



# NATIONAL CONTEMPORARY ART AWARD

## 2016 Catalogue



**Waikato Museum**

TE WHARE TAONGA O WAIKATO

1 Grantham St  
Hamilton

07 838 6606

[waikatomuseum.co.nz](http://waikatomuseum.co.nz)



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City Council**  
Te kaunihera o Kirikiriroa



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## From the Judge

**Misal Adnan Yildiz**  
2016 Judge

One of the most significant voices of our time, gender and queer theorist/author Jack or Judith (whichever you choose) Halberstam proposes to 'think counterintuitively and act accordingly' as one of the five tenets of her/his "Gaga Feminism"- framed as a timely form of feminism for post-capitalism. She/he argues that '[a] lot of what we learn as common sense actually makes no sense, especially as change does happen in complex societies such as the ones we inhabit'.

During the process of evaluating the applications for the National Contemporary Art Award, I have been intuitively following this advice; and approaching the images, texts and links with a curiosity around their actual forms, presentation skills and ideas for installations. One can never experience a painting through an online layout or an installation via images; so my only tool was my paracuratorial practice.

Today, from Orlando to Istanbul gender politics are still relevant. The questions around immigration, integration and refugees are urgent. 'The end of neoliberalism' is not just a title for an article printed by Monocle magazine; it is a reality that surrounds us. We are seeing the end of things and the new beginnings every day, every moment, every second, more and more...

So what is the social impact of the artist on this global-glocal-local transformation? How can art contribute to the question of living together? What is empiricism and what is experimenting in art context? What is risk and failure today? How do artists approach material, space and context? Through several different strategies of developing attempts to "read" these images in these applications, I have found myself ending up with the same list of applications. They have all started to look back at me and repeat the same advice: Think counterintuitively and act accordingly. I am proud that the exhibition of finalists for the 2016 National Contemporary Art Award is based on questions we can share with the rest of the world.



## From the Director

**Cherie Meecham**  
Director, Waikato Museum  
Te Whare Taonga o Waikato

The National Contemporary Art Award proves the creative genius of artists is ceaseless. In this, the 17th year of the award, we present 34 entrants' works selected by the judge as the best of this year's many entries. Of note, several artists were selected twice through a blind judging process.

We celebrate this award shaped by the uniqueness of every judges' selection for its ability to challenge both artist and viewer while upholding contemporary art in many forms. These artists prove art has the ability to say things we may not be able to put into words. My sincere thanks to our judge for 2016, Misal Adnan Yildiz and our sponsors Tompkins Wake Lawyers, Chow Hill Architects, Friends of Waikato Museum, Random Art Group, David's Emporium and ArtZone magazine for their vision and support of contemporary art. Congratulations to our finalists and thank you to all the entrants.

## From the Sponsors

**Brian Squair**  
Chairman and Director,  
Chow Hill Architects Ltd

Once again, it is our great pleasure to be strongly associated with the National Contemporary Art Award. In supporting this award we would signal a strong advocacy for artistic expression and excellence, the Waikato Museum and the great city of Hamilton.

The business of Chow Hill is design and delivery of projects that not only serve a functional purpose, but enrich the lives of those who experience the environments we design. We sense therefore, a strong accord with the realm of art and design, and we wish all the NCAA artists well in this award, their work and creative expression.

## From the Sponsors

**Jon Calder**  
Chief Executive,  
Tompkins Wake

The connection between an established law firm and a contemporary art award is an exciting one. Tompkins Wake Lawyers' firm culture is future-focussed. Challenging old ways of delivery is something we do every day, for to move forward, we must think differently.

To deliver the highest quality strategic and legal service, we generate new ideas, opportunities and industry for our clients and aim to deliver world-class services and solutions. Being future-focussed requires us to present fresh thinking using the knowledge and the laws of our practice as an enduring foundation.

Not unlike contemporary artists, who often use established practice to present new ideas to this award, and frequently challenge the criteria for art.



