

# National Contemporary Art Award 2015 Finalists

## Artists' Statements

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Entry #609

### Landfall

Kaye McGarva

Acrylic paint, canvas, aluminium

My approach to image making is to work non-figuratively, minimising the hand of the artist so that 'process' and 'chance' influence the final outcome. For this work I have used a directional spray paint technique to simulate topographic imagery, allowing the work to be viewed simultaneously as abstract and representational.

The inspiration for 'Landfall' comes from a line in New Zealand poet and publisher, Dennis Glover's work, 'Arawata Bill', in which he describes the country as being "crumpled like an unmade bed."

The title of the work is a play on words, suggesting a topographic 'waterfall' as well as referencing the literary journal with which Glover was associated. This large work is positioned high on the wall so that it cascades down spilling onto the floor beneath. I have used scale in an effort to evoke the sense of wonder we experience when confronted with the majesty of nature.

Entry #602

### Waterwork: void

Wendelien Bakker

Photo/ video still

Wendelien Bakker (1987) is an artist based in Auckland, New Zealand and Haarlem, the Netherlands. With the other country always in her peripheral vision, she merges the borders and cultural experiences into her own no-man's land. Merging the borders between land and sea, man and sky, is part of the investigation that often results in short videos and/or documented performance and endurance pieces, sometimes only several seconds in duration. Bakker graduated from the Royal Academy of Fine Arts in The Hague, Netherlands in 2010 and is currently completing a post-graduate diploma at Elam, School of Fine Arts.

This video-still is taken from several hours of footage, after days in a wetsuit in a lake, and after weeks and months of preparation. Building a container with pump, attaching it to car batteries in the middle of desolate landscapes in the middle of winter, traveling hours to find the exact depth in the right lake. Dragging kilos of

rocks onto the structure to stop it from surfacing and redirecting waves to keep the water as still as possible. A hole in the Water. A void.

**Entry #596**

## I repress You You repress me

Louise Lever

Single-channel video work

My practice examines the *Self*: touching, feeling and repressed desires. My work is informed by a psychoanalytic framework, new materialism and trauma theory.

This work considers the norms of desire. What does it mean to normalise a non-normative sexual desire? A perverse desire? Jacques Lacan theorised the “distance between what is desired and what is desirable” and the distance between the splitting of the ego (avoidance). In life today, there seems to be a strange detachment from our bodies. Guided Mindfulness hopes to get us closer to our awareness of the body while the ‘selfie stick’ does the opposite.

Karen Barad writes that repulsion is at the core of attraction: anti-touch. I wanted to create a split ego who, because of the video’s set restrictions and masking, orbit around this anti-touch idea. The video tries to reflect back on unfulfilled love by the emptiness and guise of self-help.

**Entry #575**

## Nexus

Lorraine Rastorfer

Acrylic on wooden panel

The vagaries of material substance and chance have occupied me for a number of years. The processes I use are made precarious by the physical trials of layering many sweeping gestures in which to permanently fix an unfolding visual event.

**Entry #569**

## Gear (Paraphernalia)

Marie Le Lievre

Oil, graphite and acrylic on canvas

The entry work Gear (Paraphernalia) is an oil and graphite drawing/ painting on canvas. It is part of a new series of works titled *Paraphernalia* which brings together drawing and painting techniques and processes of previous work to convey subject matter that speaks to the material and the immaterial contrasting dimensions of

existence. As with previous paintings in the *Baggage* series, where the handle on the colour form brought an element of reality to otherwise colour field painting, the loose depiction of a table top assemblage works to play abstraction with representation.

Constructed with layers of transparent and opaque tints, the slyly volumetric ambiguous oil colour forms are a palette of sickly sweet, hospital green, brown and high vis!

Alongside the colour forms are random, Twombly or Gorky-like scribbled linear markings that can resemble phallic shapes and drug paraphernalia. The overpainting and layering gives a grungy and nostalgic feel to entice the viewer to consider the gloss coloured and sketched shapes as actual objects or perhaps more as feelings. The viewer is also asked to make out the allusion of a table top clutter of abstract workings which references the context of still life, table top compositions throughout the history of painting.

#### Entry #562

## I always see 'rock' salt but no 'pop' or 'jazz' salt - What gives?

Sonya Lacey

Video, text and images shown on digital camera, printed silk scarf

*I always see rock salt* brings together ideas about language and coastal landscape in a narrative collaged together out of found and original video, image and text. While initially landscape is described according to its recreational and aspirational qualities, both landscape and language are treated as objects – starting out self-contained but subject to erosion and exchange. The three minute slideshow is presented on a handheld digital camera to be scrolled through by the viewer.

The work is underpinned by an interest in the physical form of public communications within spoken, printed and online scenarios.

#### Entry #548

## Untitled

Poppy Lekner

Sungram

Working with the play between external structures and physical experience my process uses the sungram to directly generate (from the sun's rays on photographic emulsion) a record of presence of an artifact or material.

