

Words that best describe
New Zealand Art Now:

**P
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26 November 2011–12 February 2012
Free Entry

Open Daily 10am–5pm
During the Summer Season
Closed Christmas Day
www.prospect.org.nz

City Gallery Wellington



Art to the People

Part of the
Museum of New Zealand Te Papa

Designworks
Creative Solutions

Eve Armstrong
Ruth Buchanan
Fiona Connor
Simon Denny
Selina Foote
Jacqueline Fraser
Robert Hood
Fiona Jack
Patrick Lundberg
Roman Mitch
Dane Mitchell
Kate Newby
Ava Seymour
Sriwhana Spong
Peter Trevelyan
John Ward Knox

PROSPECT

New Zealand Art Now

City Gallery Wellington

26 November 2011–12 February 2012

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Civic Square
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Wellington 6140
New Zealand

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26 November 2011–12 February 2012.

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Designworks.

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Prospect

Concentrating on contemporary art and the New Zealand artists producing some of the most thought provoking work today, *Prospect* returns to City Gallery Wellington and warmly welcomes a new suite of artists and their projects for the occasion.

Arriving just in time to mark the ten year anniversary of *Prospect* as an exhibition format, *Prospect: New Zealand Art Now* continues in the tradition of City Gallery's earlier presentations and remains dedicated to showcasing and thinking through the work of important New Zealand artists.

Since its establishment in 2001 City Gallery and the individual curators charged with the task of developing each exhibition have worked with an impressive roll call of artists. Ten years on, and three exhibitions later *Prospect* has done much to chart the influential figures and rising stars of the national art scene and this exhibition very clearly follows suit.

The distilled selection of invited artists allows space for the works to oscillate on their own terms and City Gallery is very proud to have the opportunity of hosting projects by: Eve Armstrong, Ruth Buchanan, Fiona Connor, Simon Denny, Selina Foote, Jacqueline Fraser, Robert Hood, Fiona Jack, Patrick Lundberg/Roman Mitch, Dane Mitchell, Kate Newby, Ava Seymour, Sriwhana Spong, Peter Trevelyan and John Ward Knox.

The aim has always been for each *Prospect* to reflect the character and tenor of the current moment by presenting art that reflects the complexity of the times. Shifting our thinking about the form of the exhibition from a concept rooted in the idea of provision and persuasion, to something more provisional, contested and complicated; just like the *Prospect* exhibitions which precede it, this exhibition dedicates itself to the creation of space for shared conversation and debate about the significance and value of contemporary art, right here and now.

