

**boldhorizon**  
2011 NATIONAL CONTEMPORARY  
**ART AWARD**

CATALOGUE  
2011 JUDGE: JOHN HURRELL

**Published by:**

The Waikato Museum Te Whare Taonga o Waikato  
on the occasion of the exhibition

**Bold Horizon National Contemporary Art Award 2011**

**6 August – 6 November 2011**

**2011 Judge: John Hurrell**

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Nga mihi atu : With thanks to:



# NAU MAI, WELCOME

## About the Award

The Bold Horizon National Contemporary Art Award is an opportunity for New Zealand artists to appear in an overview of national artistic practice and feature in a major exhibition within the Waikato Museum. The winner receives \$15,000.

## The Sponsors: Bold Horizon

Bold Horizon is delighted to again be partnering with the Waikato Museum in presenting the prestigious national contemporary art award. Our brand philosophy and tagline, 'we see *what others don't*', has a close fit with the award and contemporary artworks which often challenge people to look beyond their own perceptions and to see things from a fresh and alternate perspective.

As a specialist marketing, design and online strategy agency, Bold Horizon works with many small, medium and large corporate and non-profit organisations, helping them to carve a successful niche in their respective markets.

Bold Horizon has worked alongside the Waikato Museum team over the past two years to develop the communication and marketing strategy. We have also been instrumental in developing an effective online presence for the awards, extending the geographic reach to include a wider national and international audience.

[www.boldhorizon.co.nz](http://www.boldhorizon.co.nz)

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## JOIN THE CONVERSATION

### Join the Conversation, win an iPod Touch!

We want to hear from you! Let us know your thoughts, feelings, insights on one of the artworks in this year's exhibition and go into the draw to win an iPod Touch. A selection of comments will be featured online.

[www.Facebook.com/NatConArtAward](http://www.Facebook.com/NatConArtAward)

[www.twitter.com/NatConArtAward](http://www.twitter.com/NatConArtAward)

### Congratulations

The Waikato Museum and Bold Horizon would like to congratulate the 2011 finalists. The exhibition will be on at the Waikato Museum from 6 August until 6 November 2011.

### Sale of Art Works

If you are interested in the purchase of any of the works on display, please contact the Waikato Museum Front of House during opening hours (10am - 4.30pm 7 days).

[P. +64 7 838 6606]

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 **Waikato Museum**  
TE WHARE TAONGA O WAIKATO

# FOREWORD

Our Judge this year is held in high regard as both an artist and critic and brings with him an extensive knowledge of contemporary New Zealand art. John Hurrell is familiar with the Award show, since the Waikato Society of Arts initiated it in 2000, to its establishment as a major contemporary art exhibition in recent years.

Each year the Award benefits greatly from the distinct individual approach taken by highly respected curators, resulting in a show that brings together the work of some of New Zealand's most exciting emerging and established artists. The numbers visiting the exhibition continue to grow each year, illustrating the increasing interest New Zealanders have in contemporary art. We would like to thank our sponsors – Bold Horizon – for their continued support and investment in this iconic event in the city's arts calendar.

Te taapaepae o te rangi.

*Strive to attain the utmost. Look to the furthest horizon.*

Kate Vusoniwailala  
DIRECTOR  
WAIKATO MUSEUM  
TE WHARE TAONGA O WAIKATO



## FROM THE JUDGE

For this year's Award, from an entry list of over two hundred works I have selected forty-two items. That's a lot - for most years have about thirty-two, and some works are also very large - but with this density I'm counting on a total synthesis where individual components truly interconnect.

Instead of demonstrating a 'best of' distillation, an agonised-over rarefied group of indisputable quality, I have shaped an exhibition that has a focussed emphasis and mood. Because the exhibiting space is limited in size, with the quality of entrants escalating in recent years, rather than present a group of say fifty works (a quarter) I have picked about forty (a fifth), deliberately excluding pastoral or romantic landscape, explorations of the self and certain other themes in order to generate a gritty industrial ambience of alienation and urban freneticism.

There are six different, very obvious, thematic pockets to be discovered in the room: writing as drawing; impositions of the city; digital extensions of the body; painting as marks; the emotive face; time in the gallery. These are loosely locked together, containing subsections, yet not too determined in interpretation, not overly prescribed. These groups are catalysts for thought - not resolved ideas or finished concepts but opportunities for continual reflection with evolving uncompleted processes.