Untitled from the series of work *Horizons* is a merging of scientific approach and the unsteady mark-making of the hand.

Previous works in this larger body of work have involved exploration of the scientific and subtle physical imprint as auto and biographical record.

**Entry #547**

## Problem Event 2015

Sarah Smuts-Kennedy

Magnets and steel

***What are your lines? What map are you in the process of making or arranging?  
What abstract line will you draw, and at what price, for yourself and for others?  
What is your line of flight?***

Deleuze and Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*.

*Problem Event* is part of an ongoing project where Smuts-Kennedy forges relationships between materials, natural phenomena, and artistic interventions to create arenas for exploring our relationship to the world.

*Problem Event* offers the viewer an opportunity to become an active participant within the composition. Each successive arrangement offering a 'real' pictorial representation of the total potential of energy present in the field at the moment of attachment.

Elements of intimacy, intervention and scale are inherent in the viewer's approach to the work – enacting a potent variation of the traditional active/passive model to the object/gaze.

**Entry #542**

## Black event on yellow with one minor disruption

Damon Meade

Mixed media on 300gsm paper

My current body of work explores a polarity between entropy and control; the difference between what is planned and what actually happens. Utilizing a process that allows for form to emerge by its own rules, in some ways I find myself spectator to the event. Chance occurrences play out through fractal formations, driven by material processes. This assisted natural activity, despite being chaotic by nature - can be pointed in specific directions. There is always an initial act of manipulation,

followed by a period where the work directs itself. Having relinquished control, the work then calls for a series of amendments where attempts are made to re-work the image towards a desired end. I often question whether these changes are positive interventions or disruptions after the event. It is this set of decisions that hold my interest as an artist.

#### Entry #541

## Goose pimples

Jennifer Mason

Silicone, glass, sports tape, mirror corners

Often using the body as a point of departure for my practice, I assemble, construct and fabricate partial objects that slip and slide between the abject and the sensual.

Flesh tinted silicone bears the outlines of a dimpled shower tray cast into it, with the specimen lurking somewhere between human skin or a fungal colony in an agar dish.

Figurative creases are formed from being sandwiched tightly between two planes of glass. A humorous, rebellious element is at play with the creases reminiscent of buttock checks pressed up against the office photocopier.

The deliberate slap dab assemblage recalling a poorly completed high school science assignment. With its poorly aligned, dirty membrane, care has not been taken with bits of dirt and hair stuck to the sticky silicone. A DIY finish with pink sports tape holding it together.

#### Entry #534

## The Fall

Justin Spiers

Pigment print

*The Fall* is from a series of photographs documenting the weathering of an artists' didactic panel. The panel stands in a field in Macraes Flat, East Otago and originally described the adjacent billboards of Auckland artist Gavin Hipkins (Winner of the inaugural NCAA) as part of the ambitious Oceanagold Heritage and Art Park.

Exposed to the harsh elements of the area the words have broken from their board and fallen into a mass resembling the mined landscape that they once described.

*The Fall* considers the problematic nature of didactic panels; they often contain ulterior motives, hidden meanings and agendas beyond the artistic intentions (as perhaps does this one of mine).

When words fail what is it that speaks? The art ? The image? The chaos?

Entry #533

## You can't blame an empty kayak

Thomas Hinton & Karl Bayly

Kayak, lights, rope, anchor

A gesture is made by anchoring a source of transport on the Waikato River. The object is placed out of reach and is unused. At night this source of transport will be illuminated acting as a guide or abstract navigation. It doesn't lead to any physical place, but speaks directly to a history of movement and diplomacy.

Entry #527

## There and back

Stefan Roberts

Pigment ink on paper

*There and back, 1762km*, is a study of unchoreographed mark marking. The marks are derived from unseen patterns made by nature; altered by the everyday activity of driving. I use the sun as a drawing instrument, to burn or imprint lines into a pinhole photograph. Working with a single continuous long exposure, my un-blinking camera is taken on every car journey, from the mundane commute, grocery shopping, the school drop-off to the revitalising road trip. The steering wheel becomes a device shifting the apparent position of the sun in the camera's eye, altering the direction of the line in the final print. Driving is turned into a creative act, performed over many months.

Entry #522

## SPACE/Rock

Brendon Sellar

Photographic inkjet print on archival matte paper

Architect and urbanist Ignasi de Solà-Morales coined the term "terrain vague" to describe the abandoned and obsolete spaces of post-industrial decline. These left-over 'non-places' transgress socially and aesthetically regulated space, while reflecting a certain strangeness or disorientation related to the late capitalist city.

