

Cricket legend leaves wickets for watercolours

by Tuls Bramley

Cricket to art may not be the most obvious career move, but it has been the right one for former cricket sensation Adam Parore.

The 32-year-old ex-Black Cap wicketkeeper says the idea to finance art came from his own experience in buying art with his fiancée Sally Ridge.

"It comes from the fact that whenever Sally and I bought a painting we didn't want to pay for it. We always negotiated a deal with the art dealer so we could pay later," he says.

"Then we found all our friends were doing the same thing. It turned out it was pretty much standard."

Mr Parore saw art dealers struggling to make money and thought if he put the money in, art dealers would get paid immediately.

Mr Parore tailors every business package to the art collector and charges between 12% and 16% interest for the loan.

"It varies depending on what type of deal it is. I basically offer a full banking package depending on the deal. It's pretty much the same as banks and property dealers except we're doing it with art."

Collecting art is hard to give up once you start, he says.

"Art is very addictive. Once you start collecting you get stuck in it and it consumes you. I was interested in it when I was playing cricket, but I didn't get very much time to do it properly. Now it's become quite a social thing for Sally and I."

Mr Parore says the knowledge he could make a living out of it fueled his interest.

"Once I discovered I could make money out of it I got more interested very quickly. All New Zealanders have an inherent desire to try to make a living out of their hobby, because, lets be honest, no one likes

"Art is very addictive. Once you start collecting you get stuck in it and it consumes you."

to work."

Simon Fisher, of Fishers Fine Art Collections, says the idea is worthwhile because if people borrow money for art, they are putting their money towards an appreciating asset.

"It's an extremely good idea as you can borrow money for most assets, like a house or a car, but with art you haven't been able to borrow money against the art. And the reality is art is one of the best investments there is."

Ms Ridge and Mr Parore have a



PHOTO: TULSI BRAMLEY

PARORE: Adam Parore's art-collecting hobby inspired his new business.

three-month-old baby, Astin.

Starting a family helped to push Mr Parore into his new business as he wanted to be self employed when the baby came. Ms Ridge is an artist, although Mr Parore says she didn't previously collect art.

"It's interesting because Sally, being an artist herself, never collected New Zealand art until she met me. With a little encouragement she's gone crazy over it."

Mr Parore also prefers to collect New Zealand art and likes contempo-

rary pieces.

"International art is sort of like a graduate level. Not being from a religious background, it's kind of lost on me. I tend towards abstract and I like very clean, simple lines. It's in keeping with how we live our lives."

Shane Cottenam, Milan Mrkusich and Paul Hammond are some of his favorite artists.

Mr Parore says his new business has been good, but also busy.

"I'm a bit rushed off my feet actually. The last couple of weeks I've been

marketing and merchandising — all that starting up stuff. I need another set of hands, but we're already ahead of budget.

"Like any new business, you wonder whether or not it's going to work. So the response so far has been encouraging."

Mr Parore says he will let the business develop and expand over time.

"I'll do a little bit of property stuff as well — but I'm wary of the cycle at the moment. The end aim is to be an investment banker."

Bad news turns into good doco opportunity

by Jacqui Stanford

Writer and film-maker Makareta Urale turned to making documentaries after becoming disillusioned with journalism.

"I realised that good news is bad news in the media today," she told this year's PIMA conference at AUT.

She came to this conclusion after her first graduate job at Radio New Zealand, where she says she was encouraged to cover heartbreaking events, such as a baby being stabbed to death.

"I got quite disillusioned as a journalist there," she said.

Her documentary, *Savage Symbols*, was shown at Auckland's International Film Festival last year.

It is about the art of traditional Samoan tattooing, called pe'a, and is based on interviews with nine men who have these tattoos.

One of the interviewees died after the filming and Ms Urale was able to give a copy of the documentary to his family so they could remember him.

"That was special," she says.

Ms Urale made the piece without any film training, after receiving a \$30,000 grant from Creative New Zealand.

A library book written by a BBC World director on how to make documentaries was her sole guide.

"I really just looked at the pictures. It was a pretty thick book,"



FUTURE PROJECT: Urale's next doco subject is Nesian Mystik.

she said.

Ms Urale hired only two others and created *Savage Symbols* with limited resources.