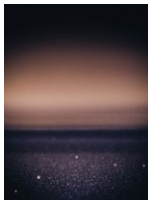


### 01. Push Me Pull You

Cachemaille & Bowmast  
Mixed media installation, 2016

\$4,074

An installation of aprons, smocks and tools created during a collaborative residency based in a light-industrial area in Nelson. Approaching the residency as a locus for new research, the artists established the gallery as a working studio using the location as a source of materials, meanings and methods of making. The research investigates both the demystification and mystification of art practice. The workshop/gallery enables the public to view the art making in progress. Conventional multi-media methods of making are interwoven with rituals, costumes and quasi-magical practices. The public is invited to participate as active collaborators. Made and worn by the artists, the soft sculptures infer interconnected relationships: double-ended aprons direct the wearers to collaborative action, even when physically apart; smocks restricted by single arms require a partner to reach into and through pockets and apertures. *Push Me Pull You* challenges the cult of the individual while celebrating the collective.

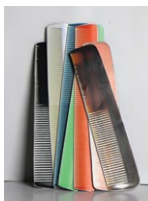


### 02. The Formation of Jupiter

Yoon Tae Kim  
Archival photographic inkjet print, 2016

\$2,200

The four pairs of quarks in the photographic realm  
Real / Surreal  
Seen / Hidden  
Volume / Surface  
Continuous / Discrete



### 03. Radiance and Colour

Oliver King  
Digital print on aluminium, 2016

\$2,222

This work explores the idea of modern masculinity and reaching middle-age during a rapid and inclusive technological change. The combs come from stock imagery I have sourced online. The images are imperfect; compressed, reproduced, and dematerialising: A copy with substandard resolution. The current state of masculinity is more about beautification. Are men breaking out from the narrow path masculinity has prescribed? I want to fit in.



### 04. Watchers (George Bolt Memorial Drive)

Brendon Sellar  
Digital renders on Ilford Galerie Smooth Pearl 310gsm / pH neutral adhesive 5mm Kapamount, 2016

\$1,296

"The first is that of a pure community, the second that of a disciplined society."

- Michel Foucault

In 1962 the surrealist/science fiction writer J G Ballard wrote a short story depicting life in a generic metropolis where the citizens are surrounded by strange towers of smooth metal that jut inexplicably toward the sky. They are spaced in rectilinear grids, these structures or 'watchers' are afforded clear lines of sight down onto the city below. The inhabitants seem accustomed to the strange sky-turrets and try to lead normal lives in spite of them. The purpose of the towers is not explained, nevertheless, the presence of so much silent power overhead inevitably affects the politics of everyday life. Ballard's panoptic scenography is recast here as a type of ambiguous, weaponised infrastructure. Seemingly benign, anonymous cell towers and domestic-use drones act to unlock the psychological implications between object and spectator.

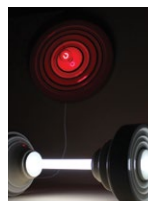
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### 05. To a Willing Person, Injury is Not Done

Douglas Stichbury  
Inkjet print on Dibond, 2016

\$2,778

The work is a contract that is implicitly agreed to by any visitor to the space, wherein which, the work is situated and details the rights, obligations, and limits of liability of the artist, occupier of the space (i.e. in this case the museum) and visitor/viewer. The contract itself is very similar to the actual agreements that we all accept in entering into privately owned public spaces and detail one of the countless bureaucratic relationships between the individual and the broader social contracts that we invisibly negotiate as a society on a daily basis.



### 06. LITEWEIGHT (The Holy Trinity of Muscle or Last Minute Tips for 11th Hour Abs)

Gary Mackay  
Wood, enamel, fluorescent tube, Tungsten bulb, 2016

\$4,000

*LITEWEIGHT* is part of an ongoing series of sculptures and drawings exploring relationships between a desire for strength, endurance and beauty: A zealous obsession with improving physique, and aiming for some kind of perfection, the god-like status of athletes and sport heroes. The work has been turned and polished by myself on an industrial wood lathe. Then thick enamel paint is applied to gloss the wood, like a shiny pill, or a hockey puck, allowing it to react with the light.



## 07. Good Kisser

Sorawit Songsataya  
Two 3D printed vases (plastic particle), wooden plant stand, 2016  
\$1,750

*Good Kisser* treats objects as a site for emancipation, as a way to engage conceptually with dialogues concerning body, gender, and the way media saturation affects contemporary identity. This work embodies an idea of animism, of non-human entities and their sentience. Emerging initially from Judith Halberstam's term 'pixarvult', cartoon characters from the popular imaginary are, in this work, granted queer alliance and queer temporalities. The subject comes to be produced between rigid forms; 3D printing and intangible ideals; the immaterial process of 3D modelling. The contemporary subject is precarious and malleable, a figure stretched. Emotion, virtue, and agency are questioned in this work, as digital modalities reveal the strange and grotesque psyche of living in the contemporary.