John Hurrell  
Judge, 2011



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Durations

of the Nine Dragon Heads

thirteen hour

traffic jammed

Gobi Desert crossing,

light responsive paper duct taped to an  
inside window

## All the light - Half the light

**Lisa Benson**

**[Antique black and white photographic paper  
and light, digital print on rice paper]**

China

2010

\$2,100 [Entrant # 1223]





## Untitled

**Jonathan Brown**  
[Plaster, plastic and synthetic polymer]

\$2,800 [Entrant # 1370]



This is a video of “futuristic” edifices: airport terminals, a natural gas cargo ship, and the base of the Seattle Space Needle. The ordinary, practical edifices become features of a fantastic, Flash Gordonesque City of the Future – or the assets of a post-apocalyptic military force. The Simpsons’ nuclear factory devoid of characters is mapped in 3D with a satellite image of the USA Midwest in winter as ashes fall.

## Paradox of plenty (Futurology - extended version)

**Brit Bunkley**  
[Video]

\$2,940 [Entrant # 1248]

When I was young, many of our generation were convinced that the future would be more in line with the George Jetson’s elevated homes...or apocalyptic - if we survived the expected nuclear war, we’d be living in a post-apocalyptic nuclear winter. Fortunately neither happened. This is the present as failure to meet up to the aspirations of the past.

Really, nothing much has changed.



The ambivalence of city spaces, perceived as both dangerous and lively might be associated with the characteristic change that continues in urban spaces. My work investigates the body in the city with respect to the idea of place and it's authenticity or unauthenticity. Space has become a subject of analysis in geography and in particular my interest lies in the spatio-psychology of the city spaces.

## Woman approaching group

**Matthew Carter**  
[Oil on board]

\$2,100 [Entrant # 1266]



My artwork attempts to ask ourselves to reconsider any assumptions we have as art viewers as well as members of society, and to question our interactions with daily facets and things around us.

Common things from daily life are constantly assumed to only have a habitual value and use; we don't further consider individually what they may be. I believe everyday things can be explored to explain greater things about culture and the complex world we live in.

**2000-3000kgs. Plus.**

**Dawson Clutterbuck**  
**[Sculpture]**

\$4,900 [Entrant # 1277]

2000kgs - 3000kgs. Plus, asks us to dissolve the objectified methods we commonly use to understand and engage with things. I am interested in using an art context to re-draw the pallet from its blank existence within the commercial processes which it operates in, to confront us, and make us question how we approach it. In an art context the pallet becomes a ready-at-hand thing. Its meaning shifts and it has some kind of unique significance.



This is one of a series of works looking at the driving forces behind art. The continuing theme is the egg, which represents the artists and their ideas. Forces beyond the artist's ideas can manipulate the shape and intention of the work. Previous works looked at how the forces of buyers, critics and fashion exert influence on art.

## Art tribalised

**Jeff Drabble**  
[Plywood, macrocarpa, aluminium,  
stainless steel, glass]

\$19,600 [Entrant # 1234]

This sculpture looks at the influence of tribal societies on the form and subject of art, and is modelled along the lines of the Nimba produced by the Baga people of Guinea, East Africa. The Baga tribe used the Nimba as a frame-work for a ceremonial, fully-dressed representation of an agricultural fertility god. This background is now historic and today the tribe's artists only produce these objects in order to stage performances for tourists, leading to the interesting position of the art remaining the same, but the forces behind it changing.



My practice as a painter has been working from an experimental and open perspective. To explore the boundaries and possibilities of paint being applied to a surface. This work is physically executed with a certain promptness. From a spatula, brush, airbrush then paint squirted directly onto the surface. This shows gestural mark-making, blurry airbrush patches, parallel lines from a brush, and sculptural blobs of oil which slide off the support. There is a constant uncertainty and unknown territory which unravels itself back and forth.