My practice attempts to uncover this spatio-political reality of place via a perceptual reading of urban landscape akin to a kind of unveiling or truth-telling, something the Situationists termed psychogeography. SPACE/Rock is an image that emerged from a *dérive* (exploratory walk) near the Otuaatua Stonefields scenic reserve, formed by the Otahuhu volcanic explosion 20,000 years ago. This archaeologically significant

site contains large-scale stone and earthworks once used to demarcate garden plots and warm soil extending the growing season. In contrast, the surrogate/fake rock was dumped outside the gates of the Ihumatao Quarry; apparently commissioned by a leisure outlet that subsequently went into liquidation.

#### Entry #516

## Time is Money, Efficiency is Life

Lisa Chandler

Acrylic on Linen

Spaces of transition, shopping malls, subways, and city streets dominate our urban landscape. These 'non-places' are generic, anonymous and transitory. I walk through non-places to understand the dynamics of cities, observing how people are directed through these spaces.

In the studio, urban structures and people intertwine on the canvas through a process of layering, obliterating and tracing. Spaces evolve over time and change as figures are painted in, painted out and then painted over. The 'history' in the layers of paint traces the passage of the crowd.

In 2014 I undertook an artist residency in China. Beijing is full of new non-places, yet the city is still crisscrossed by hùtòngs and villages with third world conditions. These areas have their own sense of place, character, of life lived on the street and strong community.

*Time is Money, Efficiency is Life* explores the differences and tensions between non-place and place.

#### Entry #514

## The Big Lebowski

Catherine Fookes

Acrylic on mixed-media

*The Big Lebowski* is an extension of Catherine Fookes' practice that incorporates found materials often deemed obsolete or surplus. This process of acquiring, breaking-down, remaking, and synthesising diverse elements, relies upon and therefore accentuates the transformative power of paint.

The paint acts as adhesive, coating and sealant, a process ultimately guided by colour. Fookes' practice often centres on the on-going negotiation between the inherent or immutable structure of acquired materials and her ability to re-work them into paintings with unpredictable effects. One of the tensions in her practice is

remaining sensitive to the particularity of the materials whilst editing out what is deemed unnecessary for the painting to come into existence.

**Entry #505**

## Overcast under pressure

Sarah Rose

Unique print, blind embossing on paper, glass

*Overcast Under Pressure* is a blind embossed print made through a chance process by running broken glass and paper under a press. It is a mute object that negates accessible reading and deliberately resists photographic representation. The work is subject to changing light effects as it interacts with the body and its surrounding environment.

Sarah Rose investigates the processes of observation that witness or evidence something. She works in a range of media with sculptural, written, and image based outcomes.

**Entry #499**

## Double bagging ballet

Max Bellamy

Video performance installation

*Double Bagging Ballet* isolates a physical performance that is commonly understood and experienced.

Lifting this banal action from daily life is a gesture towards expanding the gallery; taking ideas about ways of seeing inside the gallery and applying these perspectives as tools for understanding human behaviour outside of it.

This work originates from an upcoming series that presents everyday actions as short video loops. Utilitarian behaviours and repetitive chores are performed on a level that is bodily understood, involving years of practice, embedded in our muscle memory. Recontextualising these daily actions as performance lets us see them in a different light, and embodies ideas of everyday being art and art being everyday.

**Entry #488**

## Only 10366 days since

Angela Tiatia

Ink on semi-gloss archival paper

In 1984 Joseph Beuys chalked a simple message on a blackboard

“Nur noch 1017 tage bis zum ende des kapitalis”, which translates to “Only 1017 days left until the end of capitalism”.

This prediction would see capitalism ending in 1987.

As it turned out 1987 was indeed a year of great change. Fundamental, entrenched economic institutions broke down, while others were born. Worldwide stock markets crashed, and the first personal computer was launched. Fox Broadcasting and Prozac both debuted on the US market. Margaret Thatcher was returned as Prime Minister of the United Kingdom and Alan Greenspan was elected chairman of America’s Federal Reserve Board. And in 1987 the world’s population reached five billion.

Perhaps 1987 was not capitalism’s final year, but instead the birth of an age of plutocracy that would herald in a growing division between the worlds’ rich and poor.

Angela is represented by Alcaston Gallery, Melbourne

**Entry #485**

## Milk fight

Gaby Montejo

Video display on 32" screen

*Milk Fight* was a collaborative performance orchestrated on 25 October 2014. This video is the documentation from that day.

Gaby has a varied approach to art, ranging from photo, music, interviews, action art, kinetic installation, and temporal sculpture.

Often with a performative style, Gaby investigates methods of democracy, exploring issues of hierarchy, and using human relations as a catalyst to create a collaborative effort. The finished work normally does not get collected, hung, or sold, but instead, wholly consumed.

Gaby exhibits internationally and has had a number of national exhibitions, and has been a pivotal participant in many ongoing Christchurch initiatives, and social interventions.