## 08. The Essence of Art- Part 1

Tony Nicholls  
Glass, steel, acrylic, cork, audio, 2016  
\$2,778

This is a light-hearted work exploring the place where the worlds of object and concept meet which leads me to ask some questions of myself and my own practice. What is the essence of art? Is this created from the memory of all previous knowledge of art? Could this knowledge be condensed and collected? Could this essence be applied to objects to create artworks? If science is what is known can scientific methods be applied to art? Would this limit art? Is this conceptual art? Is this the privileging of knowledge over making? What about the transformative power of poesis and the disclosing nature of aletheia? What is the function of art? The essence of art should be applied in accordance with good practice.



## 09. A Brighter Future

Tiger Murdoch  
Colour ink on paper, 2016  
\$3,704

Homelessness is a problem concerning both urban and rural areas, large cities and towns. We would like to make the invisible visible. Posters are a tool of grassroots activism that hopefully empowers people to feel like they can make a difference even if they don't come from a position of power. Propaganda usually has a negative connotation as it is used on people to manipulate them into accepting a message. We would like to think our propaganda is the start of a conversation which also talks about the politics and ownership of public and private spaces. 1,568 posters as a grid pasted in the gallery. The number signifies 1% homeless in New Zealand as of June 2015 estimate. We then translated 1 per cent of Hamilton's population as a figure specific to the site and location of the gallery. The posters highlight the rising inequality in New Zealand. Instagram TigerMurdoch #TIGERMURDOCH



## 10. Envelop

Matt Arbuckle  
Ink on found paper 1946 envelope, 2016  
\$950

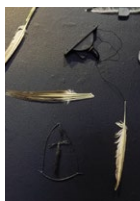
*Envelop* takes the notion that we naturally hold fascination with objects that possess an aesthetic presence. I seek inspiration in the discarded, forgotten or overlooked. Qualities of such objects are not always immediately definable. Perhaps they become collected, grouped, categorised. In doing so a unique system of aesthetic reference is established, revealing a communal language. Such characteristics act as springboards for inventive thought; visual cues provide points of abstraction and generate a response that has the ability to transcend the original object and its intent. The premise of *Envelop* stems from the early collages of Picasso and Braque of 1909 - 1913 which exemplified the potential of a 'foreign' object to act as an artistic catalyst. Their use of collage to allude to form, object and time introducing texture and shape forced a review of composition. This laid foundations of an abstraction in which composition became fundamental to understanding the real world representation.



## 11. Sacred Valley

Mark Bolland  
Digital photographic print on Hahnemühle paper, 2016  
\$1,000

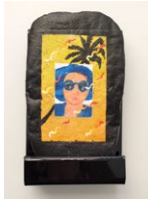
*Sacred Valley* is the latest in a series of images of the artificial sublime in New Zealand, focusing on the mediated, constructed landscape in a world of images, where everything is digitally altered and enhanced. These photographs are a reaction to the grotesque everyday picturesque depictions of nature in our consumer society and to the follies of our evermore elaborate attempts at resource extraction from this place. The title *Sacred Valley* suggests a link between the elaborate constructions of the Incas and the vineyards and dam in the drowned Cromwell Gorge.



## 12. Random

Susan Mabin  
Found objects, 2016  
\$2,222

This work has come about as part of a series using found objects both man-made and natural from the beaches of Napier/Hastings. The finding, the cleaning, the sorting and photographing of a day's collection enables me to connect with the finds and have their material qualities revealed. With this connection established I make a series of 3D works using only the objects from that day's find until there are no more materials or possibilities left. What comes out of this can be as random as the finds themselves. The whole process vacillates between the planned and the unplanned, the knowing and not knowing, experimentation and playfulness and also just allowing the materials to be. The outcome is unknown, the possible relationships between the re-made objects endless, with the reading of that resulting work ultimately reflecting the time and place the original materials are found in.



