National Contemporary Art Award

Catalogue

“At the outset of the study of perception, we find in language the notion of sensation, which seems immediate and obvious: I have a sensation of redness, of blueness, of hot or cold. It will, however, be seen that nothing could in fact be more confused, and that because they accepted it readily, traditional analyses missed the phenomenon of perception.”

– Maurice Merleau-Ponty, Phenomenology of Perception, 1945

Sale of artworks

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

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Acknowledgements

The Director and staff of Waikato Museum Te Whare Taonga o Waikato would like to sincerely thank the generous sponsors of this year's award, Tompkins Wake Lawyers and Ebbett Audi.

Thanks also our 2014 Judge, Director of Govett Brewster Art Gallery, Simon Rees.

Finally, our sincere thanks to each of the entrants! Congratulations to the finalists and the 2014 winner.

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Visit our website or look us up on Facebook to find out more, and share your opinion on this year's selection.

waikatomuseum.co.nz
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What does contemporary art ask of you? And what do you ask of it?

Art in the 20th and 21st centuries became less dependent on containing recognisable subject matter or being objects of beauty. Instead, it might be fairer to say, that art began to interrogate us and gaze back at us.

Whether painting, sculpture, silence, light, performance, new media, pure concept or sound; art now refuses to sit within the limitations we impose on it. Art loves the attention, and will, in the same glance, give us the fingers.

Art has evolved from wall-flower to party animal and offers the spectator the experience of phenomenon. Anything from solace and grief, expulsion and invitation, to secrecy and full disclosure - art requires us to have our wits about us.

2014 National Contemporary Art Award remains ever part of this broader conversation of ‘art’, requiring of you only a moment of your consideration.

From the Sponsors

Richard Rowley,
Chief Executive,
Tompkins Wake Lawyers

TOMPKINS WAKE
LAWYERS

Tompkins Wake Lawyers are excited to be associated with the National Contemporary Art Award. While our history suggests "careful and conservative" our current firm culture is more about the future. New opportunities for our clients, new industries, new investment and new talents are an essential ingredient in our everyday lives. Just as this Award will annually challenge the old ways and the old criteria for art, we are keen to challenge the old ways and old criteria for delivering legal services.

At the client level we are also surprised to find ourselves enjoying some shared reactions with the art connoisseurs. Many of our clients are not in a position to know whether we are delivering world class services and solutions. They pay us a lot and expect we can and will do so. The art world is not too dissimilar. Many of us don't really get the distinction between excellent works and the others. But, we all know what we like.

As in Law, it is still common to hear people buying art by its price. These awards challenge that proposition. Cheap is not best; expensive is not necessarily either!

From the Sponsors

Richard van den Engel,
Dealer Principal,
Ebbett Audi

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Ebbett Audi are thrilled to be associated with the National Contemporary Art Award. Hosting an award of the calibre and national significance of the NCAA is a testament to the Waikato Museum and shows that we can do 'excellence' in the Waikato.

At Ebbett Audi we're about cars. Sporty, sophisticated and progressive cars – Audis. We're about people too – and their experience with the cars we love. Being part of the NCAA creates the opportunity to have conversations with our customers about art, and what it means to be creative and express ourselves – something our customers do every time they sit down to design their next car with us.

We trust you will enjoy the NCAA as much as we have – Waikato Museum describes the Award as "brave, colourful and never shy" – we think that's a pretty fun way to be! Enjoy.

From the Director

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

Now in its 15th year, the National Contemporary Art award is stronger than ever. This year we had a record number of entries, and we now celebrate 52 artworks chosen as finalists in an exhibition curated by Simon Rees, and contributed to by New Zealand artists from Northland to Dunedin. We thank all those who entered, and Simon for the extraordinary task of selecting from so many.

This award continues to make history with each year bringing a new perspective on that infinitely intriguing subject we call art. Each year we see new ideas, new themes and artworks which present each artist's view of what should represent the best in contemporary art in this year. The mystery that surrounds the award before we see this exhibition is worth the wait.

The National Contemporary Art Award is made possible by the passion of people who continue to believe in its success. Our major sponsors, Tompkins Wake and Ebbett Audi share that vision and we thank them for their support.

From the Judge

Simon Rees,
Director, Govett Brewster Art Gallery,
Judge of the 2014 National Contemporary Art Award

For the second year the organisers have exposed the award, and contemporary art, to blind meritocracy commensurate with blind judging. None of the artists' names were exposed to me in the judging process.

Usually, in such a position, one narrows one's field of vision by judging names and remembering works one has seen by those artists before or measuring their exhibition histories and/or education against institutional *renomé*. Doing so (think of how we treat CDs, movies, and restaurants) is standard practice in the age of instantaneous and omnipresent Internet search.

We search to mitigate mistakes as our time and money as both consumers and labourers is precious. And as such it should be understood by everyone. Sadly, understanding is abandoned when it comes to art awards—artists and viewers want exceptional democracy.

In this case, I am blinder than most. I have a sight problem and haven't lived in New Zealand for a decade, so am currently unfamiliar with art here. What I've seen while judging, I've enjoyed.

There is a pleasing admixture of attention-to-craft, beauty, conceptual éclat, devil-may-care, deep-thinking, elegance, humour, and dedication to the outright ugly (in a good way). All the stuff contemporary art is made of.

Much of it is art-for-art-sake stuff (not about politics per sé) but that's good in a world of aggressive visuality and information overload. So there is place for reflection about the state of New Zealand's contemporary art, here.

I think it's in good shape.

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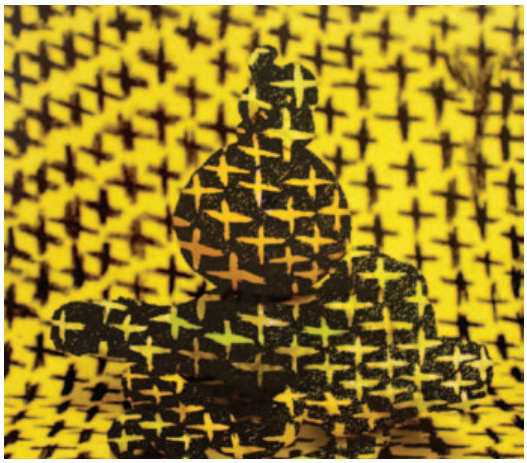
Form over function

Mia Hamilton

Wool
$741 / Catalogue no. 1

My ceramics are bold, simple contemporary pieces, often unglazed and white. These bottles could easily have been made in ceramic, but instead I have recreated the same form in wool. I am drawn to work in series and have restricted the materials used to push the full extent of an idea.