Kate Montgomery

Eve Armstrong

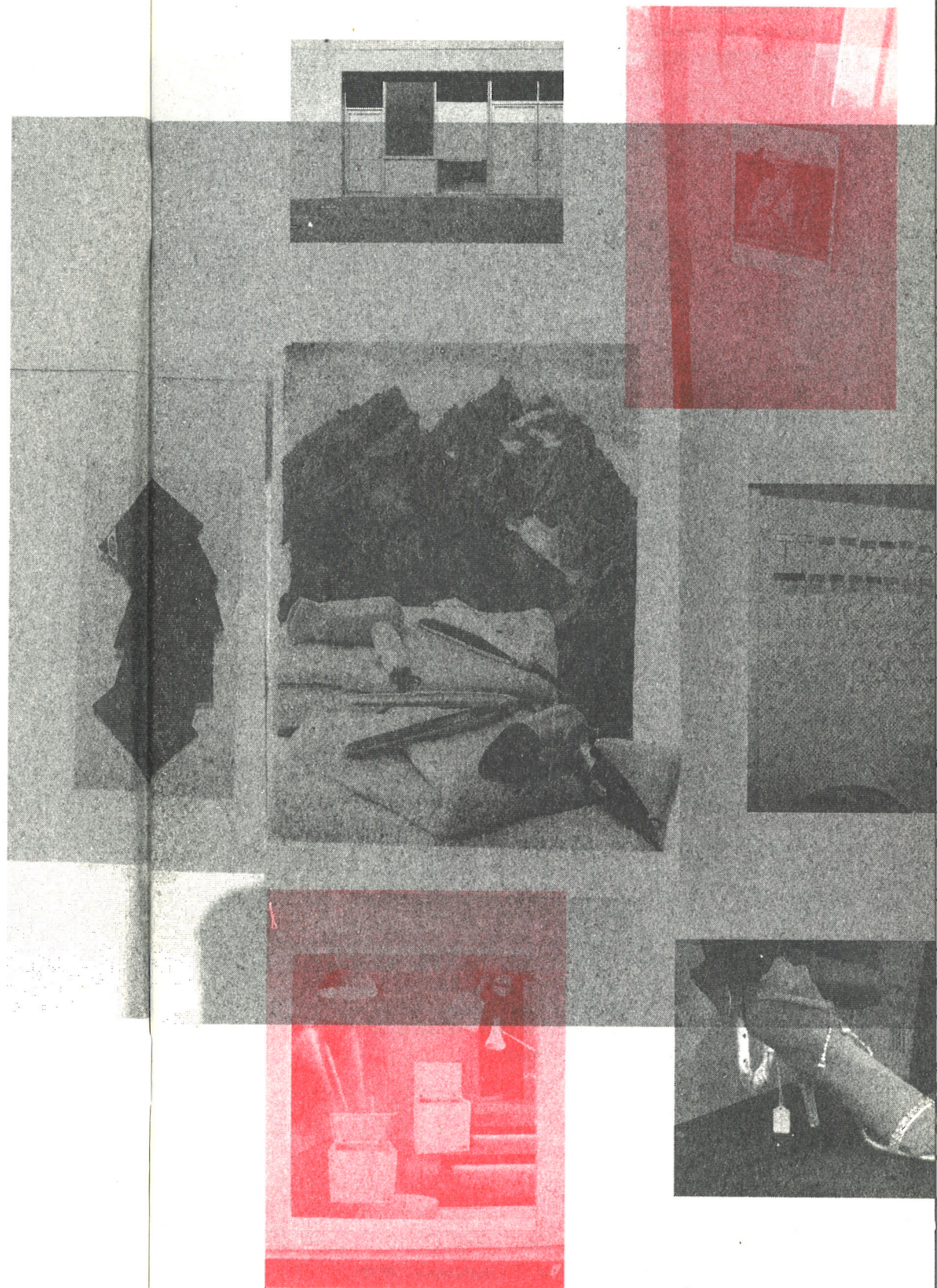
(b. 1978, Upper Hutt. Lives and works in Wellington)

Eve Armstrong's sculptural assemblages comprise of the commercially produced objects of everyday life scavenged, re-ordered and re-presented. Armstrong carefully calibrates her source material to create moments of exalted stasis within a contemporary world comprised of constantly moving units and circulating value systems.

Armstrong's practice is marked by its confident aggregation of different materials and forms. The work shifts objects and materials from the occasions within which we would usually encounter or employ them, disrupting concepts of use value or worth.

For *Prospect* Armstrong presents a remodeled version of *Taking Stock*, a work first presented in Wellington during 2010 as part of *Letting Space*¹. Here Armstrong's characteristic recycling of materials extends to the replaying of her own work. Her materials of clear plastics, mirror glass tiles, acrylic sheets and preformed cases and stands are re-articulated to offer a new accumulation of see-through shapes, translucent layers and reflected forms, familiar to but different from its original presentation.

This sculpture is grouped here with examples of the two dimensional collages that have also been a strong and consistent feature of Armstrong's practice over the last six years. *Rise and Fall* (2011) offers a sequence of freshly finished collages with photographic elements of familiar objects atop a dense layer of geometric segments of pastel coloured vinyl, all set forth upon the flat surfaces of a range of found objects.



¹ <http://www.lettingspace.org.nz>. Accessed 20 November 2011.

Ruth Buchanan

(Te Ati Awa/Taranaki. b. 1980, New Plymouth. Lives and works in Berlin)

Sculpture, video, writing, graphics, audio and slide projection are often teamed up and deployed within Ruth Buchanan precisely choreographed spatial and temporal situations. Living and working in Europe since 2005, *Prospect* presents an opportunity for local audiences to familiarise themselves with Buchanan's recent work.

Older Lovers etc. (2007) screens continuously in the auditorium and presents a slide-show of images based on a case-study of painter Flora Scales, a relatively obscure figure from early 20th century New Zealand art history. Scales' paintings are 'narrated' via a series of invented and appropriated texts from a range of sources. These images were sourced from the slide library of Buchanan's high school where they had been used as reference points for the New Zealand Painting component of her education. Replaying the format and experience of slide-carousel projections via digital means, *Older Lovers etc.* trades poetically on notions of influence, investment and experience.

