

Ailie Snow

Ailie Snow has been working with textiles for more than twenty years, regularly exhibiting and teaching around New Zealand, and more recently in Britain and the United States. Her work is held in private collections in New Zealand, Australia, Britain, America and Japan, and has gained a number of national awards. She initially trained as a teacher graduating in 1966, after which she taught in primary schools in New Zealand, Australia, and Britain. In 1994 Snow graduated with a Diploma in Design from Unitec.

Selected publications

New Zealand Threads, Issue 46/3, April 2003.
New Zealand Quilter, Number 42, January 2003.
New Zealand Quilter, Number 45, October 2003.

Selected recent awards

- 2000 The WEL Energy Trust Award
Combined Textiles Guild Annual Awards,
Hamilton.
- 1999 NZSWS Creative Fibre Premier Award
National Exhibition, Manawatu.
- 1996 Creative Fibre Award
National Woodcrafts Festival, Southland.

Selected recent exhibitions

- 2004 *Unrushed*. Four artists at Williams House,
Pahia.
Parakee. Academy of Fine Arts, Wellington.
*Auckland East Arts Annual Exhibition and
Competition*. ASB Stadium, Auckland.
150 x 150. Art Upstairs, KenKen.

- 2003 *Norwegian Art Awards*. Exhibition Centre,
Hastings.
*NZ Exhibition: Fashion and Embroidery
Show*. Hemgate, England.
Exhibition of NZ Stitch. Tawa Gallery,
Wellington.
150 x 150. Art Upstairs, KenKen.
- 2002 *True Lies*. Two person show with Freda
Brierley. NorthArt Gallery, Auckland.
150 x 150. Art Upstairs, KenKen.
- 2001 *Artworks* Gallery, Wairakei.
*Combined Textiles Guild National
Exhibition*. NorthArt Gallery, Auckland.
Creative Fibre National Exhibition. Academy
of Fine Arts, Wellington.
Books, Calligraphy and Hand printing.
Compendium Gallery, Auckland.
*Association of Bookcrafts National
Exhibition*. Central Library, Auckland.
- 2000 *Icons*. The Pumphouse Gallery, Auckland.
Illustrations from a Diary. (Installation).
Fisher Gallery, Auckland.
*Combined Textiles Guild National
Exhibition*. Artspace, Hamilton.
- 1999 *Statements*. Mairangi Arts Centre, Auckland.
Amazing Threads. Manawatu Art Gallery,
Palmerston North.
Combined Textiles Guild Exhibition.
Parnell Cathedral Gallery, Auckland.
- 1998 *Wordworks*. Aotua Centre, Auckland.
Combined Textile Guilds Exhibition.
Easter Show, Auckland.
Fibre Active. The Pumphouse, Auckland.



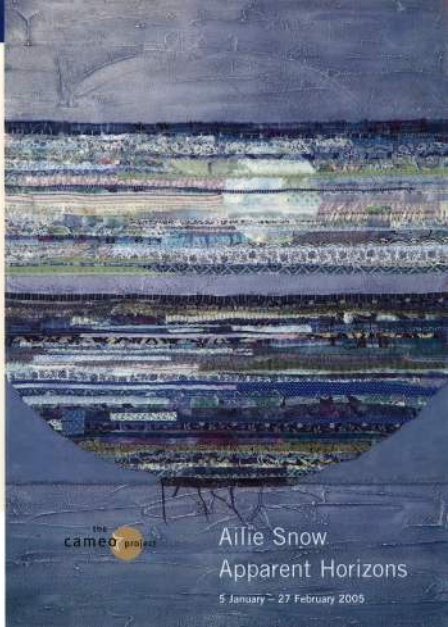
arts · culture · community

13 Remise Road, P.O. Box 51 222, Pakuranga, Manukau City,
Auckland New Zealand. Phone (09) 577 0138, Fax (09) 577 0139
www.tehiti-themark.org.nz
Director: Cam McCracken, Curator: Rhoda Fowler
Design: Jacinda Tootell / Vero
© te tuhi - the mark 2005
ISBN: 0-908995-44-X

the
cameo project

Ailie Snow
Apparent Horizons

5 January - 27 February 2005



horizon as mirage
a construct of perception
seeming as opposed to real

Horizon → limit
(from Greek) ↓
boundary
perceptions
contingent

"the art of haiku lies in finding
just rhythm & tonal quality
which fall precisely in a slot
with the feeling of a
particular moment
in place & time"

clayton and graham haiku
as an art practice

The liminal margin

Blue is a trick. The sky is not really blue, it is a mirage, an illusion, a refraction of light. And sea reflects sky, making a compound illusion.¹

Last summer, on a hermit week away, Ailie Snow spent time walking along the beach and gazing at the sea and sky. Over time this became a very intense experience, both meditative and metaphysical. For Snow, the coastline continues to create a feeling of openness and space rarely experienced elsewhere.

Snow reads a great deal of poetry and in searching for a way to further delve into this experience, discovered the work of Mary Oliver who described it, in another context, in her poem 'White Flowers'.

Never in my life
had I felt myself so near
that porous line
where my own body was with
and the roots and the stems
and the flowers began.²

Although Snow is well known to the quilting fraternity, she does not identify her work as quilting, saying she can't handle a sewing machine, and has never made a quilt. Her work somehow does apply in that it usually uses three layers of fabric and a simple running stitch – elements which technically allow her into the quilt realm.

Certainly she has used textiles, but most often these artistic materials are degraded: put into the ground to rot as in *Illustrations from the Diary* (2000), or in *Apparent Horizons*, the discarded remains of quilters' work.



Workbook drawing, detail, 2004

In many respects Snow's work is an embodiment of the apparent horizon – the breathing space, in the liminal margin of the coastline, the intangible place which references both land and sea, without being either, where the sensory experience of seeing and feeling disappear into something else.

In 2003 Jeannette DeNicolis Myer wrote 'Ailie Snow is a textile poet, paying attention to the story told as her flawed and fragmentary memories are stitched together with her "imperfect, impermanent, and incomplete" materials to describe the mutable horizon where inner and outer landscapes merge.'³

Rhoda Fowler

"poetry is only half language
the other half is a quality
of perception, a fraction
of the imagination, a
particular form of paying
attention"

Sydney Kuntz



Apparent Horizons, paper, cloth and stitch, canvas, glass and paint, 2004

1. John Greenway, 'Point Sea Point', *Marine Illustrated*, June 1981, p. 83

2. Fred Sherry, 'White Flowers', 1969

3. Jeannette DeNicolis Myer, 'Ailie Snow', *Art*, New Zealand Journal of Art, 10, No. 42, 2003