**Entry #484**

## Body language

Imogen Taylor

## Acrylic on hessian collage

This painting is representative of my ongoing practice, which amalgamates conflicting reactions to contemporary art addressed through the process of painting. A 'queering' of painting, or suggesting an additional set of guidelines around consuming images, and avoiding judgments of it being 'good' or 'bad' is something that I am interested in. I borrow styles from past art movements, like Cubism, to engender feelings of uncanny familiarity.

The human body as a subject and its undeniable relationship to the land has led me to art movements closer to home, including regionalist and landscape art. The subsequent inclusion of materials like hessian as a substrate speaks to this particular history of canonical male New Zealand painters such as Colin McCahon and Tony Fomison. Incorporating elements from distinguishable art movements in a very obvious manner exposes some of the problems that painters face when entering a conversation around this historically burdened medium.

### Entry #483

## Anonymous

### D Milton Browne

#### Found Objects

Produced from discarded framed photographs purchased from a second hand shop in South Dunedin, these found objects have been disrupted by crude black marks placed on the glass surface. The marks were made by an unknown person for an unknown reason.

Each photograph has been selected and carefully arranged on a grid in a linear composition. This construction opens up the work, initiating a dialogue with the viewer.

This work explores identity in relation to loss, memory, and death through the use of found objects in a photographic context. By appropriating these images and creating the planar collage the work confronts established notions of originality and the role of the artist. And because the individual pieces are real the work collides with perceptions of identity and privacy.

### Entry #482

## Mixer

### Scarlett Cibilich

#### Oil, plaster, wood

*Mixer* stems from a series [of works] which looks in detail at a set of materials that have been retrieved and recycled in the studio. Building on an existing template given by these physical things - the lightness of dust, the weight of plaster - forms various grounds for story and display.

These initial frameworks are disassembled and then put back together as painting; covered up, cut out and repeated. Left over and held up in space, these gestures record small movements with insistence, imagining where something might be, or the thrill of finding it; moving forward or going back, the possibility of being introverted or extroverted.

#### Entry #481

## A full season: We want your feijoas

Monique Redmond and Layne Waerea

Mixed-media installation

*We want your feijoas* is an event-based art project that was collaboratively produced by Monique Redmond and Layne Waerea during the months of April-June. The project is durational and the artwork (artefacts) presented act as a document of the event. The work started with a flyer that was developed for one's own trade, a project that invited people to bid on artworks with something other than money, a service or exchange. *We want your feijoas* invited public who owned or had access to a feijoa tree to make a bid with 1-2kg of feijoas. In exchange, we offered a service of baking and preserves to be delivered back to the fruit tree owner. This seemingly simple exchange implicated a series of incidental events and interactions with publics, various sites and regulatory structures. The material accumulated here presents a timeline of our public collaboration determined by a set of conditions framed by notions of exchange and reciprocity.

[afullseason.wordpress.com](http://afullseason.wordpress.com)

#### Entry #479

## THE FORCE

Madeleine Child

Hollowed walnut twigs, nylon, paint, glass

Some new materials present themselves - (the neighbour prunes his walnut tree) - and you work out a bit of a technique (to do with holes) and while you and the dog are messing around (outside in the sun threading sticks) up surfaces a poem you

used to know by heart (and could recite with your sister) and well, it just makes you wonder. It makes you wonder.

**Entry #476**

## Drop shadow

Matt Moriarty

Acrylic paint on Perspex

*Drop Shadow* explores image non-permanency through the use of liquid acrylic paint on polished Perspex, deliberately placing the work in archival jeopardy.

The work interacts with the presence of light within the installed environment to cast a drop shadow projection onto the wall.

An A5 catalogue accompanies the work tabulating the missing parts from the painting in annotated sketch form.

References for the works visual structure include navigational stick charts, injection moulding, arctic ice sheets and manufacturing parts manuals.

I am interested in diagrammatic representation and ecological holism. My workflow studies the juxtaposition of analogue and digital processes.

**Entry #468**

## Maimai, Lake Ngaroto, New Zealand

Mark Purdom

Giclée photographic print

***What is not seen is for all practical purposes non-existent.***

*Solomon J Solomon*

The need to conceal is at the core of Purdom's photographic project *From certainty to doubt*, which looks at the multifaceted ways in which camouflage, mimicry and ambiguity play as much a part in the lives of humans as they do the animal kingdom.

*Maimai, Lake Ngaroto, New Zealand*, is an example of an on-going project into covert strategies used by hunters. The Maimai or camouflaged hunting blind is the hunter's method of concealment during the duck-shooting season between May and August each year. Currently 30,000 New Zealanders hold game bird hunting licences.

***When duck hunting there are two crucial things – stay out of sight and encourage the ducks to think that your place is safe.***

*Game and Fishing, New Zealand, 2015*

Entry #459

# Untitled (extracts from lodgings, Residential Red Zone, 302 Avonside Drive)

Daegan Wells

Photography

The photograph of Aoraki/ Mt Cook was collected on 28/6/2014. It is one component of a body of work titled 'Lodgings' that was carried out in the Christchurch residential Red Zone. This enquiry encompasses a moment in time, beginning in March 2014 and ending March 2015; a process of exploration, and reflection on the events that led to the demolition of 8000 houses along the Avon River.