There is no ‘functional’ here; the bottles are simply an exploration of structure and texture, demanding to be touched. My hope is that they will nourish those that live with them.



Rush

Janna van Hasselt

Lithograph on inkjet print
$1,695 / Catalogue no. 2

My work celebrates playfulness, theatricalisation, exaggeration and exuberance. There is a ludic sensibility between the planar play and the sculptural field, creating an ambiguous sense of figure and ground with pieces reading as figurative portraits. I am working in the mode of enjoyment and appreciation rather than judgment.

The print process is open to transformations and repetitions of form and I utilise the possibilities of lithographic printing onto inkjet prints to push the interplay of surface and substrate further. The use of photography has invited me to view my sculptural and printed fabric works as props and backdrops. The resulting images marry the flat with the dimensional and function like skins or membranes.

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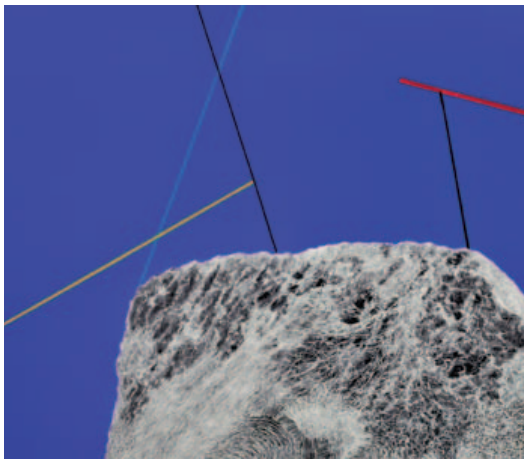


Constellations - drawing strength #1 and 2

Edwards & Johann

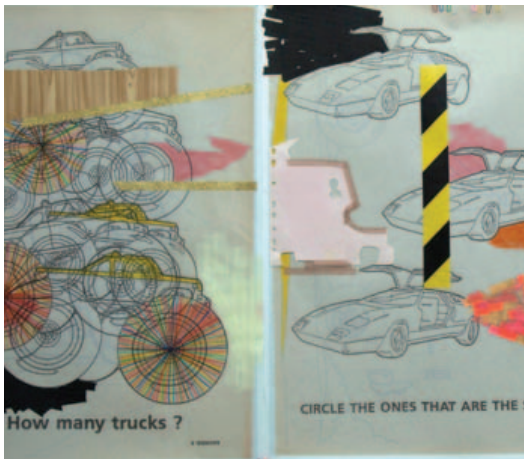
Unique drawing on C-type photograph, diptych, frame
$13,500 / Catalogue no. 3

We have worked in collaboration since 2007.

Our interdisciplinary practice and intellectual endeavours draw on our long careers as professional artists and incorporate our desire to explore the anthropology of contemporary culture and the human condition.

In our work together we sublimate individual ego and draw from a diverse and eclectic range of sources to create alternative realities. Play and physical acts inform our process-based practice. Installation work ranges from site and context specific to those with a more universal thrust.

Our entry for the National Contemporary Art Award 2014, *Constellations – drawing strength #1 and 2* developed from a series of investigations where drawing plays a major role in the process. The works centre around connecting and mapping territory - both physically and through dialogue.



A drawing activity

Frances Hansen

Mixed media
$3,333 / Catalogue no. 4

Drawing allows moments of surprise, chance and inspired creativity.

Staying within the lines was not a priority when I was making this work.

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Lost lines #2

Ina Johann

Unique photographic collage
$7,800 / Catalogue no. 5

In my practice, I have been exploring a form of ‘personal navigation’ and ‘mapping’ in a variety of media. As an immigrant, my art practice across time, space and different cultural landscapes seems rich and root-less at the same time. In my work I reflect upon emptiness, coding and decoding, memory loss and desertedness. What gives us a sense of ‘home’ and belonging?

Untitled (McCan’t)

Tao Wells

Plastic bag, wood, paint, tape,
tin and screws
$95,000 / Catalogue no. 6

Anyone can make this commodity. Bag functioning, surfaces ‘no’, flicked, becoming arts ‘on’. Typical protest work smacking the fingers in the cookie jar. Helping to chuckle and cheer for those with the cookies, celebrating a generation of avant-garde art, state-funded in the name of university practice. Those silent beneficiaries of welfare meant to demonstrate the ideals of education, democracy, free speech, who, take the money and instead stay silent. Peter McLeavey commenting on a similar version of this work said it was a “true, rough-as-guts, great New Zealand painting”, but there wasn’t a market for it, then bought the work. Supposedly a formal barrier to challenging the tenets of capitalism is being openly bought and sold in the marketplace. This artwork’s transparent economic investment (!) is a mechanism in sharing wealth. Not everyone can afford this work; the price is the same as my student loan (+ 46% gallery commission).

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Box den, Hamilton, New Zealand Tree house, East Molesey, England

Mark Purdom

Digital photographic prints
$2,500 / Catalogue no. 7

"What is not seen is for all practical purposes non-existent." Solomon J Solomon

Necessity to remain hidden from 'others' and the world is at the core of Purdom's series *From certainty to doubt*, which looks at the multifaceted ways in which concealment, camouflage, mimicry and ambiguity play as much a part in the lives of humans as they do the animal kingdom. Den building, a childhood pursuit has undergone a revival in recent years, allowing children to get back to nature and enabling them to disappear from parents. Dens are recognised as an antidote to the pervasiveness of electronic gaming.

