

Pat Foster

The descriptions below are Pat Foster's own.



Standing Mother and Child 1991
Nelson marble

"This figure is exploring her femininity, holding her long hair, and exploring inwards to discover her neediness, felt as a gaping hole of emptiness that goes right through her body. The child is future potential."



Child and Wall 1998
Nelson marble

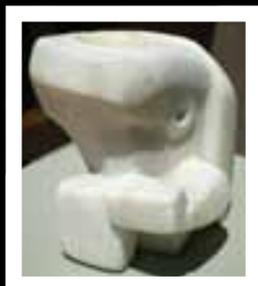
Inscription reads: *Old Kings, Old Walls. Out of the Depths I have Cried.*
This sculpture illustrates the influence by ancient Egyptian and Assyrian sculpture which often had words inscribed over the image.



Seated Black Figure 1998
Black serpentine

Inscription reads: *The circle completed seals suffering to the infinite wisdom. From suffering to soulmaking the fire and the rose are one.*

"This figure is almost toad-like. She is squat and stable, of the earth. To me she is an archetypal Earth Goddess: carrying infinite wisdom in her connection with her instincts."



Head with Round Mouth 1987
Nelson marble

"Here, I was wanting to give the feeling of a head that is straining to gather in the "spirit" or rain if the sculpture is kept outside."

Veiled Mother with Child 1997
Black serpentine

"This is a kind of earth-mother, and her veil of words partially hides the face one finds hard to look at. She is the feminine aspect who brings death as well as life. The child, bred in a dark pit of despair, brings new possibilities for growth. The snake symbolises many things, but here I wanted it to refer to gut-level instincts."



White Family Group 1993
Nelson marble

"The child in this group is precariously clinging to its mother's back, a mother who has not recognised the child's need for holding and caring. The father is confrontational rather than caring. They are all elements of myself that I am becoming aware of."

Reclining Earth Goddess 1993
Nelson marble

"A figure of the earth. She is discovering her potential, the fecund womb that could produce new possibilities."



White Goddess 1992
Nelson marble

"Related to 'Standing Mother and Child', the White Goddess has discovered that her femininity is to be held and cherished, though there is still an empty hole of neediness through the centre of her body."

Figure with Inner Child 1994
Northland green serpentine,
Nelson black serpentine

"This figure, a self-portrait like all my other sculptures, has discovered a child within. New potential has been born. She is holding a stone that is a symbol for the centre of the soul. Her two faces look in two directions, alert, aware."



PAT FOSTER

Pat Foster was born in Timaru in 1943. She graduated with a BSC from the University of Otago and attended summer art schools in Auckland. Her grandmother May Bradley, was a Christchurch sculptor, her mother Myra Vance was a Timaru sculptor and painter. Pat participated in many national exhibitions and her sculptures are found in international collections.

Foster worked in an extensive variety of media and had a special affinity for wood and stone, particularly serpentine. She worked without preliminary sketches or drawings, preferring to let her material dictate the resulting form. She compared the sculpting process to facilitating the birth of an image that is 'screaming to get out'.

Foster was influenced by Inuit and ancient Meso-American sculpture. She described her works as 'spiritual self-portraits', examining the universal themes of mother and child, man and woman and the inner psyche.

The Aigantighe has a strong collection of her work which she donated for the cost of the stone, as she had become disenchanted with the dealer gallery system and wished instead for her work to be enjoyed by everyone. Pat Foster died suddenly in July 2004 in Auckland.