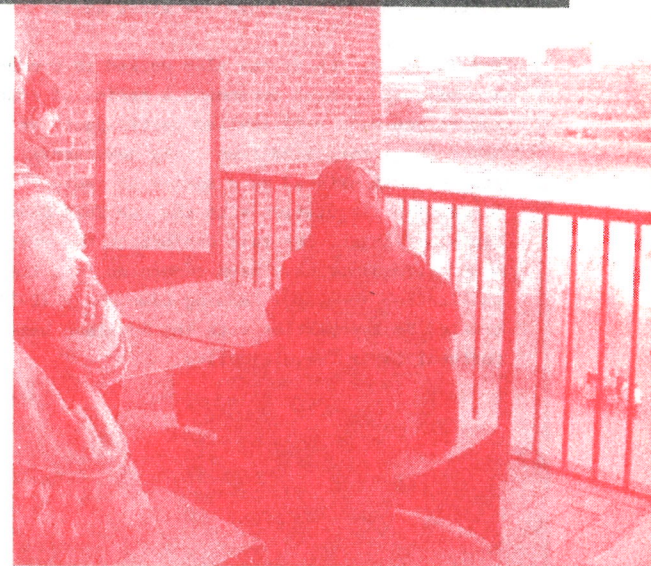
Several Attentions (2009) is a meditative film work that depicts Buchanan engaging with a microfiche reader that gathers together and retraces Virginia Woolf's research at the British Library while Woolf was writing *A Room of One's Own*. Investigating Woolf as a modernist literary figure and essayist, Buchanan's gesture constructs a 'meeting with meaning' through her physical encounter with specific traces of Woolf's research and Buchanan's work attempts to re-imagine how we engage with highly charged historical material.

Sculptor (2010/11) is a sound piece situated in a specific setting. Through the interplay of language and ideas this work invites its audience to attentively consider the shared space that communication of all kinds opens up. With great care, *Sculptor* compels its audience to consider the situation in which we find ourselves, and through its pace and poetic methodology, the work cleverly awakens the mind to the interplay of attendant pressures within the gallery, as well as within the world at large.

Images:

Circular Facts, digital photograph, 2009.

The weather, a building, documentation of a performance, 45'00", Tate Modern, London, 2011.



1
Entrance
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exposition
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characters
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1

Fiona Connor

(b. 1981, Auckland. Lives and works in Los Angeles)

Fiona Connor works sculpturally to draw attention towards everyday vernaculars of form and design as well as the more abstract effects of the structures and spaces we share. For *Prospect* Connor presents a host of newspaper stands in a renewed articulation of *Notes on half the page*, originally exhibited at Gambia Castle, Auckland, in 2009. Her interest in the latent structures of the everyday reframe and refresh our readings of the commonplace, and in this case, Connor focuses on sites for the distribution of printed information and free literature.

Casting these useful but emptied stands throughout the main space of the West Gallery, *Notes on half the page* unsettles any sense of recognition or relation to the forms before us. Their relocation from streets, curbsides and shops to the gallery and the inclusion of a suite of locally-sourced stands encourages us to consider the architecture that supports and propels the information that we receive each day. As international media empires crumble and circulation statistics for major daily newspapers and hard copy is on the wane, Connor's act of formal accumulation amplifies these objects' relevance within the wider world.

For *Prospect*, Connor has also worked to produce a publication which documents a series of sound recordings made with invited participants who read aloud and interpreted from daily newspapers. This project first existed as a series of radio broadcasts created in association with the New York based artist Michala Paludan. For this exhibition the original sound recordings have been condensed into the publication *Newspaper Reading Club daily* (2011), created in association with the Auckland based designer Layla Tweedie-Cullen.

Images:

Something Transparent (please go round the back), Michael Lett, Auckland, 2009.

Free Literature, 2008.



Simon Denny

(b. 1982, Auckland. Lives and works in Auckland and Berlin)

"A minute of video is worth 1.8 million words"
(Dr. James McQuivey, Forrester, 2009)

Interested in the influence of specific communication media and the messages they are developed to carry, for *Prospect* Simon Denny recodes our relationship to all of the above via two works presented on the flat screens that flank City Gallery's entrance.