I consider my initial exploration into the Red Zone to be like drawing – walking from place to place with no intended path or plan, only guided by my interest in the unknown people who once occupied these spaces. The objects collected, documented and collated throughout this journey point to a place, a time and to the people who once occupied these spaces. The objects collected act as surrogates or stand-ins for the residents; loaded relics, embossed with my own sentimentality and approaching an archive.

Entry #454

# Portend

Emma Cunningham

Pumice, sand, oil, varnish, shag feathers on canvas

"Nature is within us. We are sick when we do not feel it.

The sickness of feeling separate from the world is what is killing it.

We are earth above ground, clothed space, seen by light.

The distance inherent in sight has made us treat the 'outside' as different. The dominance of reason depends on the continued externalization of the world...

The unknownness of the mind and the unknownness of the universe is the same. If we are to survive, we must balance outer action with inner experience of matter...

We must integrate our perceptions of the dynamic interpenetration of the elements with the workings of the mind and realise them in the workings of the body.

We must become consciously unconscious and unconsciously conscious.

We are the world,  
we are the poisoners of the world,  
we are the consciousness of the world."

Antony Gormley 1989

### Entry #453

## Re-illustration of Wonderland

Francis van Hout

Sharpie Marker on Paper

Francis van Hout was (b.1963 - Christchurch, New Zealand), born to Dutch parents who immigrated to New Zealand in the mid 1950s and grew up in Aranui until the 70s where they moved to the Mairehau/Marshlands area. He went to Mairehau High School before he went on to graduate with a Diploma of Visual Communication from the Christchurch Polytechnic in 1987 in photography, design and printmaking.

He also attended the Ilam School of Fine Arts where he was studying painting and won *The Sawtell-Turner Prize for Painting* in his second year.

After Graduating from The Christchurch Polytechnic he went on to work as a graphic artist/designer for the University of Canterbury Student Association working on the student newspaper 'Canta', Orientation Festival work and other design work that was needed by the Association.

He worked on his first computer animated short film in this time with the director Glenn Standring called 'Lenny Minute Meets the Giant Blue Sheila Doll', which went on to be in competition at the 1993 Cannes Film Competition. He starred as 'Lenny Minute' and worked on the animation production of the film.

He then on to a tutoring job in computer graphics at the Southland Polytechnic until he was offer work as a computer animator/animation director at the Gibson Group in Wellington and after three years of this he then went onto work for a variety of other graphic, multimedia and animation studios in and around New Zealand, working as a graphic artist, photographer, animation director and technical director on a variety of film, television, multimedia projects.

He is presently a practising visual artist working out of a Christchurch-based studio. He works as an assistant gallery technician and gallery attendant, presently for The Physics Room and previously for the Dog Park Art Project Space of Christchurch.

His main medium at present is painting but he also uses photography and video or multimedia in his visual art practice. He has exhibited locally, nationally and internationally, in group exhibition and in solo exhibition artist. He has exhibited and works in painting, photography, video and performance art pieces.

Film and Television Animation Showreel - <https://www.youtube.com/watch?v=8ZvDGqi34E4>  
Fine Arts/Paintings and exhibition work - <http://fvanhout.blogspot.co.nz/>  
Photography work - <http://fvanhoutphotos.blogspot.co.nz/>  
Other Photography work mainly from before the earthquakes -  
<http://fvanhoutchristchurch.blogspot.co.nz/>  
My first Digital Photography from Wellington - <https://fvanhout.wordpress.com/>

#### Entry #439

## 'Reading, meaning everything in-between' 2015

Martin Awa Clarke Langdon

Installation, sculpture, painting

Repeat something enough and watch it shift, change and lose qualities and gain 'things' that were not present in its first instance.

Tell yourself a lie enough times until it surpasses the weight of truth.

Words have no inherent value with the illiterate neither does culture in the eyes of globalised homogeneity.

**"You have become a template of a template, of a template.... Where does the heart of a work lie?"<sup>1</sup>**

Sometime meaning exists beyond the mere words we can read but in the series of moments, influences, people, materials and places that have contributed to what you experience today. Never the same as tomorrow.

1. The words of *Arnold Manaaki Wilson* in critique of carver of the 1960 -70's.  
Arnold Wilson floor talk (17/2/93) *Emerging Abstraction* in the 1950s Exhibition at Auckland art Gallery.

#### Entry #435

## Relay baton

Josh Hamilton

Spray paint on aluminium

We have the conventional notion that painting has no utilitarian function and are wall-mounted – and as you may have realised, coming into contact with one whilst visiting a gallery or museum is considered to be a repugnant act.