"The den is a secret place, built outside the confines of the adult world. It is a place of retreat, but also a place of togetherness, a social space, that reinforces allegiances and bonds between small groups or gangs." Edgelands, by Farley and Symmons Roberts, 2012

Bird hunting hide, Casentino Valley, Italy

Mark Purdom

Digital photographic print
$2,500 / Catalogue no. 8

Necessity to remain hidden from 'others' and the world is at the core of Purdom's photographic project *From certainty to doubt*, which looks at the multifaceted ways in which concealment, camouflage, mimicry and ambiguity play as much a part in the lives of humans as they do the animal kingdom.

The 'hide', one of 11,000 situated over Northern Italy, is designed for the concealment of hunters from migrating birds passing overhead. The birds are lured to their death by the red autumn berries, water and a more sinister method: the song of a live decoy bird, which is placed in the cage shown in the photograph. The decoy birds, held captive in darkened cellars over summer, are brought outside for the hunting season. For the bird, sudden exposure to light signals spring and a desire to sing; the trap is set for the unsuspecting migrating birds.

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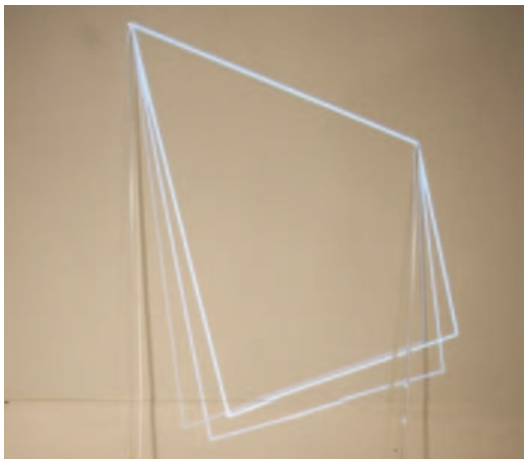

Analysis of a complex system

Karyn Taylor

Projected animation, acrylic rod, gouache
$3,985 / Catalogue no. 9

Karyn Taylor is interested in looking at the space between the *potential* and the *actual*, the transitional state between energy and matter. In quantum physics the state of superposition is one in which all potentials of a physical system exist simultaneously before ultimately collapsing into a single variant.

It is said that we are unable to perceive these possible variants while standing in the physical world of mass – to experience mass is to have already collapsed the potentiality of an object into a single possibility.

This need to simplify complex underlying structures in order to create a coherent reading of our physical space opens up a line of inquiry into perceptual constructs and alternate experiences of space and time.

On arrival of the Dyad

Sophia Smolenski

Ink on paper
$3,704 / Catalogue no. 10

This is a Socratic discussion which developed after questioning where a ‘ghost print’ is placed as a fine art print and as a process which touches on an ontological and taxonomic study of the print. In this case, a ‘ghost print’ is a print that occurs when an intaglio print is made and another piece of paper is placed over the print produced, and the two pieces are rolled back through the press.

Each response is written in the individual’s preferred typeface. In this case my own words are written in a typeface which I designed to aid my dyslexia, then each response has then been processed and printed as a ghost print.

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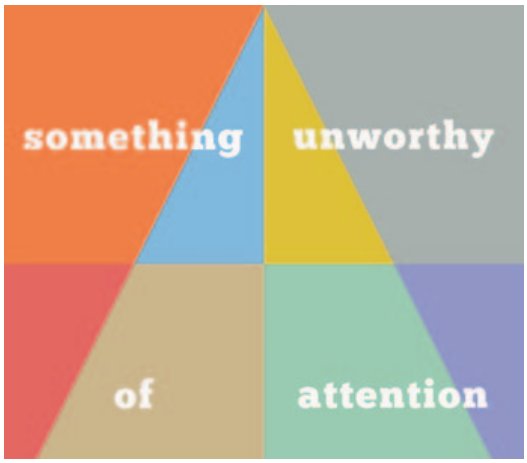
Queen Elizabeth II – Howick RSA

Caryline Boreham

Archival inkjet photograph
$1,481 / Catalogue no. 11

Caryline Boreham's practice is an ongoing exploration of the built environment, revealing society's hidden spaces, familiar yet 'other'; inscribed with both tacit and explicit cultural information, often-inaccessible institutional interiors devoid of human presence and illuminated by artificial light.

Current work includes photographs of spaces containing portraits of Queen Elizabeth II, which act as faded markers to colonialism and the monarchy. Portraits which would once have taken pride-of-place are documented by Boreham. These portraits have been relegated to display next to fire hoses, above vending machines, or, in the case of *Queen Elizabeth II – Howick RSA*, in a basement overseeing a stack of collapsible tables and a broken chair.



Something unworthy of attention

James R Ford

Polyptych, household paint on Hahnemuhle bamboo paper
$2,222 / Catalogue no. 12

Continuing my existential delving of life, with inherent dilemmas of desire and fulfilment, the new works from my *Needs and Wants* series considers those things in life that we may want but don't inherently need. Modern day life is saturated with choice and vacuous time fillers that often disorientate our priorities.

But on the other hand, Bertrand Russell, from the essay *In Praise of Idleness* says "Time you enjoy wasting is not wasted time." This can also be applied to the time spent producing artworks, or the time used by the viewer in looking and contemplating them.

Where do 'wastes of time' sit in your hierarchy of needs? Maybe we all need some things we don't need for the subsequent virtue or pleasure they can bestow, but we should consider what is worth our attention and how much time we spend wasting.

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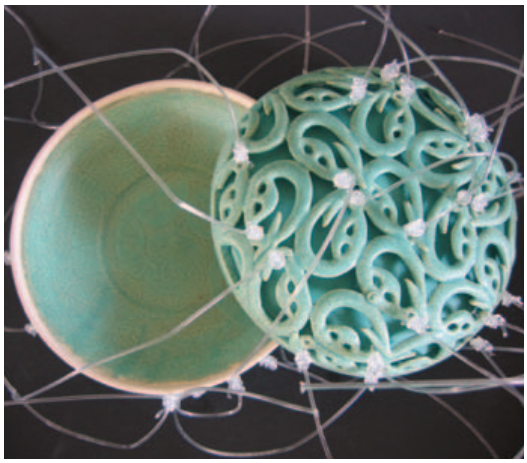

Double layer container with lines

Sang Sool SHIM & Keum Sun LEE

Stoneware clay
$1,759 / Catalogue no. 13

When we go to the beach we only can see the peaceful sea and sunshine. But we know that many fishes are in danger, not only because of rubbish but also due to fishing lines which have become like a spider's web.