### 13. Phablet 3.0

Charlotte Imogen Benoit  
Acrylic and enamel paint on concrete, Perspex,  
2016  
\$926

On 3 April 1973 Martin Cooper, a Motorola researcher and executive, made the first call from handheld mobile phone. The phone used weighed 1.1kg, measured 23cm long, 13cm deep and 4.45cm wide. Unsurprisingly the phone soon adopted the nickname the 'brick'. In the future will we perceive the smartphones in much the same way, as an antiquated 'brick'?

Not long ago I got my first smartphone; it has now replaced my old beaten notebook. I used my smartphone as a tool to sketch out ideas for these paintings. The painted surfaces take inspiration from 1980s commercial design and early computer graphics programs.

These decidedly handmade works playfully explore the possibilities of the painting as a three dimensional object. Cement is formed into small tablets or bricks the size and shape of a modern day smartphone yet tangibly closer in weight to the original 'brick'.



### 14. Departures

D Milton Browne  
Photographic inkjet print on archival matte  
paper, 2016  
\$2,000

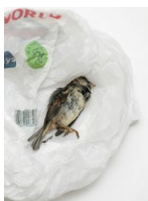
The object at the centre of this landscape bearing the logo of the North and South islands contextualises the work initiating a dialogue with the viewer about the perception we have of ourselves, our international reputation and the role we play in the global environmental problem. While no one is present, the work contains reference to human activity raising questions about our impact on native flora and fauna. The scene departs from, contradicts and ultimately interrogates promotional images of us as destination.



### 15. Drugs on Toast

Justin Spiers  
Pigment print, 2016  
\$1,481

*Drugs on Toast* is from a series documenting alternative music culture in Dunedin, New Zealand. The images offer a glimpse into the lifestyles of the poor and unknown or famously forgotten.



### 16. Nest Number Four

Justin Spiers  
Pigment print, 2016  
\$1,667

I was living in a house where the cat had no bell.

The children would make nests for the dead birds with plastic bags.

The bags offered Fly Buys, encouraged the kids to be tidy kiwis and announced a new world.



### 17. An Informal Evening

Daegan Wells  
Photograph, 2016  
\$500

On the 20th of April 2017 I will host a party at 20 Templar Street, Christchurch.

This photograph taken at the William Sutton archive, Robert and Barbara Stewart Library and Archives, Christchurch Art Gallery Te Puna o Waiwhetu, documents an invitation printed by Sutton to celebrate close friend and colleague Tom Taylor.

Sutton's former residence now stands abandoned as a result of the Christchurch City Council's earthquake recovery scheme, red-zoned, with no plans to remediate the land or the building. Instead the site exists as a liminal space disconnected from Sutton's intended vision.

In 1960 Taylor designed the artist's studio and residence at 20 Templar Street. The house became central to the Christchurch art community of the early 1960s, and hosted numerous garden parties.

*An Informal Evening* is a component of a larger research project titled *Private Lodgings*; that has seen me visit and document the abandoned residence.

The photograph documents an invitation, Source: W A Sutton archive, Robert and Barbara Stewart Library, Christchurch Art Gallery Te Puna o Waiwhetu



### 18. A Booth with Ocean Views (Self Portrait)

Christopher Ulutupu  
Photograph, 2016  
\$3,426

*A Booth with Ocean Views (Self Portrait)* is one of a series of works called *The Summit* (2015) - work based on a terrorist-themed party held in Wellington. The photo booth was set up at the party to capture images of the costumes and the participants. Its intention being that viewers, including myself, were able to adorn themselves with imagery and tropes identified as being **TERRORISM**.

This self portrait emits a strange sense of cruelty and asks the question "Where do I locate myself in my work?" The photograph presents a mirage, cast upon the Pacific Ocean that divides New Zealand; our vision of the horrific events of the world is skewed, leaving only a mirage empty and void of empathy.



## 19. Fountain is a Copy?

Ella Sutherland and Matthew Galloway  
Mixed media, 2016

\$6,000

Focusing on the ways language may exist and collide within the context of a specific locale, the collaborative practice of Ella Sutherland and Matthew Galloway looks to examine the different ways in which the by-products of the natural and constructed environment can be understood, highlighted, traced and proposed.

Using various approaches, Sutherland and Galloway seek to question how graphic design might offer up alternative perspectives of continuing to draw upon historical, cultural and social precedents whilst also claiming its own identity as an autonomous form.

