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2010 NATIONAL CONTEMPORARY
ART AWARD

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OPENING AUGUST 7



Waikato Museum

TE WHARE TAONGA O WAIKATO

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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.

New Sponsors Announced

Hamilton marketing agency Bold Horizon has been announced as the new sponsor of the annual National Contemporary Art Award hosted by Waikato Museum.

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]

[E. museum@hcc.govt.nz]

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Congratulations

The Waikato Museum and Bold Horizon would like to congratulate the 2010 finalists. The exhibition will be on at the Waikato Museum from 7 August 2010 until 9 January 2011. We hope to see you all there.



TABLE

Nicki Wynnychuk

[found table legs, screws, timber]

\$2000 [Entrant # 918]

Wynnychuk's practice is based on recuperation of the fragile, banal and familiar, with intent to transform, translate and reassemble the material into small monuments that have a freshness and precariousness so that the material is imbued with a new energy. This process continues an investigation into war theorist Herfried Munkler's concept of a post-heroic society. Table is one chapter within the larger series, *In Defense of One or More Lost Cause*. "Through his simultaneous quotation and problematisation of the recent title by Slavoj Žižek, Wynnychuk alludes to an optimism in the present work, albeit one which remains sceptical of grand narratives, one which, with Munkler remains acutely aware of the concrete lessons of the twentieth century and the changed political climate of the twenty-first".

(Dr Brad Haylock, catalogue essay)



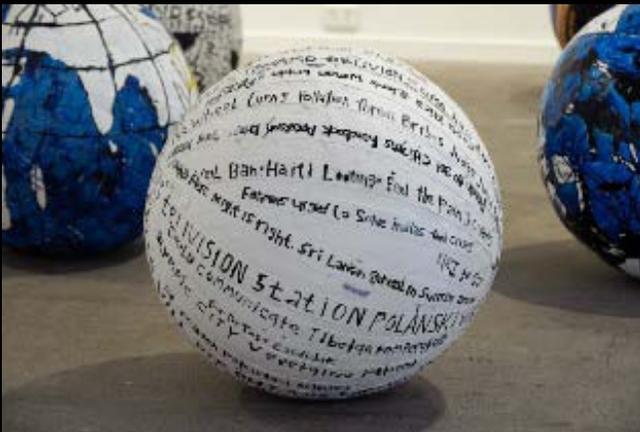
WHARIKI INARAPA

Alexis Neal

**[woven printed whariki
on hahnemuhle paper]**

\$3000 [Entrant # 922]

This new direction of works was a space where ideas on cultural, generational and gender issues abound, as well as a vehicle for historical and contemporary stories. Neal wanted to explore the form and function and traditional implications of the Whariki. The backbone of Neal's practice is primarily in the medium of print. She has recently begun a study of Maori weaving. The combination of these interests has pushed the print medium into three dimensions - weaving works ; compiling multiple layers of colour and patterning, referencing the weaves of Raranga Whakairo. The exploration of cultural identity, the value of history and the complexities of human connection are contemplated to show how artefacts can be both personal adornment and remnants of material culture. Here, the Maori story is rendered with European materials. It's a simple, effective weave. It is social and personal, cultural and human, it includes you.



LOZENGE OF DAWN

Locust Jones

[papier-mache, ink, acrylic]

\$3333 [Entrant # 933]

My drawings act as a chronicle of historical events but are filtered and moulded by my thoughts, personal politics and drawing style. The images I draw are gleaned from media outlets such as news websites and the magazines - Scientific American, National Geographic, Atlantic Monthly, and Guardian Weekly. The images are rendered with quick gestures using ink distributed with bamboo sticks, horse tranquilliser syringes and eyedroppers. The result is a collision of images, shaky and vibrant with movement. A Janjaweed Militia man on horseback in Darfur merges with Indian real estate affected by the global financial crises. Victims of genocide, Generals and their hench men, Middle East politics and the Iraq war collide with Militant Islamic and Christian fundamentalists, these, combined with stories I hear on the radio are about climate change and global warming.