## Scream

**Johl Dwyer**  
[Mixed media]

\$1,260 [Entrant # 1250]

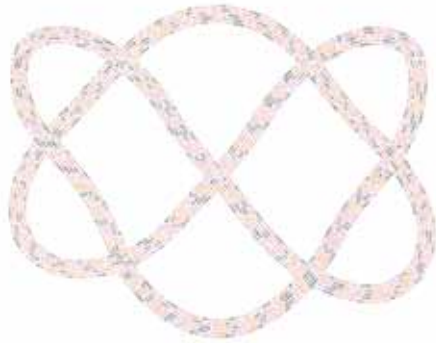


## Government Health Warning

**Matt Ellwood**  
[Charcoal on paper]

\$1,400 [Entrant # 1198]

The original image for this was sourced from [www.ctf74.navy.mil/](http://www.ctf74.navy.mil/). It is of the USS Alaska, a currently operational Ohio class ballistic missile submarine. Selected for its military propaganda sunset romanticism coupled with the clichéd overt menacing phallus of the vessel ploughing through the Atlantic Ocean, it's slightly cropped in the drawing to highlight the divine proportion that was almost already there. The interpolated health warning was sourced from an empty packet of Lucky Strike cigarettes gleaned from a hedonistic chain-smoking, boutique fashion store owner. It was selected from others including: Smoking Is Addictive; Smoking Causes Lung Cancer; and Smoking Harms Your Unborn Baby. The first two were shortlisted for their almost redundant, conscripting obviousness; the third for its potential conflation alluding to civilian casualties of war. The final choice seemed to do both of these and more, opening up the work for further interpretation mostly along ideologically oxymoronic lines.



## Oscar's Only Ostrich Oiled An Orange Owl

**James R Ford**  
[Fineliner pen on paper]

\$1,372 [Entrant # 1191]

James R Ford is a conceptual artist whose practice explores notions of repetition, pathos and idiocy; delving into the activities and influences of his childhood. His body of work consists of process-based projects and investigations.

In the Tongue-Tied and Tired series; aural, alliterative pairings and sequences are transformed to visual forms by laboured textual rendering. The act of writing lines as a punishment is given a new purpose - the words form intertwined threads, flowing into the shapes of imaginary knots that loop on infinitely. Ford takes Escher's famous trefoil knot as a starting point and moves onto to more complex, theoretical mathematical knotted shapes. There is a metaphorical tying of the tongue and a visual tying of the knot.

Oscar's Only Ostrich Oiled An Orange Owl utilises a tongue-twister from the sublime collection of Dr Seuss and incorporates the added difficulty of a shifting colour sequence to the theoretical knot.





History has a way of repeating itself. Rhetorical statements made for cause and effect and often in the heat of the moment have an afterlife when captured on websites and the internet, and have the potential to reach others well beyond their intended audiences.

**Iwi slayer**

**Brett Graham**  
[Light box]

\$21,000 [Entrant # 1307]

Words uttered over the recent Maungatautari debate, which has now gone nationwide, have historical precedents. When juxtaposed with imagery evocative of the past, such words betray what is at the heart of Waikato and even our national identity.



'Blue Poles' is a wall-painting that relocates/re-imagines Jackson Pollock's painting 'Blue Poles' (1952) at the Waikato Museum. The work is to be painted by myself or an assistant instructed to do so, at a size equal to Pollock's 'Blue Poles' (210cm by 486.8cm). It should be painted directly on a wall large enough to accommodate the painting.

## Blue poles

**Andre Hemer**  
[Acrylic paint on gallery wall]

\$14,000 [Entrant # 1309]

The QR code contains a hyperlink to a Google maps API- locating the exact position of Blue Poles as it permanently hangs inside the National Gallery of Australia. I recorded this GPS location on a site-visit to Canberra in March 2011. The QR code may be usable at an angle with a barcode scanner/mobile phone.

This work explores the geographical and conceptual distance between things. What does the physical presence of painting mean amidst an ephemeral internet-age of digital transactions?



Nearly 2000 years ago Ovid wrote that 'Nothing is constant in the whole world'. Intellectually we know this is true, but the feeling, the emotion, the pervasiveness of change in the realization, causes us anxiety as individuals. The scream is a release button for a state of anxiety. The scream takes one to a place that is beyond one's knowledge, experience and understanding, into a strange and unfamiliar territory. The content of the scream seeks to reflect on life and what lurks beyond, outside the frame and behind the image when one is confronted with the anxieties of the everyday. Following the scream can be relief, frustration, exhilaration, delight, humility, laughter or the indefinable.

## The scream

**Robyn Hoonhout**  
[Photograph]

\$2,800 [Entrant # 1316]



A means of protection, safe transit and storage.

A set of supports that invite and present painting.