In this instance, the proposed work continues an ongoing investigation into the history of identity in Hamilton. Drawing on past and present civic branding initiatives, *Fountain is a Copy?* aims to consider how new directions might in fact mirror old ways; as a result inducing a collective, regionalist angst related to what brings us together, and what sets us apart.



## 20. Monochronic

Clara Wells  
Hand-drawn animation - duration 2 mins 30 secs, 2016

\$787

*Monochronic* is an animated work exploring perceptions of the passage of time. Working at a tempo of 60bpm, it presents simple animated movements of 24fps with equi-length breaks between. The pace is chosen for its familiar nature, representing the second, a resting heart rate and a slow musical tempo. Initially the beat is reliable and steady, the animations easy to follow and rest-periods unremarkable besides slight after-images from the stark contrast from white to black screens. As the work progresses, flickers begins to infiltrate the rest-periods. As this increases the eyes are unable to keep up and instead create colours, shapes and movements between frames. The experience is persistent, disorienting and overwhelming as the rest-periods demand more attention and the animations become a welcome moment of calm. The beats appear to either arrive too quickly or not soon enough as visual stresses disrupt the viewers' perceptions of time passing.



## 21. Moon Deed Set in Concrete

Wendelien Bakker  
Printed paper, concrete, 2016

\$4,000

I wanted to buy a piece of land; to feel ownership over it. Unable to obtain any within my budget (roughly \$4,000) I started looking further afield. For US \$29.99 I bought an acre of moon land through an online seller. Receiving my moon deed did not satisfy this 'wanting'. By placing the moon deed inside a block of concrete - to set in it in stone - gave me at the very least a solid object to own.

Within my research I am exploring the ecological intersection of man versus nature (the Sisyphean fighting against nature), man within nature (man working in conjunction with) and the idea that man is nature (there is no distinction between either). Using the feeling of want, desire or drive, I instinctively set myself tasks to complete which often ask for a physical and endurance based work ethic.



## 22. Paramount

Alex Miln  
Mixed media, oil on ply and aluminium, 2016  
\$5,000

*Paramount* is a celebration and a commemoration of Americana; a celebration of the quirky. It forms part of a greater body of work, *No Vital Signs*.

In an era post-Second World War when the US set the agenda and the tone of its own optimism and prosperity, there was not a western country in the world that didn't want a slice of that pie or did not experience the invasive nature of American pop culture.

Films became director-driven; expressing America's dark underbelly of betrayal and faded optimism.

The signs were bigger, bolder than had ever been before, where the offering was expressed in neon. Now the signs have faded, turned off, or just limping on in-part. Rusted, decayed, just like the nation's own optimism.

The work simply asks a question "Is corporatism and consumerism on the wane?"



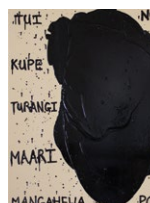
## 23. Rosa Drive-In

Alex Miln  
Mixed media, oil on ply and aluminium, 2016  
\$6,019

The drive-in was the new America. In the 1950s cars had wings but were flightless. They had flair and free spirit. It smacked of optimism and good times. Offerings were made in neon and accessed by the car.

Now the neons of the drive-in are turned off, left to decay and rust. Iconic manufactories of the dream, such as Lockheed Martin, Kodak, R J Reynolds, American Motors, Chrysler, the glamour of drive-in cinemas, of highway motels perished in the vicissitudes of popular culture.

We often do not realise an era is waning until we are in a new era. If consumerism is waning what will fill the vacuum? What will it look like? How will society, our idio-culture, our tribes express its own and unique status when Apple, McDonald's, Coca-Cola, or Cadillac seem passé or even dirty. We need to reflect on the past to propel us forward.



## 24. The Oil Fields

John G Johnston  
Acrylic on canvas, 2016  
\$1,760

*The Oil Fields* lists names of active oil fields in Aotearoa, alongside a painterly depiction of a crude oil spill. The painting is part of an ongoing series recognising that in the early twenty-first century we are still fully immersed in the Oil Age.

Despite the emergence of the digital era, the exponential growth of renewable energy around the world, and escalating climate change, world oil consumption has continued to increase over recent decades.