This fish hook with lines symbolises people who are struggling with hardship and is an appeal for peace and freedom for them.

Form for interior

Natalie Guy

Reconfigured found object, metal, Ikea shelf
$1,852 / Catalogue no. 14

The objects or objets d'art of the modernist mid-century interior are loaded with design memories and assumptions, particularly concerning style and taste. These objects are now highly collectable and are often utilised to contextualise contemporary aesthetics and art in both the private home and gallery showroom.

Hovering between modernist objet, ethnic collection, and contemporary interior, *form for interior* could possibly be found in an architect's home, an institutional typographic collection or perhaps a modern design store. Based on Hepworth's 'Forms', fabricated from old ply school chairs and exhibited on an Ikea shelf, this hybrid quasi-object allows slippages of memory, context and association. This either advocates or critiques the tasteful pretence, underlining a type of pseudo-modernism questioning of the meaning of artworks as they are made, collected, replicated and exhibited in both the private and public sphere.

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Buttons in a bottle

Marie E Potter

Photographic image
on Kodak metallic paper
$1,481 / Catalogue no. 15

My work brings an ongoing re-evaluation of New Zealand cultural and social traditions broadly associated with the early settlers and the British hegemonic system established in New Zealand in the 1800s. It not only brings an understanding of contemporary cultural discourse around New Zealand history and identity, but interrogates rituals and traditions and associated quotidian objects, which are loaded with historic and material qualities. These objects become my artistic material.

By re-juxtaposing, re-contextualising and re-inventing everyday objects, I create a meta-language, a language within a language; one that can immortalise and disseminate social and cultural history.

The role of the 'exhibition' is of interest to me. It becomes a place where the viewer is challenged to connect with personal observations, narratives and experiences, thereby enable them to revisit and recognise where they place their own cultural and social identity in 21st century New Zealand.

Avatar

Catherine Fookes

Oil on found materials
$1,111 / Catalogue no. 16

Avatar is part of a larger series called *Green Kingdom*. This monochromatic green series is made up of paintings and assemblage works. Avatar is an assemblage constructed from a library divider, knife block and plastic orchid. This surrealist object has been rolled in paint.

All of the works in *Green Kingdom* were made using a paint roller. This act of rolling-over and concealing was a deliberate response to dealing with grief after the death of my father.

This repetitive action of editing-out allowed me to re-engage with my studio practice.

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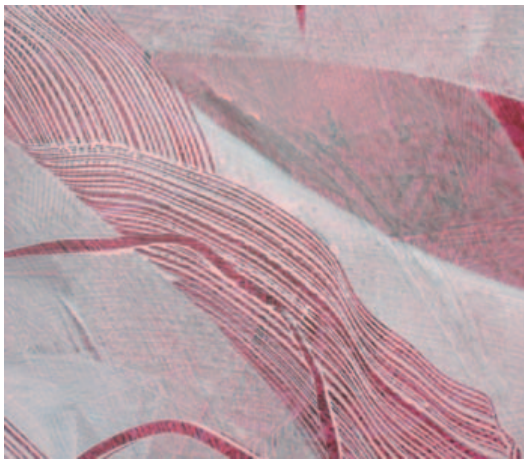
Raoul

Virginia Leonard

Clay, resin, wood
$4,074 / Catalogue no. 17

Richard Fahey said to me the other day: “Jesus Virginia if you’re going to become a potter at least behave like a painter.” So I did.



Organising principles

Lorraine Rastorfer

Acrylic on wood panel
$7,407 / Catalogue no. 18

I work with a balance of chance and intent in order to materialise and fix an unfolding event. Viscosity, opacity, gravity, and multiple re-workings inform a choreography of integration.

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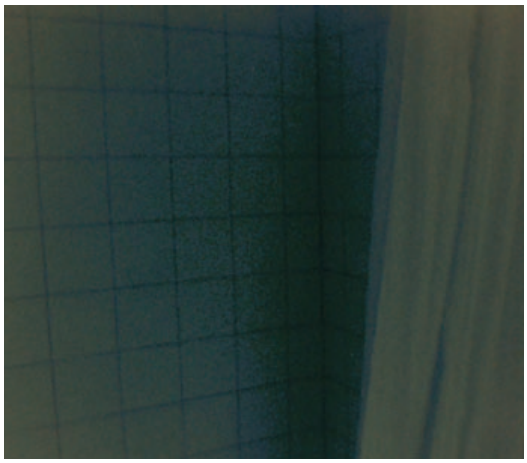
Fallen

Henrietta Harris

Watercolour on paper
$2,222 / Catalogue no. 19

This painting furthers my exploration of abstraction in contemporary portraiture dealing with themes of fragmentation and uncertainty, familiarity, focus, out-of-focus.



Pentlow (M E Mahoney House)

Sophie Bannan

DVD
$1,500 / Catalogue no. 20

The house was designed by my grandfather and has been our family home since its completion in 1966. It sustained considerable earthquake damage and is documented here immediately before its deconstruction in May 2014.

Each of the four channels in ‘Pentlow (M E Mahoney House)’ were shot on 100 feet of 16mm film and only edited in-camera, one 400 foot load in total. We move through the house methodically from street-front to rear. At any one moment we can see a room from each of its four corners.

The film acts as both a formal documentation that maps the interior space as well as a personal archival document. The house is an embodiment of my family history and conversely an icon of Christchurch’s twentieth century modernist architecture. ‘Pentlow’, as we affectionately called the house, is now just one more Christchurch house that no longer stands.