MY ANTARCTICA [ROSS ISLAND]

Meliors Simms

[wool, cotton thread, board]

\$2500 [Entrant # 935]

The slow, accretive nature of my artistic practice is an analogy for both the natural world and human society. The incremental processes of stitching mimic, and represent, the construction of an ice-covered continent, snowflake by snowflake. These 'domestic arts' also signify apparently unrelated individual human choices regarding food, housing, transport and energy; and their cumulative environmental impact.

My scale model of Ross Island is entirely hand-embroidered without out-sourcing or machines. Layers of old New Zealand-wool blankets are covered with a simple monochromatic stitch to represent Antarctica as a snowy fairytale land. Yet up close, Mt Erebus and Mt Terror are stained with my blood, sweat and struggles, revealing an environment that is both threatened and threatening.



THE UNCHOSEN

Robyn Hoonhout
[photograph]

\$3333 [Entrant # 938]

My area of research is the critique of representation in the field of photography. The work explores the aesthetics of aging in contemporary life and critiques the representation of the 'unchosen' or de-idealized subjects in art and popular culture; particularly older women. The 'unchosen' is a more profound condition than its converse. The choice of subject matter of the 'unchosen' or 'unspecial' is what Jean-Paul Sartre calls 'the eyes of the less favoured'. They have a special understanding of disenchantment and disillusionment.



AERIAL PAINTING

Lydia Chai

[watercolour on paper]

\$4950 [Entrant # 947]

My paintings maintain a sense of play while investigating new possibilities with the medium, using visual games and dynamic composition. In Aerial Painting, a broad and loose brushstroke in blue butts up against a tightly composed green form. The bold brushstroke both interrupts and complements the composition, creating different planes within the same painting and introducing a spontaneous element to the work.

I garner ideas for compositions by looking at root systems. I am intrigued, in particular, by aerial roots and how they do not need the soil - they are of a netherworld but subsist above ground, absorbing nutrients from the air around them. In this sense, I think that artists are rather like aerial roots themselves, traversing cultures and discourses; able to make art that is informed by myriad environments and ideas.



WHERE THE LIGHT GETS IN

Karin Strachan
[resin]

\$467 [Entrant # 962]

It is the paradox of certainty that is of most interest.



UNTITLED
Clinton Cardozo
[colour photograph]

\$2000 [Entrant # 968]

My photographic practice questions post-modern socio-cultural systems that have given birth to hybrid modes of thinking. The photograph brings to life these hybrid individuals.



UP RIVER BLUES

Brit Bunkley
[video DVD]

\$2000 [Entrant # 977]

Up River Blues is a dreamlike series of vignettes featuring the region surrounding the Whanganui River Valley while focusing on the abandoned Shangri-la commune of Ahu Ahu Ohu. A sense of apocalyptic foreboding was created using special effects, including 3D animations of a stranded Russian submarine rusting on a steep inland hill and black helicopters flying over Ahu Ahu Ohu. (In fact, helicopters are a reality in this region in the government's search for marijuana crops; the hills are indeed former sea beds.) The video ends with a crop-duster reversing into a cloud of dust.



FLUORO KOEAEA

Gina Matchitt
[duct tape on canvas]

\$5000 [Entrant # 983]

I am interested in transforming customary handmade Maori pattern with everyday industrial materials. The possibilities are endless and Maori art is ever evolving.



INVERSE PINK

Nell Nutsford

[digital image print on Perspex, aluminium]

\$2000 [Entrant # 986]

I am fascinated by the literal mechanics of painting, and more particularly, how painting might occur in reverse. In this model, gesture is delegated to paint; paint is given the freedom to perform its own act. The deciphering of its fluid trace becomes the focus of the work.

It may perform with integrity, but this is not to say predictably. Although the work has its logic in the opposed mechanics of gravity and viscosity, often the solution it conjures is highly inventive, subject to curious intricacies and aberrances.