We are drilling for oil deeper in the oceans than ever before, and extracting unconventional forms of oil such as shale and tar sands oil. It is inevitable that the Oil Age will come to an end as the world transitions to more sustainable forms of energy, but how long will it take?





## 25. The Briefcase

Jason McCormick, MA&D  
Photograph, 2016

\$1,852

My art practice focuses on constructed photography - constructing scenes by hand-building scale models of interior structures, and then photographing the models in various constructed compositions as both stills and stop-motion moving images.

I utilise photography and filmic explorations to investigate hidden meanings within the architecture. The inherent metaphysical connotations imbued not only in the architecture, but also in the model and the image.

This direction has led me to explore themes of 'Power and Control' and investigating the merging of boundaries between what is real and unreal, creating an illusory space that aims to establish the uncanny through the transformation of the familiar to the unfamiliar.

*The Briefcase* alludes to secrets past and present.



## 26. Maquette for a Monument to Global Capitalism and the Free World

Matt Ellwood  
Plywood, beeswax, 2016

\$11,111

*Lego Renews Star Wars License for Ten More Years*

Steve Watts, Shack News, February 13, 2012

*Disney Buys Lucas Film for \$4 Billion*

Matt Krantz, USA Today, October 30, 2012

*How One Country Emerged From the Arab Spring with a Democratic State*

Yasmine Ryan, The Nation, February 12, 2014

*Tunisia Launches 'Star Wars' Tourism Campaign*  
Associated Press, April 30, 2014

*Tourists Flee Tunisia after Resort Attack*

Laura Smith-Spark, CNN, June 28, 2015

*Haunting Images Show Abandoned Star Wars Props Deep in the Tunisian Desert*

By John Hutchinson, Daily Mail, December 6, 2015

*'Star Wars: The Force Awakens' is Fastest Movie to Earn \$1Billion at Box Office*

Jason Guerrasio, Business Insider, December 28, 2015

*How George Lucas Discovered Tatooine & Helped Tunisia Win the Nobel Peace Prize*

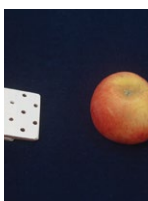
Ali Jaafar, Deadline, December 28, 2015

*Tunisia Loses Third of Tourism Revenue Over ISIS Attacks*

AFP, January 29, 2016

*Lego Profits Skyrocket Thanks to Star Wars and Princesses*

Ivana Kottasova, CNN, March 1, 2016



## 27. Floor Work I

Rohan Hartley Mills  
Pine, acrylic paint, hardboard, apple, cotton, short-pile velvet, 2016

\$5,556

*Floor Work I* represents a practice of opposing mediums that deconstruct traditional painting methods into a provisional language of three-dimensional forms. Coined by Lucy Lippard as 'Eccentric Abstraction'.



## 28. It Could Not Possibly Happen Here, Could it?

Peter McLaren

Stainless steel, iron, PVC piping, wood, Perspex, 2016

\$2,400

The tragic killing of a young black man in America a few years ago was the motivation behind the creation of this work. What made this killing particularly shocking was how, in the immediate aftermath, this unlawful act was played out in political/media circles, how the thin veneer of polite society was stripped away to reveal its true nature.

Recent political events in America suggest that these conversations are as relevant now as they were 50 years ago. The humble drinking fountain is symbolic of the segregation era USA, while the sign directly references those signs that were once commonplace in the American South. Here, the text has been slightly altered, moving it from an objectionable declaration to a self-evident statement of truth.

This blunt categorisation/separation of 'black' and 'white' seems completely unfathomable to us now in these so-called more enlightened times, it could not possibly happen here, could it?



## 29. Four Colours Only

Peter McLaren  
Acrylic on board, 2016

\$1,481

This text-based work is one from a recent series in which I have explored the continually changing intersection between text and meaning(s). Using those old-style segregation signs that were once common place in the southern USA as a reference point, I have attempted to gently subvert this dark and disturbing chapter in (fairly recent) American history.

It moves from an objectionable declaration to a self-evident statement of truth by slightly altering the text, meaning and context shift. It is what it says it is - all in 'Microsoft™ multi-coloured' simplicity.

Whilst this work could be seen as merely a simple play on words - a visual pun, I would hope that it can be read on differing levels. It is leavened with enough humour so that it transcends the socio/political context and can be appreciated simply as an artwork in its own right.