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Pakiri Beach with Poutawa Stream, Auckland Super City, 2014

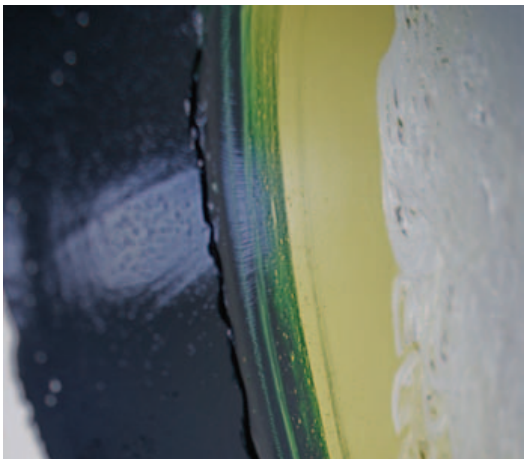
Anton Maurer

Ilford gold fibre silk pigment print
$2,130 / Catalogue no. 21

53 volcanoes, the narrow isthmus must now sustain 1.3 million people. First home to a plethora of unique wildlife, travelled and populated by voyaging pacific peoples, the current domination has taken place in a short 170 years. Ports were developed in 1840, the first major dam in 1902 and by 1953 an initial stretch of motorway had been carved into the landscape.

In the past, isolation allowed an indigenous people to flourish. Now with society a quasi-representation of our current and former trading partners we find ourselves faced with inherited social, environmental and economic issues. As the population continues to expand, in an unprecedented way, how should we respond?

Avoiding familiar landscape tropes, Maurer's photographs utilise elevation and unique viewpoints to document the ever-changing face of New Zealand.



Lost and found

Rachel Brooks

Oil on canvas
$4,815 / Catalogue no. 22

This painting is concerned with illusory and atmospheric space. I have created a heavy edged, uneven form which appears to slide off the bottom of the canvas. I work with varying the intensity and concentration of paint, fading each plane out to a flat, dry edge.

Using a palette knife along with my fingers swirling repeatedly into the paint, I build layers of pictorial ground. I vary the scale of the gestures by making smaller concentrated motions to increase the illusory space. The larger sweeping marks work to lighten and flatten the space. There is a tension in the meeting of the thickly applied paint and the dissolved edges. The repetition of the gestures creates a meditative quality to the work.

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The dutiful curator

Johnathan Lovering

Laminated cardboard, glue, alloy tin, wood, concrete, plastic tubing, paint, metal chain, leather, rubber
$3,704 / Catalogue no. 23

This work and its title allude to the paradoxical roles that make up the creative process. This process often involves a relationship between figuring out what is happening and presenting this happening within a formal context.

It never fails to surprise me how something starts off as a restless itch or a vague connection of ideas can end up being perceived as a controlled statement – something that possesses a certainty of purpose when situated in its display context.

This work could be about many things - but whatever it is about or is perceived to be about - will perhaps be determined by the way in which this work is framed or situated.

Perhaps as makers of things we are in essence part curators; dutiful to our ideas, intentions and desires – sometimes playful/ misleading/mysterious/ ambiguous/and often questioning.

A call for the small movement

Leanne Jackson

Video (8mins 20sec)
$2 / Catalogue no. 24

It's just a piece of paper and a cheap point and shoot camera.

It's just me accompanied by my cat Charlie-Poppet in my rented house in Kerikeri.

It's just me, making a call for the small movement.

Where every small person matters, every small voice is heard and every small action creates ripples of positive change – away from our present suffocating entanglement with capitalism and its wanton mass-consumerism and mass-destruction and degradation of our environment.

Mass-markets create mass-waste and mass-exploitation.

And I ask you, aren't we done with this?

Let's breathe free air
Let's clean the rivers
Let's do our own small piece of it
In our own small place of it

Because the small movement is here
And together, we could change everything...

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Habitat

Elsa Lye

Reinforcing steel, chicken wire, wild clay
$463 / Catalogue no. 25

My interest in the strength/weakness of building steel was triggered by the collapse of the CTV building during the earthquakes in Christchurch.

These small test forms are the result of an unmonitored power surge in an electric kiln which melted and crumpled the steel, chicken wire and clay demonstrating its vulnerability to shock. Now stuck to the kiln shelf these unexpected results fuelled my curiosity to experiment further.

The cardinals

Elsa Lye

Reinforcing steel, chicken wire, wild clay
$750 / Catalogue no. 26

Watching the TV coverage to select a new Pope - sombre triangular shapes seeming to float in cardinal lines in and out of the Vatican chambers intrigued me.

Using builder's steel, chicken wire covered in wild clay, the 1200mm cardinals were fired in an experimental updraft wood kiln until the ceramic wool covered steel on the roof started to bend at 1120 degrees. On opening the kiln the upright forms had collapsed, twisted, uncloaked and fragile.

This unmediated unknowing experience is critical to the agency between original idea, material, form and spontaneous organic process.

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No Parking

Talia Smith

Medium format photograph
$741 / Catalogue no. 27

No Parking is part of a larger body of work that examines the traces and marks left on spaces from human interaction. Conditioned by economic decline, these sites now seem to have only a transitional present or future and have begun to be retaken by nature. These places are neither glamorous nor beautiful, but there is something within each overlooked and overgrown blade of grass that resonates.

Smith endeavours to reclaim these spaces; drawing out memory, constructing histories and searching for extant traces of life. Within each site, she salvages the potential for another life and another function. By finding quiet beauty within these spaces, perhaps we will recognise and respond to the quiet, fleeting, often-ignored moments in our own lives – before time passes on again.

Cerulean, aqua, gold

Nell Nutsford

Varnish, pigment powder on canvas
$4,000 / Catalogue no. 28

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

I'm interested in the illusionistic and communicative possibilities of painting itself. I prefer to bypass my own performed gesture; rather the utilitarian, habitual gesture of applying gesso or undercoating is detected by brushings of dry pigment. It feels like dusting for fingerprints or some sort of hidden evidence.