Photo micro-documentation dislocates these material behaviours from their source, seeking instead their essence – a strange tension between volition and arrest.



18 COLOURS AS OF 30TH APRIL 2010

Helen Calder
[acrylic paint skins,
stainless steel brackets]

\$8333 [Entrant # 996]

Helen Calder's is an experimental painting practice where the expressive qualities of the paint medium, the systems, and the accidents all play their part. Her works record a process that is driven by the physicality of the paint medium and the exploitation of the basic qualities inherent in paint—that of plasticity and colour.

This work can be seen as a study—a visual and conceptual storage space for colour and forms pulled from the studio and presented as 18 colours as of the 30th of April 2010. This study is ongoing—its elements can be added to and subtracted from depending on the situational aspect — responsive to both space and time.



GRASS ROOTS, L AGED 5, 17TH GRADE, SOUTHLAND

Dorothy Helyer

[gouache, watercolour
on gesso-primed canvas on board]

\$1250 [Entrant # 1009]

We cannot help but have expectations for our children but can those who vicariously pursue their own unattained hopes and dreams stifle individuality, knowingly or otherwise?

In terms of sport, New Zealand, as a country is besotted with its reverence for anything attached to sport - rugby in particular. The same is expected from its children. World Cup hype is now getting into full swing, yet some, including government ministers are unable to imagine life without sport and can't appreciate that some well-balanced people actively dislike the sports circus! Dare I say that some even actively dislike sport as they realise other things in life are more important.

My inspiration was a family photo from the early '80s. The media is gouache and watercolour on gesso, on board— a soft, fragile medium here left unprotected from the elements, a deliberate choice.

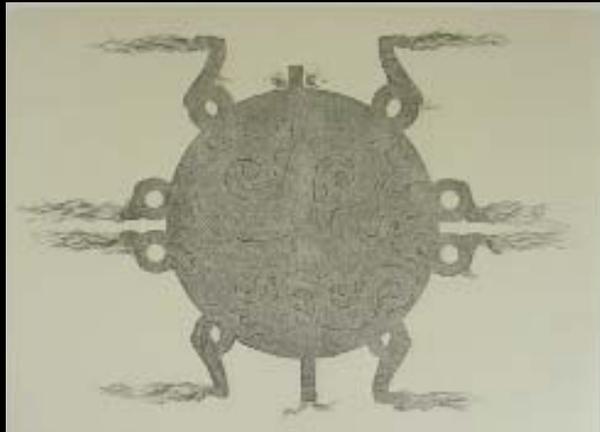


**BELONGING
AND BECOMING
– THE COMPLETE
ORIGINAL WORKS**

Andy Palmer

**[unique Polaroid photographs,
Japanese album]**

\$38750 [Entrant # 1016]



HAIR AND DRAGON SOUP

Kim Lowe

[ghost print, ink on paper]

\$1665 [Entrant # 1021]

The chef in our Chinese restaurant used to make a seaweed soup which we called Michael's Hair Soup.



CULTIVATION OF A PEARL IS A TWINKLE IN MY EYE

Kelly A. Pretty
[acrylic on canvas]

\$1185 [Entrant # 1029]

As an artist, Pretty does not only believe in, but also actively experiments with the intimate relationship between art and social living.

Thematically, her works reject impersonal abstraction in favour of a multiplicity of pre-personal and super-personal stylistic wanderings. They align themselves with the 'outsides' of worlds in the sense of Deleuze and Guattari (2007) when they write, "Sorcerers have always held the anomalous position, at the edge of the fields or woods. They haunt the fringes". In this spirit, Pretty's works concern themselves not so much with theory and fashion, but rather with affectivity and conjuration, that is, with powers to affect and be affected by a world in its creative evolution.

