory I have of her because the following year in 1955, Eleonora died.

Fifty-two years later, on the eve of the birth of my grandmother's great-great-granddaughter, Eleonora appears in a dream. It is not the image I remember from childhood but there she is before me, composed and elegant. Her thick hair is pulled back tightly, round wire-rimmed eyeglasses set purposefully across the bridge of her nose. Eleonora did not move or speak but I knew it was her. No doubt about it. Then, just as suddenly as she had come, she had gone.

Driving down to Auckland to see my brand new granddaughter for the very first time, I wonder why on the night this child was born, my grandmother Eleonora chose to visit me. I ask myself how are the two events connected? Zooming along the straights just past the turn-off to Waipū, I come to a conclusion. On the one hand Eleonora was the mother of five sons who had no daughters of her own. On the other I am the

youngest daughter of Eleonora's third son and the last female born in to the family prior to her death. And now my only daughter had just given birth to her first daughter.

Could it be that this little girl, the most recent female addition to the family, is a projection of a possible future Eleonora may have imagined for herself? It was then I hoped that like me, my granddaughter would carry with her the desire I have as an artist to think about and understand the past.

Carole Prentice

NĪKAU DELICATESSEN: HE TĪMATANGA KŌRERO

Climb Up, Climb Up

It's mid-morning at Peach Cove, Bream Head, in Northland. At the western end of the isolated

strip of sandy beach, high on a rock, sits a wiry, little weather-beaten man with a fishing rod. Curious, he and the artist talk. She learns how the wiry, little weather-beaten man built the wooden hut on the edge of the bush that offers shelter to those walking the exposed reaches of the winding coastal track. The wiry, little weather-beaten man reels in his rod and slinging his empty catch bag across his shoulder, turns to go. Once a year, he says, he makes a pilgrimage back to the wooden hut just for the solitude and peace.

The artist follows the wiry, little weather-beaten man up the steep slope to a tiny clearing where, tucked into a tangle of bush overgrown with vine, she sees the wooden hut. Impressive as it seems, the modest, unfussy structure does not inspire the same awe as the giant Pōhutukawa growing on top of an enormous stone. Held steadfast by a hand

of gnarled roots, the ancient tree has completely enmeshed with every crack and crevice in the rock. Bole and boulder are the same. One form dependent on the other, inseparable and immovable. Like a multi-storey building, the spreading branches of the Pōhutukawa are home to colonies of cycads and epiphytes, some bunched so thickly together that the plant settlements have become indistinguishable from the tree. The artist begins to wonder and thinks about what, or who, might inhabit the leaf-lined high canopy of such an age-old environment. She imagines all kinds of mysterious, self-determining communities, living unobserved in treetop villages and apartments, happily going about their day-to-day business, invisible to most, but especially to those whose view remains fixed and focused firmly on the ground.

'Climb up, climb up,' said the

wiry, little weather-beaten man, 'embrace Friend Pōhutukawa. Relax,' he encourages, 'and enjoy.' The artist hesitates. She would like to but does not accept his invitation. Nevertheless, the promise of a nest-like retreat, hidden deep in the beating heart of the ancient tree stays with her, locked away in the mind's eye. This is the artist's happy place. Here she locates her appropriation of the white plastic chair and finds a position to withdraw. It is somewhere safe. A place separated out from this world but connected to a sense of the sacred. A place that sustains the artist and nourishes both her spirit and her soul.

PAINTINGS ^(all 2018)

1.

UPON THIS ROCK

Pitt Street Methodist Church,

Kauri, *Agathis australis*

'Do all the good you can, by all

the means you can, in all the places you can, to all the people you can, as long as ever you can.' John Wesley (1703–1791), founder of Methodism.

Inscription on wall adjacent to the Pitt Street Methodist Church celebrating 150 years of the Methodist Church in Aotearoa-New Zealand, 1866–2016. Now painted over.

2.