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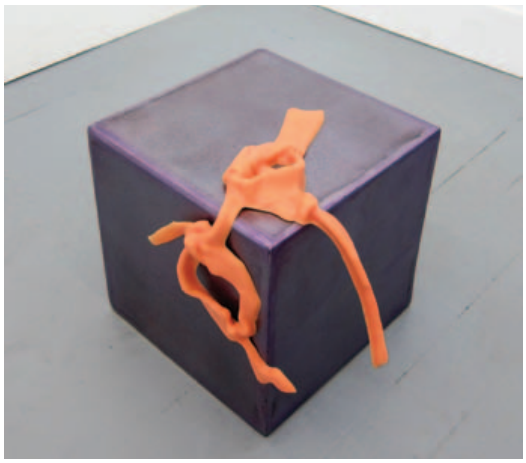
MPFD#2 Ai Weiwei Compound, Caochangdi Beijing, 2014

Paul Handley

Adhesive pigment print
$1,667 / Catalogue no. 29

MPFD / Democracy / Platform / Engagement / Discourse / Framework / Geographic / Collective / Individual / Social / Economic / Voice / Protest / Meeting Points for Democracy



Making sense of sense

Elke Finkenauer

Rubber, steel
$1,600 / Catalogue no. 30

We use words and numbers to document our knowledge, and sometimes these words and numbers become removed from the things they stand in for. But can you really know the world without touching it?

Making sense of things can be difficult – how is sense constructed, and what is sense anyway?

At a basic level making sense is evolutionary. Things change, we adapt to survive, and through this process we develop intuition and instinct.

Sense can mean meaning, sensory perception, rationale and intuition. But are all of these elements necessary for a complete kind of sense?

I am interested in the idea of an embodiment of everyday philosophical thinking that occurs as a result of our experience of being in the world. My art historical references include post-minimalism, soft sculpture, minimalism, arte povera, formalism and expanded fields of medium.

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Journey baskets

Kate Hill

Printed canvas
$950 / Catalogue no. 31

Woven canvas whenu carry an imprint of the urban landscapes through which we weave our lives. Kete formed from navigations of our life journeys with human instincts as our GPS. They trigger memories of survival skills eroded as technology numbs our senses. What will happen when we lose reception?

Polygons (κρύες γωνίες)

Fiona Lenore

Wax and intaglio engraving
$1,500 / Catalogue no. 32

This work is primarily dealing with form, referencing both geometric solids and crystalline shapes, the connotations of the forms are open to interpretation, rationalised and analytical whilst spiritually mystical.

The mark of making is evident in the occasional warped face, the object bearing a trace of laboured process. The prints express the same forms, translated onto a two dimensional surface, faces of these shapes, similar, but different: hard shapes in soft colours, quietly unique multiples.

The words κρύες γωνίες are reflective of the Greek root words of crystal and polygon and translate as cold angles or corners.

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Going fucking forward

Paul Maseyk

Clay, slips, glaze, paint
$9,500 / Catalogue no. 33

“Going forward” - an irritating, useless piece of crappy corporate doublespeak. Irritates the hell out of me anyway!

Pivot support (square)

Larissa Goodwin

Wood, clay, copper wire
$1,250 / Catalogue no. 34

I am interested in the space where *aesthetic* and *function* meet, or rather where we may surrender function in order to make room for the matters of visual curiosities.

The work implies playfulness with arrangement and the decorative. Sometimes precariously balanced or lent, this enhances the idea of the work existing beyond its current configuration and the potential of the materials.

The shelf operates at an unconventional angle, creating a sense of instability. It incorporates support, though it is a function it doesn’t wholly possess. Its failure is enhanced by the fragility of the materials it holds and supports the objects resting atop it, whilst adding an element of risk or tension.

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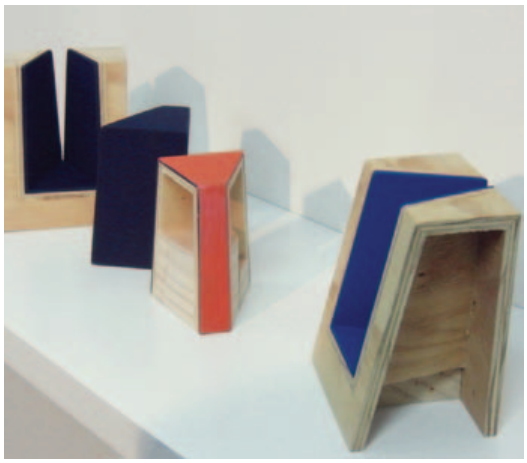
Dick, 2014

Samantha Matthews

Photographic inkjet print
on archival matte paper
$1,667 / Catalogue no. 35

This work consists of a somewhat unassuming scene, disrupted by the presence of phallic-shaped graffiti. It is banal in its depiction of the environment before the lens, opening the image up to a conversation with intervention, tension and the referent.

The graffiti, which has already acted as an agent for disruption in the public space, has been transferred into a photographic context. Becoming another venue in which it can continue to intervene, from within the confines of the frame. The action of the photograph to separate and disconnect is highlighted in this transferral of context. Like the graffiti, the photograph by its own inherent nature alters and disrupts space, enabling a certain tension in the experience of viewing it.



Colour cuttings

Paul V Johnston

Acrylic, gesso on plywood and shelf
$2,037 / Catalogue no. 36

Colour Cuttings is an installation comprising of painted constructions of acrylic and gesso on plywood and shelf. These cuttings exploit the modulating effect of light on coloured planes and edges, and the relationships between the planes of painted surfaces and their plywood support structures they penetrate or cover. These matt colours envelop and wrap around plywood planes to a boundary at the first glue line. Their outer crafted finish contrasts with the interiors, where evidence of their rudimentary construction is retained.

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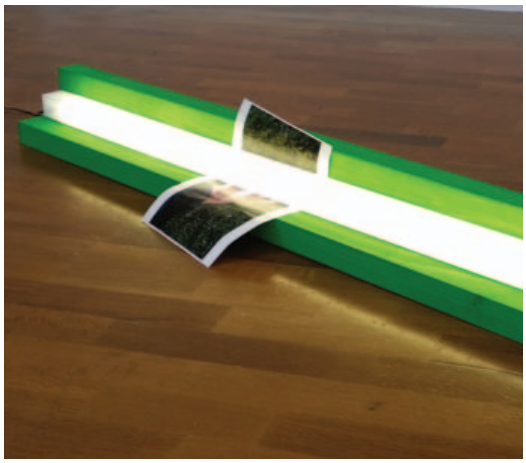
No indication

Laura Marsh

Cotton thread,
stainless steel mesh, mahogany
$850 / Catalogue no. 37

Scientists say that there are two things that have given rise to man's dominance as a species: one is the opposable thumb, the other is self-awareness.