## **Disassembled crate (painting #2)**

**Noel Ivanoff**

**[Acrylic on foam-board, plywood and  
pine construction]**

\$7,000 [Entrant # 1355]



'The best of times and the worst of times' is one of a series by the collective F4, which consists of studio portraits of the family, collaged with elements of clothing and found photographs. F4 are a family, working collaboratively, exploring domestic representations and familial relationships in order to comment on hierarchical structures within the broader society. The title is a reference to a famous quote from *A Tale of Two Cities* (1859) by Charles Dickens which goes on to say "...it was the age of wisdom, it was the age of foolishness..."

## The best of times, the worst of times

**F4 (Susan Jowsey/ Marcus Williams)**  
[C41 photograph, silver gelatin photographs, gentleman's suit material]

Combining photographic technology from the time of Dickens with digital technology of today, the work alludes to the enduring relevance of Dickens comments. The suit material signifies power, deeply embedded within an equally enduring sartorial code.

\$2,100 [Entrant # 1205]

Clare Kim's intricate drawings are composed of tiny lines of meticulously-rendered texts. Kim's recent work looks at the history of mythology as it relates to various cultures and the relevance of myth to the world we occupy in the 21st century. The integration of texts from diverse sources such as fairytales and Wikipedia merges the past with the present in a layered, nuanced realm of shared experience and collective consciousness. Kim's laborious hand-rendering is evocative of a state of trance, of religious experience and a shamanistic transformation of 'truths' into minute squirrel-sized pockets of information closely packed and ready to store.



## Untitled *(text by Sanderson Gallery)*

**Clare Kim**  
**[Ink on paper]**

\$2,450 [Entrant # 1377]



Precision instruments of belief, MMIs represent the cutting edge in fetish technology, the use of which effectively allows the user to put their humanity in its place. MMIs quickly and comfortably forge a living-mask, altering the user's experience of themselves, as well as the experience of those they interact with.

Manufactured from locally sourced Black Walnut, MMIs are 100% natural and proven non-addictive. And, like the monkeys "see no evil, hear no evil, speak no evil", MMIs come in convenient packs of three.

## Instrument of peace # 2: Monkey Mouth Inserts (The Sales Representative Edition)

**Turnskin Kingdom**  
[Wood, bone, leather, paper, brass]

\$3,500 [Entrant # 1280]

Now, Turnskin Kingdom is proud to bring you the Sales Representative Edition; a compact, ready-to-go demonstration unit. With it's improved anatomical detailing, it's guaranteed to reach even the most imaginatively impaired. Robustly constructed with high spec detailing and modern clean lines, the Sales Representative Edition has the lasting appeal of a timeless classic.

Just one more way Turnskin Kingdom makes it easier to spread the word: MMIs are more than 3D, they're a way of life.



Recalling the hessian covered notice boards of community centres and schools, *Pow Wow* intends to be a centre for visual discourse. Here the casual observer is invited to read a range of books, attend a mythical concert, and fortify themselves with potions and cigarettes. These disparate exhortations, in the form of screen-printed posters and lino-printed fliers, are unified by their bright colours. Their bold, simple execution is inspired by fruit box labels, Indian matchbox art, Chinese fireworks wrappers, and the psychedelic poster art of the 1960s. Perhaps *Pow Wow* has been purloined from the tearoom of a New Age bookstore, or perhaps it is simply an illustration of the unkempt mind of its maker. Either way, *Pow Wow* provides a space where ideas and cultures can jostle productively.

## Pow Wow

**Tessa Laird**

**[Lino-print and screen-print, pinned on hessian covered board]**

\$2,800 [Entrant # 1323]





## Just through the door at the end

**Jennifer Mason**  
[photographic duratran print in a light box]

\$5,600 [Entrant # 1219]

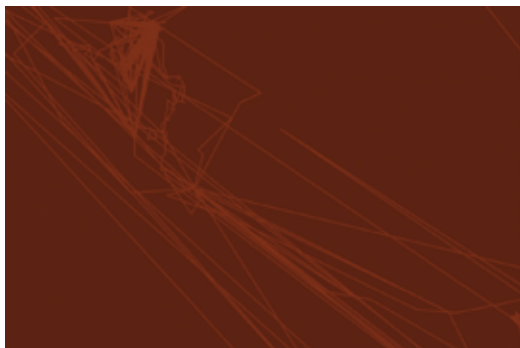
The images I digitally create have one of these two objectives.

I am either trying to create spaces that help evoke feelings of unease, discomfort & anxiety. To create a physical space that closer matches my internal experience of reality.

or...