In this work, I am interested in the role painting plays when applied to utilitarian objects and how their functional characteristics can investigate stringent gallery ethos.

A relay baton's function is activated with a simple grasp of the human hand. The smooth aluminium surface of the baton was modified with a gradient that obtains a grip-like, more user-friendly texture, exercising the paint as a functional element serving the baton. The gradient is also used to shift representational painting to the aesthetic and into the realm of decoration.

**Entry #432**

## Hinuera Natural Stone, Waikato, June 2014, Taotaoroa Quarry, Waikato, August 2014

Tracey Stockley-Smith

Framed Digital Colour Photographs

These photographs are part of an ongoing project documenting and archiving selected industries/infrastructure that are a significant part of New Zealand's economy and use natural resources. My intention is that the photographs give people 'access' to places that are usually out of bounds to the general public. I place emphasis on creating aesthetic interest of these industrial landscapes by focusing on the detail of spaces, structures, form and function, concentrating on elements such as texture, reflection, scale and light. I want to provide an accurate and authentic recording of what is there at that time and place.

**Entry #408**

## 1. "I" 2. "Found" 3. "These Damn Words"

Delia Woodham

Oil paint and Graphite powder on Linen

"I Found These Damn Words."

The truth of the matter  
Is never black and white.  
Muttering shades of oxygen,  
Suspended in particles of light.  
This relic dropped  
From a clouded sky  
Into a silvered landscape,  
Wherein my darkened imagination lies.  
A promissory note  
Scrawled in sacrosanct

Black and white  
Written by person or persons unknown  
And trespassed against  
In the dark of the night.  
These damn words  
Once lost . now found.  
Corner a future.  
In words writ profound  
" A sign of things to come,  
Coming soon! "  
A prayer for lovers  
Of the after-die  
Hopeful earthbound howlers,  
Bellowing at a satellite moon.

Delia Woodham, April 2015

**Entry #393**

## AD (O)

Jessica Pearless

Fluorescent acrylic on stretched canvas

The crux of my practice is an exploration of the non-objective in painting and contemporary art. Ideas on the role of the artist as a seeker, searcher or archiver of knowledge in search of self realisation and understanding of the world through non-objective painting drives this pursuit. Seeking to define factual visual aspects of painting (colour, form, space, material) alongside metaphysical (intuition, perception, otherness), the work attempts to explore the notion of contemporary painting as a set of signs or signifiers.

A pivotal point within this research is analysis of *why* and *how* this approach to art-making is an integral contributor to conversations on contemporary practice. The role of painting now is an integral consideration, along with a conscious attempt to catalogue the field, to find a place within it, and propose a discreet examination of the fundamental aspects of non-objective painting.

**Entry #388**

## Constellations – drawing strength #4 ... he ain't heavy

EDWARDS + JOHANN

Installation: Drawing on C-type photograph, 9 painted wooden rods

*Constellations – drawing strength #6...he ain't heavy*, records the gradual process of drawing, part of the work's 'becoming'. A probing and mapping of new territory. Drawing acts like an obsessive caress on the photographic surface, finding form and meaning.

The linear elements delight in functional, non-function. They both orbit space in action and simultaneously reside wall side in repose.

**Entry #385**

## Self portrait in a list of everything I own

Marita Hewitt

Porcelain, porcelain cement, dry gouache sec

Recent works seek to navigate the modern syntax of waste, aligned with my practice that is guided by the twelve principles of permaculture. Through various experiments in a range of materials and processes, I am charting a playful studio inquiry, observing the results of control versus chance.

*Self Portrait in a List of Everything I Own* is a work which began by writing out a complete list of every thing I own as 31 pages of refill paper, all second-hand items (most) were then painted out, then scrunched up and tossed loosely in a pile. I then captured this transient heap as still-life portrait in watercolour to meticulous detail; next the scrunched pages were submerged in liquid porcelain, dried, fired, and finally all cracks were repaired in the Japanese tradition of Kintsugi.

**Entry #376**

## Artefact: Mattress – Captain Springs Rd, Onehunga

Alison Faussett

Oil paint on board in lacquered box

The subject matter of my recently painted works (oil on board) are the common domestic discards and abandoned items - spewed out from the home to make way for new shinier, better models. Inorganic rubbish collections and the randomly disowned items of the home seen so often left on the berm outside your house and mine.

This is an archaeological exploration of things set adrift and finding residence temporarily in the non-places (a term created by *Marc Auge, 1995*, to describe types of space in contemporary societies) on the edge of the street. These objects are set adrift from ownership and geography - yet we know all about them; their marks,

indentations, patterns and stains. Our recognition of these objects is universal and very ordinary; they do not cause a second look. They speak to me about common narratives and are an archaeology of ourselves which sits within the contemporary past.