From my position as artist and craftswoman, I attempt to apply a subtle force to activate the next evolution of awareness beyond 'ourselves'.



11/06/14

Karl Bayly

Untreated pine, acrylic paint,
opal Perspex, LED, digital print
$3,000 / Catalogue no. 38

The transferences of images from person to person is a fundamental aspect of contemporary life.

"...new technologies are rendering distance unimportant."
Maurice Williamson, Minister for Information Technology NZ, 1996.

The Internet provides us access to huge amounts of data, constantly refreshing present and past. Elements of dysfunctional discourse create and reinterpret histories. A myth becomes a message, changing depending on how many times it has changed hands. While browsing, I came upon a story that described a way of communicating pre-writing in the form of stones. People would search for the stone that resembled their feelings and gave it to another person. Those receiving the stone read the other person's feelings by feeling its weight and texture. Smooth texture would symbolize a peaceful mind, while rough texture symbolized concern.

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Machine for living

Kirsty Lillico

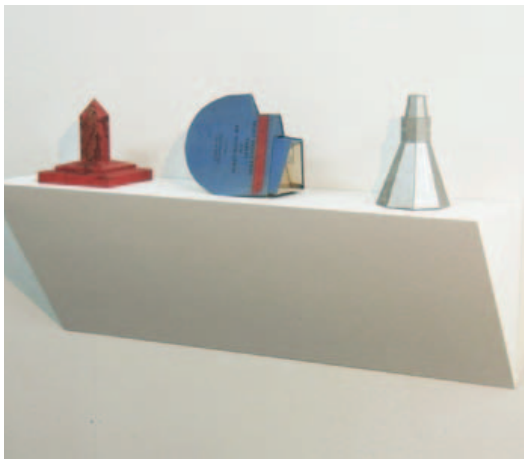
Carpet
$2,778 / Catalogue no. 39

Modern design of the early 20th century promised the transformation of everyday life through order and reason. Using design histories as a subject for art, my work employs tactile materials and sculptural form to allude to the body and the mutability of bodies and objects.

Machine for Living is based on an apartment building designed by Swiss-French architect Le Corbusier. Built in Marseille, France, in the period following World War II, Unite d'Habitation was the inspiration for countless concrete high-rise housing blocks around the world.

Machine for Living translates an architectural drawing of Unite d'Habitation into a sculpture using salvaged carpet. By turning a technical diagrammatic drawing into a physical object, my aim is to extract the symbolic and expressive from the seemingly abstract and rational.

This work invites the viewer to reflect on the legacy of modernism and the tenability of utopian ideas in the present.



Three titles (stars in their eyes), 2014

Paul V Johnston

Wooden shelf, book cover boards
$3,333 / Catalogue no. 40

White wooden shelf; Chums, 1916; Sight Reduction Tables, 1968; The Inventions That Changed the World by Readers Digest, 1983.

Three retired book cover board constructions.

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Feeling sluggish or out of sync? Struggling with headaches, digestive problems, or aches and pains?

Jennifer Mason

Silicone, steel, copper oxidation
$7,407 / Catalogue no. 41

My practice is an investigation into the degradation and exploration of systems, usually via the context of the body which is positioned next to other organisational systems such as plumbing for example. Comedy plays an important role, providing an interlude from the abject and darker elements. My work combines elements from the body and plumbing to form unique objects that propose new perspectives and challenge conceptions of how we classify and view containment and separation. I will often transfer the characteristics from one system to another to look for nuanced results. My process and the objects created respond to both the material and the casting process itself. Formal elements such as weight, firmness, elasticity, texture, and contour are pushed and pulled to their limit creating an idiosyncratic sculptural language.

Untitled 3

Emilie Truscott

Acrylic paint, silicone
$370 / Catalogue no. 42

Usually I produce surreal collage landscapes but I have been interested for a while in experimenting with paint which has led to this new series. This series started with a lot of acrylic, silicone, and a pile of frames. I am interested in the materiality of paint in particular and what is or is not considered a painting. I like to produce playful works that leave the viewer questioning.

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Socially functional microphone (Type II)

Yoon Tae Kim

Found beer bottles,
stainless steel spoons
$1,600 / Catalogue no. 43

Singing a song cannot be separated from a distinctive drinking culture of Korean society. On nearly every drinking occasion, someone always stands up and volunteers, or, is on occasion, forced, to sing a song. The person who is about to sing always makes a request for a microphone, it however is not readily available on every occasion. To solve this problem, Koreans designed an alternative microphone which could always be available. This alternative microphone is a very simple device, made by reversely inserting a stainless steel spoon into an opening of an empty bottle. It is obviously electronically non-functional but it surely is a socially functional microphone, and it has successfully served its purpose over the last few decades.

Then in a new millennia, its updated design has appeared.

The selfish gene

Simon Esling

Photographic print from
colour transparency film
$2,800 / Catalogue no. 44

"I remember looking at dogshit on the pavement and suddenly I realised, there it is – this is what life is like. Strangely enough it tormented me for months… I think of life as meaningless; but we give meaning during our own existence. We create certain attitudes which give it meaning while we exist, though they in themselves are meaningless, really."
Francis Bacon, interview with
David Sylvester, 1975

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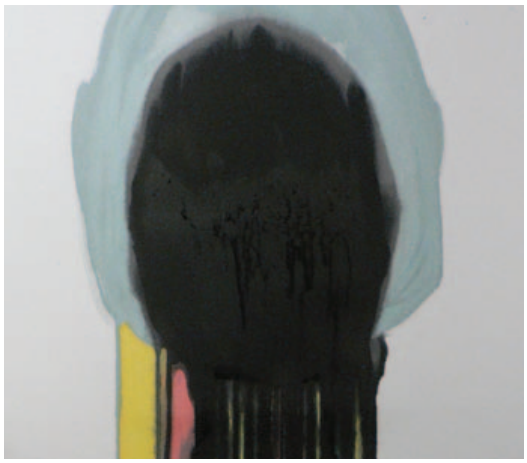

The weeping women

Greg Chaston

Ink on polyester canvas
$5,185 / Catalogue no. 45

The work is completed by dripped ink on polyester canvas and is part of a series of wrapped shrouded heads. The works pay homage to the idea of imprints on the shrouds which have become embedded with the life / history / sorrow / death of the head.