I want to propose and digitally construct new spaces that provide a hiding place, with an eerily, sleepy banality. In which one could just disappear.

e.g. if a wall was to fall down, the room you are really supposed to be in is just behind it. It's just a matter of stepping in, until you realise you can't.



This work gives you personal information about my life, my location, and offers that data as dynamic on-screen drawing.

With most web-based information, consumption is the key. Offering up easily accessible data for a mass audience. I wish to subvert this consumptive culture with dynamically visualised data that offers a unique aesthetic rather than swamping the viewer with info.

## locate.aaronmconchie

**Aaron McConchie**  
[Online digital work]

\$9,194 [Entrant # 1260]

Triggering the voyeur in all, the viewer is able to see my exact location (the centre of a refreshed screen). The lines indicate my travels in the last 30 days with a slowly decaying path.

In essence this is a larger-than-life digital drawing that captures my movements and manipulates the relationship between the physical and virtual.

*How to view artwork:*

*[Locate.AaronMcConchie](#) can be viewed on any browser with javascript enabled. Zoom in by double-left-click and zoom out by double-right-click and scroll by holding down on the left button.*



Built out of wooden blocks glued together approximating the proportions of concrete blocks (plain-end stretchers and halves) and painted using acrylic paint.

This plinth/desk or table top piece is also a maquette for a free standing work to be built at a later date using standard concrete blocks.

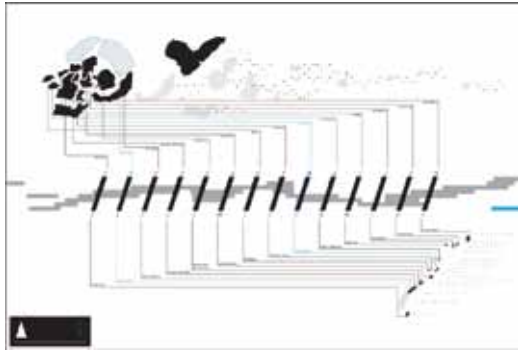
## WHITE ELEPHANT AND YELLOW CUBE

It is a white elephant lying on its back holding aloft a yellow cube with its feet and legs.

I think of it as a playful piece and hope it gives some pleasure to others also.

**Richard H. McIlroy**  
[Glued wood, acrylic paint]

\$980 [Entrant # 1224]



'Suture' is one chapter in a series titled *Bone Park*, which looks at the role of our National Parks in terms of both our cultural identity as New Zealanders, and in a broader sense as human beings.

Most of us have a connection to the land, regardless of our culture. We flock to these areas to re-connect with nature - its a necessary type of pilgrimage.

So what would happen if these already diminishing natural resources were to come under further harm or threat?

## Suture

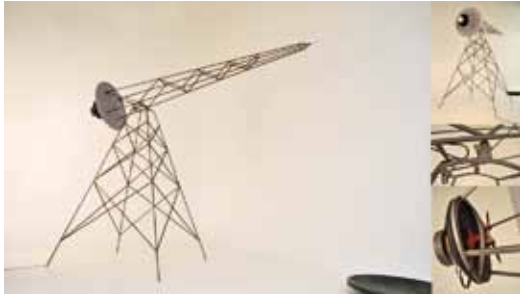
**Matt Moriarty**

**[Etching, acrylic polymer and oil on board]**

\$3,465 [Entrant # 1298]

By looking at our very own bodily architecture - the human skull, protecting our primary sensory organs - as a metaphor for the Parks' structure and their contents, this body of work aims to establish a connection to these places that is not only desirable for, but perhaps even critical to our very existence.

Matt Moriarty, 2011



One might imagine some kind of invisible waves being collected by the dish, amplified and modified by the electro-mechanical system of speaker and Kevlar thread and transferred to a collective pool. However there might there also be a reverse transfer, a kind of fishing from the pool, a return along the same path where the dish now becomes the amplifier dispersing instead of collecting and condensing. Another entry into the system also exists; a microphone captures and incorporates both voluntary and involuntary comments and conversations.

## Datamining system

**Tony Nicholls**

**[Kinetic, steel, audio components, sound track, water, brass, Kevlar thread]**

\$7,000 [Entrant # 1369]

My intention is to arouse curiosity and an in-depth consideration of our world; how it works in a physical way and also our perception and interaction with it.