“The contemporary past is that period with which we are most closely familiar: the present, the age that we live in and have lived through, whose fabric and landscapes we shape and that influences our everyday lives and actions”

“Further, the contemporary past is about lived experience, about human life ...”<sup>1</sup>

Embedded within this work is reference to global issues of waste and relentless consumerism; the need to get more, to have more. Further, acknowledging our urban and suburban lives of the majority of post industrial society inhabitants caught up in trade and consumption, waste and greed.

1. “After Modernity: Archeological approaches to the Contemporary Past” Rodney Harrison and John Schofield. Oxford University Press 2010

**Entry #372**

## Scape VII

Deborah Crowe

Digital print on Hahnemühle paper

This work is part of a larger series of digital collages constructed in response to developments in the built environment. Part field photography, part proposition, *Scape VII* is concerned with fabricated spaces where architectural frameworks and elements of the ‘natural’ world intersect and tangle. Complex structures house internal spaces. Beauty and toxicity are neighbours in this composite world though: a multifaceted hypothetical place to explore, to navigate through and in which to get lost.

**Entry #369**

## Portrait/ Landscape

Peter McLaren

Acrylic on Canvas

The landscape and portrait are two of the five traditional genres in Western painting. However, the terms 'landscape' and 'portrait' have become common place over the past couple of decades - this usage goes far beyond the world of art - thanks largely to the ubiquitous Microsoft Office™ software packages whereby the terms are used to describe the orientation of documents.

These terms taken from the art world simply reflect the traditional format of the portrait (vertical) and landscape (horizontal) paintings. With this work I have taken the idea or essence of these two genres and stripped them back to their original - purest - form; albeit filtered through the lens of a modern, digital age.

**Entry #359**

## A tilt of my head to ponder over the meaning of plain english

Hugh Koha Lindsay

Graphite compound on un-primed calico on stretcher bars

I have thematic interests in balance, weight, and an underlying fascination with painting as a form of punctuation. The work, *A tilt of my head to ponder over the meaning of plain english* employs the angle of the italic to explore textual motifs in relation to formal and phenomenological inquiries. My current interest with this particular motif stems from connections I have observed within the formal qualities of text as a possible carrier of visual language; Italic as a textual style functions simultaneously, suggesting both movement and stasis. This particular translation through painting could perhaps function as a paradoxical examination of our encounter of textual language prior to linguistic meaning.

**Entry #356**

## Pioneer City Flag

Bronwyn Holloway-Smith

Mixed media installation

Bronwyn Holloway-Smith ([www.bronwyn.co.nz](http://www.bronwyn.co.nz)) is a *Post-Internet Political Romantic Conceptual artist*, or 'Investigative Artist', based in Wellington, New Zealand. She works across multiple platforms, both individually, and with a varying collection of creative collaborators. Her projects stem from an examination of, and engagement with, new scientific and technological developments and the futuristic ideals and challenges they present. This often results in works that respond to her distinct position as a female pakeha artist, mother, student and employee residing in a small and geographically-isolated (but digitally-connected) post-colonial pacific nation.

**Entry #334**

## Painting aux Parergon

Rohan Hartley Mills

Oil on canvas, wood

Rohan Hartley Mills' practice is an exploration into the ongoing possibilities of contemporary abstract painting. *Painting aux Parergon 2015* examines Mills' continual investigation into the merging of painting and object, in particular the addition of supports. The deployment of a parergon, or supplement contributes to the extension of the paintings border, expanding the conversation beyond the canvas both structurally and conceptually.

Rohan Hartley Mills graduated from AUT University in 2013 with a Master of Art and Design. He has exhibited both nationally and internationally with recent shows at Two Rooms 'The Smoothing of Things' 2015 and Te Tui Arts Centre's 2014 resident artist drawing wall project.

#### Entry #329

## Under my skirt

Virginia Leonard

Clay, plinth

Chronic pain has no biological value. Modern medicine cannot reliably treat chronic pain. It lacks both language and voice.

I have sought a voice for my own pain. The objectlessness of chronic pain is processed and overcome through abstraction. Abstraction represents the voiceless. The language of my abstract clay-making is my attempt to rid my body of trauma and reduce my level of chronic pain.

These objects are my body.

#### Entry #327

## Dead (after Gerhard Richter)

Mark Soltero

Acrylic monoprint on vellum

Gerhard Richter's series *October 18, 1977*, challenges the notion that photographs can help us understand the moments they visually re-present. Elements of these paintings defer to wider issues such as the control of potentially corrupt governments, the dangers of ideology and ultimately, the failure of individuals to challenge the state. Their pared-down simplicity suggests their meaning should be easily grasped. Instead the tensions they defer to have become increasingly complex and embedded even more deeply.

Soltero's treatment of Richter's series aims to resurrect the questions around these tensions, reversing the light and dark elements, while allowing what remains to blur further, as if time has become darker.