The choice of material goes some way in reflecting the temporary but totally non-bio degradable nature of our existence.

Lonbat

Michael Prosee

Mixed media
$24,074 / Catalogue no. 46

The dim-witted and sometimes futile act of painting has for reasons unknown something of value. Now for what value this is, that is up to the viewer. My part in this seemingly idiotic act could be that of the victim; but that is for time to tell.

To describe my work (or any other of worth) would be counterproductive. By this I mean that the thing that I strive to achieve is in itself indescribable with words or at least the ones that I manage to squeeze out. It occurs to me that possibly the act of describing this would be one better left to someone who possesses a disposition towards language which I lack.

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Pretty boys

Madeleine Child

Ceramic
$481 / Catalogue no. 47

Something to do with being used to having odd birds hanging about in my life. My parents collected them along with good causes and mosses.

(Whatever became of Malcolm Gramophone, I wonder?)

And then there was Rosalie trilling at The Globe and Daybreak dykes booming.

The bird birds sprung after staying in The Sounds. Making kakarikis with red and yellow crowns and the glaze running and having Birds with Poop on their Heads, instead. Long legged, beaky birds ending up as budgies as bits broke off in the process. Harnessing wrongness. And some I meant to make as budgies. These two pretty boys, my boys named Bob and Joey.

#Image_09Cy_13

Peter McLaren

Acrylic on board
$1,481 / Catalogue no. 48

The other night I dreamt I shared breakfast with Rene Magritte and Ludwig Wittgenstein. Magritte was showing off his latest work, 'La Trahison des Images' ('The Treachery of Images'). After some contemplation, Wittgenstein nodded his agreement and proclaimed,

"It is what it is."

This work is from a recent series of text-based works in which I have explored the continually changing intersection between text and image; the myriad of meanings thrown up by interrogating the limitations of language, the relationship between the reality/illusion, or truth/artifice, binaries.

The genesis of this work was my viewing a self-referencing Joseph Kosuth work, *Five Words in White Neon*, in which the title of the work is also the description of the work (it is what it is). It inspired me to try and create work that touched upon these ideas, work imbued with a sense of levity for the digital age.

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The permanence of temporality

Anna Maxwell

Cellophane bag, acrylic paint, paper, cloth tape
$343 / Catalogue no. 49

In this work and in my wider research practice, ideas of permanency and temporality are explored simultaneously.

With the rapid pace in artistic circles, technology has fast-forwarded ideas globally in a manner that creates ever-morphing fads and dialogues. By sealing an artwork in such a way, the paint will remain liquid for many years, the plastic itself will not disintegrate for hundreds of years, and the paper will degrade but will be contained. Researching the creation of a perpetual artwork, the contingency of this work rests entirely on the materials and the environment, paralleling the unknown outcomes of our current technologies and the future of artistic paradigms.

No colours allowed

Peter McLaren

Acrylic on Board
$1,481 / Catalogue no. 50

This is one of my recent text-based works in which I have used those old-styled segregation signs that were once common place in the southern USA as a reference point from which to gently subvert this dark and disturbing chapter in (fairly recent) American history.

There is also a strong link to my hometown of Glasgow where similarly worded text will appear in bars warning patrons that “no colours” (as in football tops) will be tolerated – because of the violence and sectarianism that often stains the Glasgow football scene.

On the one hand this work can be seen as a simple play on words - a visual pun - but one that I trust can be read on differing levels, a work hopefully leavened with enough humour that it transcends the socio/political context and can be appreciated simply as an artwork in its own right.

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Tell someone if something happens

Deanna Dowling

Hollow plaster tube, wall thickness 0.25mm - 0.75mm - diameter 25mm, seeder shelf
$4,630 / Catalogue no. 51

A tube of plaster. Part of a fluorescent bulb.

I have dropped one, and god,
the sound is so satisfying.

Supported ever so gently; the
slightest touch or bump of the wall
could send it over the edge.

I'm sure it would be ok if it fell. The
responsible thing would be to tell someone.
It's just like changing a light bulb.

How thin can plaster get? How
close to the edge can it sit?

Tell someone if something happens
conjures a sense of tension and unease;
your proximity is unnerving. The tube
is only as sure as its wall, its shelf and
the slight turn up from its recess.

Both object and support have surfaces
that are so soft, so inviting.

Go on. I dare you. The sound
is better than glass.

Contact prints

Emil McAvoy

Suite of archival pigmented photographic prints, high definition video
$4,630 / Catalogue no. 52

Contact Prints is an imagined project proposal inviting extra-terrestrial collaborators to site the Earth's official 'first contact' in Hamilton, New Zealand. It invites our extra-terrestrial friends to place a crop circle in a proposed commercial maize research station adjacent to Hamilton Airport, where it may be easily visited, studied and filmed from above. Its arcane knowledge, once decoded, might galvanise advances in clean energy, ecological sustainability and universal peace, radically transforming human life. A symbol is offered to seed this 'exo-poetic' dialogue, influenced by spiritual symbolism, Gordon Walters, a Hamilton Tourism logo, and a grass design by local school students who planted Hamilton on the (Google) map. Shot during Cyclone Lusi, the work proposes Hamilton as the best-placed New Zealand city to weather the gathering storm of climate change. *Contact Prints* imagines an international destination for extra-terrestrial tourism, culture and knowledge exchange, soft launching the city of the future.

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