WHITHER THOU GOEST

Riverside Avenue, Tāmaki

Estuary, Southern Rātā,

Metrosideros umbellata

'And Ruth said, Entreat me not to leave thee, or to return from following after thee; for whither thou goest I will go, and where thou lodgest I will lodge; thy people shall be my people, and thy God my God.' Ruth 1:16–17.

3.

CASTING LOTS

Karangahape Road Cemetery,
Te Ngahere, Podocarp-hardwood

'And they crucified him, and
parted his garments, casting lots.'
Matthew 27:35.

4.

WOUNDS OF LOVE

Myers Park Children's
Playground, Rimu,
Dacrydium cupressinum

And the Giant's heart melted as he
looked out. 'How selfish I have
been' he said, 'now I know why
the Spring would not come...I
will knock down the walls, and
my garden shall be the children's
playground forever.'² Oscar
Wilde, *The Selfish Giant* (1888).

5.

CAME ALSO A MULTITUDE

Grafton Gully Motorway
On-ramp, Pōhutukawa,
Metrosideros excelsa

'There came also a multitude out
of the cities round about unto
Jerusalem bringing sick people,
and them which were vexed with
unclean spirits, and they were
healed every one.' Acts 5:16.

6.

SOLD AND BOUGHT

McDonald's Chips stall, Playland
Arcade (1964) Downtown Queen
Street, Kahikatea,
Dacrycarpus dacrydioides

'And Jesus went into the temple
of God and cast out all them that
sold and bought in the Temple
and overthrew the tables of the
money changers and the seats of
them that sold doves.' Matthew
21:12.

7.

AND BEHOLD A LADDER

Duck Ponds, Gum Tree Hill,
Auckland Domain, Kauri,
Agathis australis with leaf

'And Jacob went out from

Bersheba and went toward Haran.
And he lighted upon a certain
place and tarried there all night,
because the sun was set and he
took of the stones of that place
and put them for his pillows, and
lay down in that place to sleep.
And he dreamed, and behold a
ladder.' Genesis 28:10–12.

8.

LA FIELLE (RE)BELLE
Saint Kevin's Arcade, 183
Karangahape Road, Nīkau,
Rhopalostylis sapida

'L amour est un oiseau,
rebelle,
Que nul ne peut apprivoiser.'

'Love is a rebellious bird
That none can tame'
Bizet, *Carmen* (1875)

With libretto by Henri Meihās
and Ludovic Halevy.

9.

ELEONORA'S GREAT
SORROW

Nīkau Delicatessen,
Bakery–Café,
175 Karangahape Road,
Kōnini, *Fuchsia excorticata*
and Kōtukutuku,
Fuchsia procumbens

'No daughters of her own.'³
Carole Prentice

10.

SEVEN BELLS

Camp Bunn, U.S. Motor
Vehicle & Military Supply
Dump, Jellicoe Road, Panmure,
Ponga, *Cyathea dealbata* with
Puawānanga *Clematis paniculata*

Remembering the sinking
of 3614-tonne cargo vessel
CAPITAINE BOUGAINVILLE
off the Northland Coast on 3
September 1975 at 3:40am with
the loss of 16 lives.

ARTIST'S MODEL

Jean-Baptiste Pillement
(1728–1808)

French artist and designer Jean-Baptiste Pillement was known for his fantasy landscapes. In these imaginary worlds, exotic trees, curious birds and beasts, strange plants and abstract flowers, improbably exist in alien seas of distant mountains, arched rocks, mystical pagoda and long oared boats with fancifully dressed fishermen.

Pillement's drawings and prints responded to the 18th century European passion for CHINOISERIE or anything 'Chinesé'. The exuberance of Chinese and Japanese art and decoration with its interest in materiality and the stylised representation of nature focused on the overtly hedonistic subjects of leisure and pleasure was imitated, interpreted and wildly

copied.

Many of Pillement's chinoiserie inventions became engravings and were included in pattern books as source material used by 18th century designers of wallpaper, textiles, furniture and porcelain.