### 30. Blind:HI-FI

Jonathan Organ + Jessica Pearless  
Site-specific installation: black-stained, rough-sawn pine, stainless steel fittings, 2016  
\$45,000

The language of abstraction in architecture and art informed the conceptual development of *Blind:HI-FI*. Calling on traditional utilitarian structures made for observation the work offers homage to a minimal vision. An exercise in control, strategy and planning, the work reflects on art, architecture and the gallery environment. Viewers contemplate the work from the inside or the outside. By stepping into the sculpture and looking outward, aspects of the surrounding environment are framed. The white cube of the gallery is juxtaposed against the simplicity of the crisp, minimal black sculpture. The work operates on the awareness of the relationship between the impenetrable and the obvious, the viewer's position relative to the work, inside or outside the void.

*Blind:HI-FI* explores the idea of artist as seeker, searcher or archiver of knowledge in search of self-realisation, seeking to define factual visual aspects of abstraction - colour, form, space, and material alongside the metaphysical: intuition, perception, and otherness.



### 31. Liberte

Paul Handley  
Pigment print, 2016  
\$1,481

New Zealand-born Paul Handley is currently based in Melbourne. He is a multidisciplinary artist who has exhibited nationally and internationally over the last few years. His practice explores the Politic of Language and Ideology, notions of democracy and the discourse of connectivity within the public domain. These include site-specific text-based installations and more recently, panel-based works. Fundamentally language and its constructs provide an ongoing platform for the artist's engagement.

#### Principle Six: Leakage of Qi:

This is a very common any building from a n the outside is through series of hard to expla money in houses whe The solution in all cas or screening the view. is to not be able to see of stopping the light f

### 32. The Order of Things

Mike Ting  
35 A4 documents  
\$10,741

An audit of this building by Feng Shui expert, Danny Thorn aims to improve the lives of the people who use Waikato Museum.

By taking careful note of the land, wind and water, we find that aesthetics and geography coalesce to create an ancient discipline of health and wellbeing.

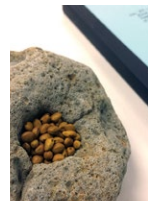
Based on science and academic learning, Feng Shui offers an alternative way to categorise and assign value and in so doing constitutes a kind of institutional critique, not just of one individual location, but our whole way of ordering and categorising. This helps us to view the world not just as a resource but as an organism that we need to have an affinity with, rather than just seeking to exploit it.



### 33. Pillar of Cloud

Brit Bunkley  
Video, 2016  
\$2,222

Oil, ghost towns and dust devils are aligned as tropes of climate change. Tornado-like dust devils, as canaries in the coal mine, are increasingly common in hot, barren deserts and in drought-stricken areas of the world. I spent three days chasing dust devils in the California desert where I tried a benignly quixotic experiment of placing flower petals in their paths. (Catastrophic climate change not only needs constructive action, but it also needs some cheering up.) When I was ready to give up on my third day after only sporadic sightings, a well-formed small dust devil appeared about 10 metres to my right. I turned my camera, already on a tripod towards it, snatched a bag of flower petals that I had bought at LA's flower district and ran into the small vortex dumping the contents...It grabbed the petals and then dropped them 30 metres or so away.



### 34. Parekerekere - Seedbed

Elliot Collins  
Koowhai seeds (endless supply), water  
hollowed rock, printed excerpt by Elsdon Best, 2016  
\$12,972

Please take a seed and care for it once it germinates. It is recommended that the seed shell is scarified then soaked in water overnight.

Death is manifest in the burial action of sowing seeds. Upon death one returns to the earth and is consumed by it. Seeds are returned to the earth and begin new life; theirs is the death of the moon. They are buried in order to live again, reborn in the form a bright green shoot.

Like insurgency within a disaffected people group, seeds lay dormant until the time for political action (the time to germinate) is required. Pārekerekere also means 'be close together' which is emphasised also by keeping the seeds in a hollow as they wait in anticipation.

Viewers are invited to take a few seeds if they intend to plant and care for them once germinated. For best results before sowing, it is recommended that the seed shell is scarified (by scoring the surface with sandpaper) then soaked in water overnight. Passive resistance is slow and growing.