The materials and processes: black, white and grey mono-printed through hessian on vellum, engage with the ideas of absorbing and resisting which, are the heart of the practice of painting. Absorbing light, time, gaze, questions. Resisting an answer.

**Entry #324**

## The green lady

Rebecca Stewart

Resin, artificial flowers

My conceptual concerns have been with representing elements of the psyche, by creating 'other worlds' that are reminiscent of macro-anatomical photography, suspensions of fluid matter and organisms. I am interested in reflecting the shadow aspect of the personality of which a person is not fully conscious, this often results in an unsettling quality which I attempt to camouflage with bright colours and a more desirous and high-gloss rendering reminiscent of perfume ads and glossy magazines, promising desirability, wealth, seduction and femininity.

More recently the *unheimlich* qualities of my work have been juxtaposed by the use of found 'nostalgic' objects as vessels. These vessels typically have iconic or archetypal associations as a common thread and allow individuals to experience and appreciate them on a deeper level. This particular work titled 'Green Lady' celebrates the 1952 painting by Vladimir Tretchikoff, 'The Chinese Girl', one of the world's best-selling art reproductions of the twentieth century.

**Entry #315**

## Untitled

Sandy Son

C-type photograph

The work stemmed from asking what might distinguish the domain of *the real and the imagined* in our sensual experience. I wanted to create a space that intersects the real and the unreal.

One way for me to explore this interest is by recreating a sense of fantasy from the ordinary objects and surroundings. Digital collage seems to offer unlimited potential in constructing a reality that originates, and at the same time departs from the context of the everyday. I like how collage allows shape and colour to be alienated from their initial setting, then re-merge and create their own connections and relationships within a totally new space. Hopefully the work will lead viewers to a renewed perception of the world as they dwell in the place in between the familiar yet distant.

**Entry #307**

## Fermata

Shannon Novak

Tape

*Fermata* is a visual score written for the Waikato Museum, just as a musician might write a piece of music for a place they have visited or a person they have met. Shape and colour punctuate specific sites around the museum like musical notes written on a three dimensional manuscript. Playful and wandering, line explores space, time, and social context. The work considers the museum a living organism, drawing attention to sites that may be overlooked, yet like vital organs are important for it to function: a passageway we walk through, an elevator we ride, a door we open. It is an ode to the subtle beauty these elements project when we take a moment to pause, look, and listen.

**Entry #302**

## Port Nicholson

Roger Mortimer

Watercolour on board

I am interested in attachment, in a psychological and spiritual sense...and the effect this has on our way of being in the world.

I have used medieval documents for some time, mixing personal and political narratives to explore this in a visual way.

In the work I have submitted, images from *Dante's Divine Comedy* have literally been 'attached' to a map of Port Nicholson.

**Entry #287**

## Evolving algorithms within paint and colour

Kyle Sattler

HD Video

The model for achieving the animated outcome here is a mirror to how events of the everyday are built up upon systematic and often unplanned movements through space and time. The idea being that, if we have only a vague starting point and all the subsequent movements (in paint) are reactions to the created environment then are we not illustrating a form of evolution? There is no essential need for us as the participants to be actively aware

of our reactionary context. By operating in the now as an extension of simple existence we create an animated web of experience and it is this web that we see here represented in an animated visual form. Within this framework is a fully organic and rhythmic depiction of paint, in a sense providing a visual demonstration of an evolution.

**Entry #285**

**WEARY WITH YEARS (right-hand bar) AGED  
104 YEARS A WAIUKU CHIEFTAN – “TIME  
TELLS” (left-hand bar)  
WRINKLED AND FURROWED WITH HABITUAL  
THOUGHT**

**Elliot Collins**

Found walking sticks, metal screw

*Weary With Years...* explores the enigma of life and death and the gentle transfer of knowledge between family members. It is a simple work with no additional decoration other than that which already adorned the two found walking sticks. The title is borrowed from an inscription on the back of a C.F. Goldie painting, *Weary with years: Aperehama Rairai, Te Uri Ngahu, Ngati Te Ata, 1939*. The almost haiku-like inscription hangs heavily, yet unseen, before the viewer as it reaches back to the past. Other than the single, silver, screw there is no other visible trace of construction but there may be other factors at play that contribute to the potency of the work. Each part of the work relies upon the other, one for permanence, the other for history.

**Entry #284**

**Les Mills Gym**

**Heather Hayward**

One screen, digital video installation with ambient audio, 720p HD (16:9)

There are four spaces being occupied. Only one touches the ground and only one is looking at the other three. From an elevated view, Hayward's gaze is that of the voyeur. The night exposes interior scenes that, relative to the passing figures in the alley below, absurdly deliver aerobic routines on garish carpet to only the tune of background traffic. Beneath them another's feet move out of time with their own and neither can see another, nor the lady in red, or the motorcyclist. Everyone is moving and the camera is breathing with them.