Jean-Baptiste Pillement worked extensively in Europe and decorated many royal palaces and aristocratic residences in Spain, Austria, England, Portugal, Poland, Italy, and France. In 1778, Pillement became the personal painter to Marie-Antoinette.⁴

All text and titles by **Mokopōpaki** unless otherwise attributed

Sources

1.
Peter Hawes, **The Dream of Nikau Jam**, Auckland: Random House, 2000: 39
2.
eastoftheweb.com/short-stories
3.
Unpublished contextual note, 19 March 2018
4.
wikipedia.org/wiki/Jean-Baptiste_Pillement

LIST OF WORKS

BUTTER PAPER DRAWINGS

1.

After Hours, 2018

Pen, card, adhesive on Anchor butter paper
27.5 x 19.3 cm

2.

All in a Day's Work, 2018

Pen, card, adhesive on Anchor butter paper
27.5 x 19.3 cm

3.

Chips Off the Same Block, 2018

Pen, card, adhesive on Anchor butter paper
27.5 x 19.3 cm

4.

Lloyd & Les, 2018

Pen, card, adhesive on Anchor butter paper
27.5 x 19.3 cm

5.

Cream, Cream and More Cream, 2018

Pen, card, adhesive on Anchor butter paper
27.5 x 19.3 cm

PAINTINGS

1.

Upon this Rock, 2018

Oil on canvas
83 x 137 cm

2.

Whither Thou Goest, 2018

Oil on canvas
93 x 62 cm

3.

Casting Lots, 2018

Oil on canvas
80 x 70 cm

4.

Wounds of Love, 2018

Oil on canvas
75 x 63.5 cm

5.

Came Also a Multitude, 2018

Oil on canvas
71 x 55.5 cm

6.

Sold and Bought, 2018

Oil on canvas
71 x 55.5 cm

7.

And Behold a Ladder, 2018

Oil, screenprint on canvas
70 x 55 cm

8.

La Fielle (Re)belle, 2018

Oil on canvas
71 x 56 cm

9.

Eleonora's Great Sorrow, 2018

Oil, screenprint on canvas
65 x 55 cm

10.

Seven Bells, 2018

Oil on canvas
60 x 54 cm

SHOP WINDOW

Rangitoto Special, 2018

Pencil, permanent marker, ink on paper
51.5 x 68 cm framed

Ruapōtaka Primary, 2018

Flocking, found plastic outdoor children's chair
50 x 34 x 30 cm

CABINET

Ruapōtaka Primary, 2018

Flocking, found plastic outdoor children's chair
50 x 34 x 30 cm

Carole Prentice has lived on the East Coast of the North Island, Aotearoa from the Tāmaki River to Bream Head, Whangārei.

Education

Whakairo Māori Art & Design, Whangārei Polytechnical Institute (2006); **BFA**, Elam School of Fine Arts, The University of Auckland (2001)

Solo Exhibitions

Colonial Service (Northart, Auckland and Tuatara Gallery, Whangārei, 2012); **Halo, It's Good to Be Here** (Tuatara Gallery, Whangārei, 2010); **Finding Longitude** (Northart, Auckland and Whangārei Art Museum, 2005)

Selected Group Exhibitions

Feast (Northart, Auckland, 2017); **Other Perspectives** (Mokopōpaki, Auckland, 2017); **Korekore Whakapiri**, (Mokopōpaki, Auckland, 2017); **Salon Selection** (Mokopōpaki, 2017); **White Night/White Works** (Northart, Auckland, 2017); **Pocket Edition** (Northart, Auckland, 2016); **Small Works** (Hangar Gallery, Whangārei, 2016); **Paper Works**, Northart, Auckland, 2016; Resurrection 8 Gallery, Whangārei, 2016; The Deck, Whangārei Heads, 2016; **XIV Stations of the Cross** (Northart, Auckland, 2016); **Pocket Edition, Small Works for Large Walls** (Northart, Auckland, 2015); **White on White** (Northart, Auckland, 2015); **Easter Window Works** (Northart, Auckland, 2015); **Pro Patria for Country** (Whangārei Art Museum, 2014); Ipipiri Art Gallery Paihia, Bay of Islands, 2013; **Pocket Edition, Small Works for**