Winston looked round the shabby little room above Mr Charrington's shop. Beside the window the enormous bed was made up, with ragged blankets and a coverless bolster... In the corner, on the gate-leg table, the glass paperweight which he had bought on his last visit gleamed softly out of the half darkness...

*Orwell, George. 1984. Martin Secker & Warburg Ltd, 1949. Print.*

## **Untitled (terraced housing)**

**Charles Ninow**  
[Oil and automotive paint on linen, custom  
aluminium frame]

\$1,400 [Entrant # 1373]



My work is about abstraction and deciphering, and utilises the model of painting.

I make literalised paintings in three dimensions, based on relationships contrived between 'a liquid' and 'a substrate'.

## Inverse mould (black)

**Nell Nutsford**  
[Digital image on Perspex]

\$3,920 [Entrant # 1371]



This chair and desk have only just managed to materialize themselves, only impressing upon us a figment or a wisp of their original selves.

Erosion of the object or a memory of one is being tested and it seems an emotional response is being expressed as a result. A familiar setting is utilized to display the death of a memory or possibly of a past self, it seems to be reminiscent of the essence, spirit, or trace of someone.

## Giving away

**Ben Pearce**

**[Sand-blasted wood, found school chair and desk]**

Pearce's works seem scarred or defunct of use, purpose and sometimes beauty, existing in an undefined space that is both grotesque and eloquent.

\$7,000 [Entrant # 1376]





Churn:

A found antique butter box centred on wooden axles held in a stand.

This object now asks the viewer to examine the foundations of their 'New Zealand'.

"Kahikatea, Totara and Kauri. Saw and fire. The land turned to pine forests and paddocks for cows." Such woods bedeck the Churn.

The entire work shows signs of hard wear, almost purposeful scraping and scratching.

The stand is solid, painted metallic blue, scraped then carved with bibliographic info.

## Churn

**Joe Porter**  
[Sculpture]

\$2,520 [Entrant # 1226]

Glory box or lottery box or \_\_\_\_\_ is orange enamel painted on two sides and ends, polyurethane on one side and metallic blue on the lid side.

Historical seditious reportage is carved into the panels which also flout flags and seals.

The panel statements conjure many questions:

- Who governs Tangata Whenua o nui tireni?
- Are the New Zealand Prime Minister, Parliament, Courts and Flag valid?

One opens the lid to encounter wild pig jaws and could think: Pigs? Pig Islanders? Politicians?- Captain Cookers?



The conceptual base of my practice includes certain psychological themes: childhood memories and themes of trauma and loss focusing on an internal personal world. My intention is to make the works sufficiently open to enable the viewer to connect thoughtfully and emotionally with the work, encouraging questioning and speculation.

In this work a young girl wears a Moretta mask\*.

Here the mask symbolizes the silence imposed on children compelled to keep secrets.

## Girl with knife

While the mask suggest the child's compliance, the knife creates a sense of unease and foreboding.

**Beverly Rhodes**  
[Oil on canvas]

\*The Moretta mask (French and Venetian origin) was held on with a button between the teeth preventing the wearer from speaking.

\$3,500 [Entrant # 1252]



## Jack Branch 1939

**Dianne Rimmer**

**[Venetian blind, large scale black and white print]**

\$2,100 [Entrant # 1281]

The artist's father, Jack Branch, spent seven years of his childhood in hospital being treated for polio. One of the treatments was hanging in traction for months at a time.

This work is a reflection on his childhood experience, how that experience physically and mentally formed him as an adult, and the artist's response to living with both his disability and strength.

As the blind is a visual barrier to the image, so perception can be imperfectly filtered by memory.

The viewer is invited to open the blind and discovers different views of the work. These different views refer to the coming together of opposites to create a whole, signifying the totality and complexity of Jack's life as a whole.

By revealing multiple points of entry and exit, this work engages periphery and centre, past and present, the personal and the universal.