"Only through Art can we get outside of ourselves and know another's view of the universe"

Marcel Proust



QUALIA
Akiko Diegel
[hand-spun Merino wool]

\$2000 [Entrant # 1058]

Every culture develops through exposure to everyday living. As culture develops, certain events become native traditions. As an event becomes recognized as a tradition, it slowly begins to die. It is only when we realize that we are gradually losing these traditions that we wake up and acknowledge their importance.

Cultures are woven from the warps of complex histories and the weft of native people. Together they form the colourful and complex patterns of tradition. These patterns, however, are fluid and can disappear from memory unless we learn and respect the lessons of history and tradition.



270,000 TIMES SMALLER THAN ME

Glenn Burrell
[acrylic paint skin, vitrine]

\$1000 [Entrant # 1059]

270,000 times smaller than me is a recalibration of my own weight into the unit of ants, which presents a re-consideration of our own physicality and the dimensional space we occupy.

The confrontation between the viewer and a single ant is a significant encounter, as it is estimated that ants occupy the same bio-mass as humans on Earth.

The fact that the work on display is a paint skin replica, where the real ant has been extracted from within to leave a residual shell of acrylic paint, delves further into questions associated with presence and absence.

Glenn Burrell 4/5/2010



ST JOHN AND THE GREAT PIECE OF TURF

Andrea Gardner
[lambda photographic print]

\$1500 [Entrant # 1062]

“The Great Piece of Turf” is the title of a beautiful naturalistic watercolour painting by Albrecht Durer, 1503. In this photographic work the great piece of turf is a piece of plastic astro turf which floats among a lush scene of plants and flowers. All the plants in the photograph, however, are artificial and perhaps this contemporary version of St. John suffers from the lack of a virtuous world in terms of mankind’s treatment of nature and the environment.



BLIND FAITH

Megan Hansen-Knarhoi
[wool, wood]

\$5500 [Entrant # 1069]

This is a blind made out of Rosary beads, preventing the passing of pestilence through a passageway. Blind Faith is a common practice amongst serious seekers of spirituality, requiring belief without true understanding, perception or discrimination. 'Blind Faith' is entrusted with keeping the Lord in and the flies out.



ELEPHANT

Amit Charan
[photograph]

\$3000 [Entrant # 1074]

Amit Charan's art practice explores the evolution of forms. His works are often small gestures and invitations which begin in an exhibition and fold out into other formations. The work itself either undergoes subtle transformation or encourages the viewing conditions (mood/atmosphere) to change. *Elephant* is a comedic sketch; a recital to preserve a joke over time.



A MAN WITH A MILLION EXCUSES

Ayesha Green

[air vent, sound component]

\$500 [Entrant # 1092]

A Man with a Million Excuses proactively engages audiences through forced participation. A secret conversation leaks from an air vent, creating a space in which it is inevitable that the audience becomes a part of the work. The relationship between the audience and the sound is pivotal as the term 'secret' is confused through the act of hearing. The narrative itself is ambiguous and fragmented. This turns the conversation into a performance piece drawing upon filmic narrative and emphasises the drama created by the act of keeping secrets; and the drama of accidentally overhearing. The audience is tricked into becoming an eavesdropper, but through listening, they become an active part of the performance.



**UNTITLED
[NIGHT-TIME
FOOTBALL]**

Graham Fletcher
[oil on canvas]

\$8500 [Entrant # 1095]

I think he's in goal. Or some sort of sentinel. He looks deformed; hands too big, eyes too small. Black as night. I'm sure Breton would have wanted him in his collection -- maybe even bury himself with it if the rumours are true. And what did Lautréamont say about lunatics and strange children... beautiful like a chance meeting? It looks cosy in there, yet he's wearing a shag vest like one of The Monkees. I bet he's a daydream believer. Static, auratic, overdramatic, it's a surreal encounter you know. You're right too Bob, yeah, crazy like a genius... now where's my sandwich.