Large Walls (Northart, Auckland, 2013); **The Lamentations of Te Whara** (Whangārei Central Library, The Deck Café, Whangārei Heads School, 2012); **Living Halls** by Fiona Jack (Govett-Brewster Art Gallery, New Plymouth; The Dowse Art Museum, Lower Hutt; local war memorial halls, 2012–2010); **On a Plate** (Northart, Auckland, 2010); **Ms Ellis Regrets She is Unable to Lunch Today** (Northart, Auckland, curated by Carole Prentice, 2010); **Tears for Tāne's Children** (E-North Gallery, Whangārei Art Museum Outreach Gallery, 2007); **Flag to Flag** (E-North Gallery, Whangārei Art Museum Outreach Gallery, 2007); **Spring Catalogue 2006** (Warwick Henderson, Auckland, 2006); **Drawings Inspiration** (Geoff Wilson Gallery, Whangārei, 2006); **Selected Works** (Milford Galleries, Queenstown, 2006); **25 Year Celebration Exhibition** (Warwick Henderson, Auckland, 2006); **Finding Longitude** (Milford Galleries, Dunedin, 2006); **Fresh Faced** (Bartley Nees, Wellington, 2006); **Baby Won't You Come Out Tonight** (PPG Gallery, Auckland, 2005); **Molly Morpeth Canaday Trust Awards** (Whakatāne, 2005); **Banned Practices**, curated by Anthony Byrt, directed by Judy Millar (Khyber Pass, Auckland, 2001)

Public Showing Spaces

Marsden Point Refinery; Whangārei Public Library (2012); **Whangārei Council Chambers** (2008); **Whangārei Art Museum Permanent Collection** (2007); **Glenfield Area Office; Glenfield Public Library**, Auckland (2002); **Mt Wellington Public Library; CCC Office, Orange Ballroom**, Auckland; **Dataview**, Whangaparāoa (2001); **Hewlett Packard**, Auckland (2002)

Articles & Publications

K Road Rocks, Other Perspectives (Auckland: Mokopōpaki, 2017); **Kūmara Mash Forever**, Childrens' Picture Book (Blurb Publications, 2017); **The Seven Kites of Matariki**, Childrens' Picture Book, Carole Prentice writing as Calico McClintock (Auckland: Scholastic New Zealand Limited, 2016); **The Lamentations of Te Whara: A Visual Essay** (Blurb Publications, 2015); **Fiona Jack: Living Halls** (Auckland: Clouds; New Plymouth: Govett-Brewster Art Gallery, 2013); **Spiritual concepts take root in lush foliage** (Whangārei: The Northern Advocate, 2010); **New Zealand's Favourite Artists 2**, Denis Robinson (Auckland: Saint Publishing, 2008); **Narratives of Place** (Auckland: Art News, Spring 2005); **Artists push their personal boundaries** (Whangārei: The Northern Advocate, 2005); **Panmure: A Sense of Place Scrapbook**, artist's book by Caroline Robinson (Mt Wellington Library, 2002)

Awards

Finalist, **Whangārei District Council Art Award** (2003); Finalist, **Birkenhead Licensing Trust Art Award** (Northart, Auckland, 2002); Finalist, **Waikato National Art Award** (Hamilton Garden Pavilion and Hamilton City Gallery, 2002)

Editions

Taniwha & Manaia, ceramic design for a bowl (2017); **Māori Willow**, ceramic design for a platter (2014)

Visiting Artist Talks

The Lamentations of Te Whara

(Pecha Kucha, Whangārei, 2015); **The Lamentations of Te Whara** (Whangārei Central Library; The Deck Café; Whangarei Heads School, 2012); **Finding Longitude** (Whangārei Art Museum, 2005); **Ask This Mountain: Maungarei, Mountain of Watchfulness: An Exploration of Identity and Landscape** (The University of Auckland, 2001)

Ngā mihi nui ki a
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