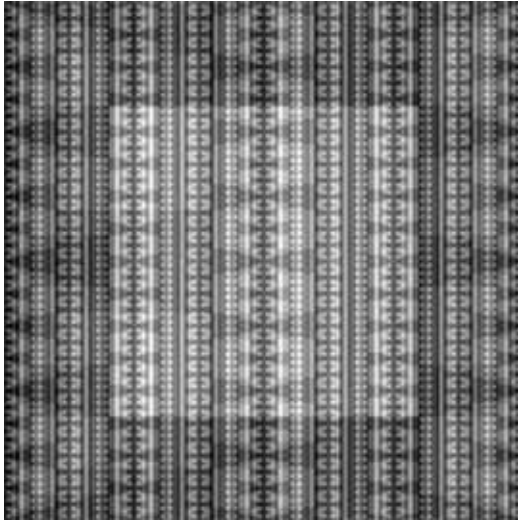
*Two Tone Tango* is a symphony of light, sound and movement which is randomly generated by the starting mechanisms of the 64 customized wall-mounted fluorescent lights and an electronic control.

## TWO TONE TANGO 2011

**Peter Roche**  
[Animated light and sound]

\$30,800 [Entrant # 1225]

The resulting fluctuation of visual and aural tones combine to unexpectedly reveal a Deus Ex-Machina.



This work is part of an investigation into the relationship between organisms and mechanisms in the formation of the social construction of reality.

Perspective, symmetry, sequence, repetition, pattern, scale and motion have evolved through the grid format. This logic has also dominated the systems and methodology used to construct machines.

## Binary state

**N. A. Royal**

**[Digital video animation]**

\$3,500 [Entrant # 1244]

Within contemporary culture the computer now embodies all machines. All our human endeavours can now be theoretically carried out within this interactive binary encoded medium.

In 1877 Ernst Kapp said:  
“the intrinsic relationship that arises between tools and organisms, and one that should be revealed and emphasized, although it is more one of unconscious invention, is that in the tool the human continually produces itself”.

## Aerial atmospheric

**Michele Rumney**  
**[Acrylic paint and adhesive spray on canvas]**

\$434 [Entrant # 1297]

I am interested in the magnetic nature of adhesive tape and adhesive spray and the way particles, hairs, fibres and bugs (both microorganism and flying) appear to be drawn towards adhesive surfaces. I am interested in the build up of these particles over the life span of the adhesive and the story that can be told by the bits that have stuck.

The canvas is painted in a mid-grey (showing up lighter and darker particles) and sprayed in a heavy coat of adhesive spray with the hope that over the lifespan of the piece the adhesive spray will attract all that floats past, leaving a physical record of the atmospheric conditions in which the canvas has been hung.

Please feel free to cough and/or sneeze in general direction of work.



Is a personal look at what it means to experience the ridicule associated with having a facial disfigurement. The work was inspired by a mother's historical explanation as to why her child had been cursed with the affliction of a Harelip (Cleft lip/palate). She assigned the cause to dressing the head of a boar against her will, whilst pregnant. The custom of boar dressing has existed throughout history and is still a popular religious festival. The canonical presentation image of a roasted boar symbolises the devil and the triumph of the Christ Child over sin.

## Boar dressing against her will

**K M Sellar**  
[Mixed media]

\$4,200 [Entrant # 1300]



## Wolverton Street, view 3

**Gemma Skipper**  
[Type-C photographs]

\$1,960 [Entrant # 1365]

*Wolverton Street, View 3* is comprised of individual, but intimately related, photographs that describe a public 'natural' environment located amongst residential and light industrial areas. These images are concerned with the very nature of the medium; its indexical recording of light, space and time. Imprinted into film and paper, *Wolverton Street, View 3* continuously extends and reflects photography itself by means of a socio-cultural languaging (as nature, culture, time, space, presenting and representing) embedded in both the site and approach to making. In this way, it is both the subject and means of representation; provoked through formal relationships of repetition, continuation and construction. The shifting of one moment to the next is extended by means of reoccurring shrubs, elongated banks and created spaces; all occurring in and amongst the medium.





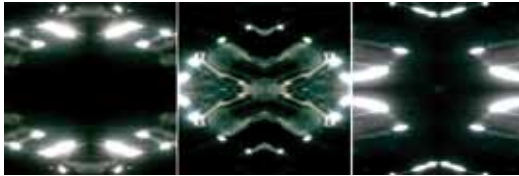
## **It not, Winter**

**Emma Smith**  
[Oil on canvas]

\$4,900 [Entrant # 1233]

This artwork was created around the time of the Japanese Tsunami.

- This was a coincidence, not a deliberate process.



I found this natural occurrence extremely poignant, as my art practice primarily explores theories of energy, the force, the field, God, whatever you wish to call it. The 'ISNESS' is how I often refer to it. That life force which is eternally present in all that exists.