STACK

Timothy Chapman

[ceramic: slip-cast]

\$7500 [Entrant # 1103]

Knitting needles should be an inch longer; longer with a small curve at the end; that would be perfect. The itch isn't hard to find, just to get to. It's just to the left of the smiley face – left and slightly up. Almost directly under the 'r' that ends Mr Frasier's signature, scribbled in blue whiteboard marker across the plaster along with the advice he gave: 'test the branch next time'... next time.

The men in the back yard look hard at work – one cuts, one loads. The blade catches the sun as it's raised, then comes down with a thud and a crack... then again... and again. Mum said it was too dangerous to help. 'Too dangerous' – just like the tree. We don't even have a fire. At least they'll change the cast tomorrow, the new one will be coloured; maybe a blue one.



HOT PRINCES

**Matt Dowman
and Ryuzo Nishida**
[heat transfer drawing
on eftpos paper & video]

\$5000 [Entrant # 1117]

“Ryuzo do you want to be in a print show...?”

“Yes, of course. I love Prince!”



ALL CARE LAND AND WATER PROJECT

Brydee Rood
[video installation]

\$3333 [Entrant # 1126]

This video installation is developed out of my recent project: 'And No Responsibility' which was installed over a ten-day period north east of Auckland, beside the coast, in a grove of Pohutukawa trees in Tawharanui Reserve. Using 33 borrowed local Rodney District Council orange waste collection bags, inflated on site with the onshore wind and strung up using a network of blue string and bells. Here I recorded the turbulent bags. Post-project the rubbish bags were deflated and returned to the council. I received a package containing a tangled nest of blue string and bells, like water. I turned the contents over in my hands creating the 2nd confluent video. My practice experiments with ideas of waste and care in a changing world environment using installation and video, researching alternative perceptions within a culture of consumption.



HEAP

Ruth Thomas-Edmond

[recycled cardboard, PVA glue, acrylic paint]

\$3800 [Entrant # 1130]

Thomas-Edmond's work renews our wonder at the exploration of visual space, key to her practice is a questioning of perceived reality through abstraction. She plays with structures that seem familiar, in resonance with our environment and daily lives - of growth and decay, of information flow and the plot of a multitude of unseen processes.

In an age where the sublime is no longer solely evoked through encounters with nature but when confronted with the vastness of our own technology and information proliferation and our impact on the environment, where does the imagination go to in moments of reverie?

The structures are reminiscent and open-ended, engaging people to respond in an anecdotal, conversational mode of the everyday.

The contoured, textural surface draws attention to the variations of light and architectural form in a given space, while at the same time resembling models for alien landscapes, cities or crystalline growths. They hum, shiver, shimmer, vibrate and oscillate.



PRINCIPLE OF HOPE

Sarah Smuts-Kennedy
[DVD]

\$1500 [Entrant # 1135]

Time is simultaneously slowed down and sped up in *Principle of Hope*, an animated film about the miracle of life, the power of water, and the influence of light.

The creation story plays out in macro though the propagation of Chia seed, a rediscovered Aztec super food traded as currency and banned by the colonising Spanish, in a microclimate where the artist plays god.

Principle of Hope, follows the utopian impulse of picturing a better world using the aesthetic strategy of modelling possible 'what if' scenarios; in this case the cause and effect implications, current global economic policy of growth has on resource use and demand. Invisible forces made visible play out on the vulnerable, that, against all odds, attempt to survive unpredictable circumstances through the ecosystems' greatest energy generator, photosynthesis.



GIRL IN FOREST

Lisa Rayner

[oil on linen]

\$2000 [Entrant # 1139]

My work explores ideas around phenomenology and the notion of the noumenal in relation to how we perceive and encounter the world. With a focus on our perception of reality and the image of the world we constrict through cognitive filters. It does so by means of looking at different modes of representation, specifically that of photography and painting. Through the re-activation of visual fields in paint, by means of deconstruction and re-composition of figures and landscape, an audience is offered a constructed reality that has the sense of perpetual movement and flux. This evokes the notion of everything being in the process of 'becoming' giving the work immediacy and sensation bringing it into the present.