"It was many months of hard work," she said. "It was such a low-budget thing. You can hear the wind in some of the interviews. We didn't even have a sock for the mike."

Born in Savai'i, in Samoa, Ms Urale migrated to New Zealand with her family when she was nine.

"I was probably the most politically minded in my family," she said. "I'm a bit more bolshy. I'll throw my weight around a bit more."

When she was a student at Wellington East Girls College, Ms Urale led a protest against a beauty contest her sister had entered.

She and a group of friends threw eggs and tomatoes in protest — but her sister still won the competition.

She also marched in protest against the Springbok tour as a university student.

Her current project is a one-hour documentary on the Auckland hip-hop group Nesian Mystik, which will screen on TV2 when completed.

The group recently won an APRA songwriting award for song For The People.

"They represent what being a young Pacific Islander is about," says Ms Urale.

Local sculptor's art to be shown at prestigious Dutch museum

by Amy Saunders

One of the world's most prestigious art museums has commissioned a work from New Zealand sculptor Chris Booth.

The Kroller-Muller Museum in the Netherlands, set in the vast Hoge Veluwe National Park, houses one of Europe's largest sculpture gardens and art museums, visited by millions of people every year.

"I was pretty nervous about it, like all good challenges. However, I was really inspired and thankfully it has all flowed," says Mr Booth (55).

He has had several offers from prestigious institutions since the commission was offered in June and the concept proposal confirmed last month.

His sculpture will sit amongst the works of prestigious artists such as Auguste Rodin, Barbara Hepworth, Henry Moore and Richard Serra.

Mr Booth first went to the Kroller-Muller museum in 1968 while studying under Barbara Hepworth in England.

Since then he has returned to the museum three times.

In 2001 he sent his book *Sculpture in Europe, Australia and New Zealand* to the director, Dr Evert van Straaten, and was surprised to receive a fax suggesting they meet.

The meeting took place in the Netherlands last year and resulted in the commission.

Since graduating from Ilam School of Fine Arts in 1968, Mr Booth has been one of New Zealand's most prolific sculptors. He began working internationally in 1988 and has since been

commissioned by leading sculpture parks and art institutions all over the world. One of his most well known pieces in New Zealand is "Gateway", the tall, two-pronged, boulder and metal sculpture at the bottom of

Auckland's Albert Park.

His sculptures have won several awards in New Zealand and overseas.

"I work best in natural environments, responding to the environment and human

activities. I also carry a social responsibility in my work which is rare in land art."

Earlier this year Mr Booth spent two weeks in residence at the Kroller-Muller Museum, researching the area, its history and people.

He visited ancient water catchments and hand-made paper mills, and talked to scientists, foresters, historians and locals to gain an understanding of what has gone on in this part of the Netherlands.

"Very few people know the actual geomorphological history as well as its human history," says Mr Booth, who has spent the last 35 years researching similar site-specific projects.

He says the Hoge Veluwe area has suffered at the hands of its inhabitants, who have tried to control the environment with intensive farming and tree planting.

"The sculpture speaks of humans and their destructive impact through centuries of agriculture on this fragile land."

Made from local granite boulders, the sculpture will take three months to construct. The boulders will be held together with stainless steel cables and reinforcing rods forming a large waving ovoid which represents millions of years of changing environmental patterns and the impact of man.

Arts patron Jenny Gibbs cycled around the Hoge Veluwe National Park last year and says this is a significant privilege for one of the country's most well known international sculptors.

"This will certainly draw him even more international attention. The Kroller-Muller museum is a very prestigious site."

While living in England, Mr Booth decided he wanted to be an international artist based in New Zealand so he returned to his home-town of Kerikeri. "I didn't want to be an expat

Mr Booth's sculpture will sit among the works of prestigious artists such as Barbara Hepworth, Henry Moore and Richard Serra.

working overseas." But it hasn't been easy for the sculptor who says he has been pretty frugal throughout his life.

"You really have to prove yourself and it takes years. Being from little isolated New Zealand doesn't really help."

Like many artists, Mr Booth has struggled financially but is hoping those days are over.

"With prestigious jobs often the money they offer you isn't great. It's all about the prestige. I raised this with the director and he has given me an open palette. They will be paying what will be a realistic figure."

He will begin work on the project in April next year.