## Dark water

**Anneke Stewart**

**[Lenticular imaging light box with oak frame]**

\$4,999 [Entrant # 1322]

I am attempting to capture moments of this presence, communicating them in such a way that we the viewer/participator might understand the illusive 'ISNESS' a little more.

The digital technique applied to the photographic imagery explores the art of the Mandala, symbolic geometric healing art from the Buddhist spiritual beliefs. Lenticular imaging provides the platform, a 2D medium that captures movement and motion, illuminating a 3D image.

I am fascinated by life's dance in time and space.

[www.annekestewart.com](http://www.annekestewart.com)



Moving images extracted and abstracted from Rarotonga. The failed Sheraton Resort and a slowly shifting boat on the shores of the functioning tourist paradise of the Pacific Resort. Both sites refer to our conflicting obsessions with failure and pleasure. Both sites lead to nowhere and can never return to what they were, as they move towards varying stages of depletion.

## Neo-colonial extracts

**Angela Tiatia**

[Video Installation shot on High-Definition format]

\$3,000 [Entrant # 1334]



I created this work to talk about stories: the story told through the text, the story told through the images, the colour story within the images, and the fictional history and age of the work itself. These stories often seem to conflict with one another in tone and content. I wanted to explore the relationships that viewers create between factors such as image, text, and the quality and age of the work when they are juxtaposed, and so I haven't deliberately distanced or aesthetically separated one from the other. I wanted the viewer to create their own opinions about the relationships between the different factors so, beyond choices made for formal reasons, I left all spatial and aesthetic relationships between factors to fate as I planned the stories independently of one another. This, I hope, has resulted in every viewer having a unique experience as they construct their own stories.

## Stain

**Zachary Van Hogan**  
[Watercolour, ink, coffee]

\$600 [Entrant # 1372]



My main interest and the visual content of my work lies in ideas of becoming and between spaces. Inspired by the sudden sad realization that time has passed me by. I'm referencing the bump of road kill and it's stages of disintegration and transformation, as a metaphor for letting go and moving on.

## Unfilled unfed

**Rebecca Wallis**  
[Gouache on canvas]

\$980 [Entrant # 1269]



This work belongs to a series of work that explores vernacular architecture in New Zealand.

The series examines the relationships between designed and non-designed architectural elements, and also considers human needs and social practices. This particular work considers structures that relate to light industry.

## Queen St, Thames, North Island, N.Z

**Gareth Williams**  
[Hinuera stone, brass, copper]

\$5,880 [Entrant # 1333]



This work is one of a series I began while studying at the Dusseldorf Art Academy. In these paintings I wanted to find quiet formal contradictions - which seemed to suit the cultural transition I was experiencing at the time. As my sensibility shifted into some hybrid space, I began to adopt certain local conventions only to find that they came out with a distinctly antipodean accent, reflecting perhaps the way in which we learn about European art histories here: flattened and jumbled a bit, without the sense of attachment to particular times and places so integral to their developments. In the painting exhibited I sought to animate a rather strict formal language with the lively contingencies of a process where the image is completely unpremeditated and whose end point is simultaneously authoritative and unstable.

## Untitled

**Sam Rountree Williams**  
[Oil on linen]

\$1,680 [Entrant # 1302]



Lapse/Loss can allude to the idea that the space between the real world and the abstract world is as tangible as layers of paint and pierced holes. Holes are gouged and drilled down through the smooth polished layers, disrupting the surface and allowing beauty in through the erosion of both surface and structure.

## Lapse/Loss

**Maree Wilson**

**[Gesso, charcoal, oil paint & automotive  
paint on MDF]**

\$7,700 [Entrant # 1285]

Stains, scratches and washes of black paint over white ask the viewer to consider their ideas of memory and presence of self.





Flowing water, soaring mountains and leisurely floating clouds develop the energy by ceaselessly colliding with yin and yang. The unseen forces of space ensure the existence of the universe. Here, in this moment, is my existence in this infinite space. My process of painting began by appreciating the invisible signs within the environment around me.

## Equilibrium 2011

**Gyu-Joon Yang**  
[Acrylic on canvas]

\$7,000 [Entrant # 1296]

I now believe that reality can effectively be approached by the artist if he reveals the hybridity in an object. I wish to achieve this not through confronting duality such as yin and yang, tree and water, sky and earth, good day and bad day, but through harmony where my hybrid mind comes into unity with the other and feels the vitality within all things.

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