THE NEW ANATOMY LESSON TXT

Heather Straka

**Assisted by Karen Inderbitzen-Waller,
Avril Planqueel, Margo Regen
[C-type photograph]**

\$7500 [Entrant # 1147]

The New Anatomy Lesson txt makes reference to Rembrandt's 1632 painting, *The Anatomy Lesson of Dr. Nicolaes Tulp*. *The New Anatomy Lesson txt* is inspired by a year in the dissecting room of the Otago School of Medical Sciences during my time as the Frances Hodgkins Fellow, this work plays with the notions of art, death and fashion, bringing together a team of fashion people to assist in the styling and construction of the work. Once again playing with cultural stereotypes, and pushing politically correct boundaries, this work looks at the Asian as other / the new black.



REMEMBER

Alexander Bartleet

[acrylic, mixed media on canvas]

\$3000 [Entrant # 1153]

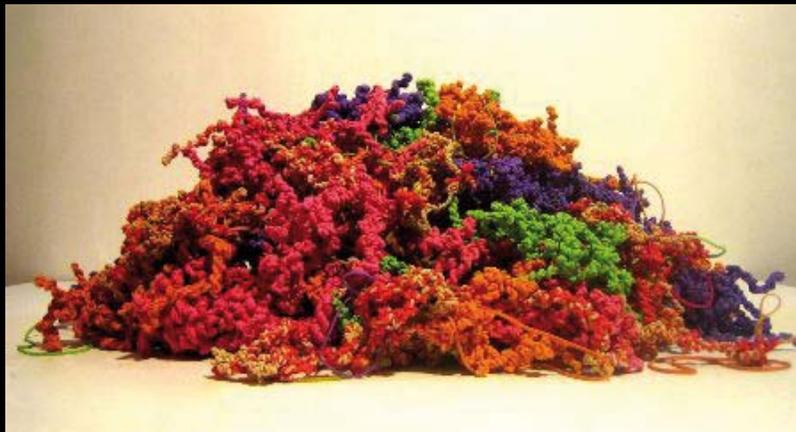
My works have become something between a painting, sculpture and installation.

I have created these works by collecting various objects and exploring surfaces by creating layers and layers of objects and paint.

Because the paintings contain real objects, the viewer can zoom in at any time and relish all manner of detail that falls away as one steps back.

I am attracted to things that reveal evidence of their past, exposing sediments, histories and provenances.

I prefer to use found objects as opposed to their transferred or representational images. Preserved within the surfaces, disregarded and forgotten objects are presented in a new light. Artist Phillip Guston paints his subjects as if “one had never seen them before”. I also aim to achieve this unfamiliarity with my subjects, to reactivate them within the context of art and offer fresh prospects and potential to adopt new relationships and characteristics.



NERVOUS DISORDER

Philip Jarvis
[rubber bands]

\$1900 [Entrant # 1158]

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HOMESICK

Megan Campbell

[oils/enamel/bitumen wash on canvas]

\$7000 [Entrant # 1164]

This new work attempts to convey a sense of wintery displacement/longing.

There has always been a nostalgic quality to my work and in the tradition of the Romantics I wanted to convey a slight sense of unease and the abyss. Nostalgia has been described as 'homesickness' and the longing for home.

Having recently moved to a new abode and finding new workspace in a local abandoned hospital, a sense of displacement occurred. Coincidentally both new spaces are brick buildings.

As I created my new garden around the house I found I became more fascinated by the abandoned and neglected plantings around the hospital.

The plants growing in the cracks in the concrete, untended and untamed, appeared more fascinating and beautiful in the winter light than the surrounding well-tended gardens. The rat becomes a signifier of the unease.

 **Waikato Museum**
TE WHARE TAONGA O WAIKATO

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

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7 Aug 2010 - 9 Jan 2011

[\[Free entry to all\]](#)

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