Denny channels the recent past of corporate culture's media and messaging via a work that focuses our attention on *Corporate Video Decisions*, an American trade magazine for corporate video departments, whose video makers helped reform and nurture consumer confidence in the post economic crash of the 1980s. The other work chronicles our instantaneous, networked present via a compilation of video testimonials attesting to the efficacy of *Diligent Boardbooks*, one of the "world's top providers of paperless software for board and governance information sharing" overlaid with scrolling text attesting to web-video's commercial effectiveness.

When confidence is down it's all about how you get your message across. The Belgian artist Marcel Broodthaers wrote, and Seth Price quotes as the epigraph for his essay "Dispersion"¹, that "The definition of artistic activity occurs, first of all, in the field of distribution," and the selection of appropriate methods of communication and distribution are vitally important for corporate cultures, as well as more grass roots ones, the world over.

Playing in public space as the 99% gather together and the current Global Financial Crisis rages on, Denny's presentations point to powerful cultural forces in mid swing and asks us to pay closer attention to the mediums of communication we might take for granted, as well as to the embedded logics those methods of distribution inevitably host and compel.

¹ <http://www.distributedhistory.com/Dispersion2008.pdf>. Accessed 14 November 2011.

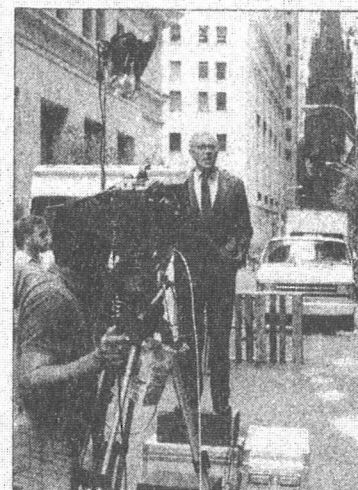
Images:

Corporate Video Decisions, Volume 1, Number 1, September 1988, pp 37-38.

AFTER THE CRASH: HOW DID VIDEO COPE?

In the wake of Black Monday, in-house video departments at financial companies were put to the test.

BY JEFFREY COHEN



Broad Street Productions shoots on Wall Street

I t was Tuesday, October 20, 1987, and David Dreyfus knew he was in for a rough day. Dreyfus is president of Broad Street Productions, a corporate video production unit owned by Deere & Company. He fields clients both within and without the parent company, and the day after Black Monday, Dreyfus was awoken for tough, shoddy, project cancellations, possibly staff cutbacks, lost contracts and, what with the gloom and doom climate around Wall Street that day, possibly unemployment. "I expected—and we sort of braced for—a downturn in our business as well as

CORPORATE VIDEO DECISIONS • SEPTEMBER 1988

cost-cutting events implemented across the board on the Street," Dreyfus recalls, now with a certain wonder in his voice. "We did a sort of belt-tightening, cutting down on staff through attrition, not firing anybody, sort of giving ourselves for the worst."

But it never really happened. That's not an entirely unusual story among those video jockeys working the financial and banking communities. While Dreyfus and Broad Street are in the somewhat unique position of being free to accept clients outside the parent financial services firm, other corporate video departments also found that they were not all that hard hit by the Big Fall as they expected to be. Almost a year after the devastating stock market crash—and after weathering some difficult months—corporate video appears to be still very much alive and well on Wall Street and in financial centers throughout the country.

To be sure, nobody got out completely unscathed, and there were casualties among video departments. Soon after Black Monday, E.F. Hutton merged with Shearson Lehman Brothers, which already had its own video production department. And the staff of Hutton's, including manager Dean Thompson, were out on the street. They decided to stay there. Thompson formed Metro Productions, an independent video production unit, and hired most of his Hutton staff. Today, the company has been in operation for slightly less than a year, and Metro is building a steadily client base, including companies outside the financial community. That's just what Thompson had in mind.

"I don't want to put all my eggs in one basket," he says. "Actually, when Hutton announced, within a month of the Crash, that it was really for sale, we were hoping for a buyout merger. We knew a lot of jobs would go by the wayside because there would be a lot of duplication. And sure enough, it happened almost immediately. I was so completely blown away by the speed with which Shearson did everything."

But Thompson's story is the exception rather than the rule. Most video departments were impacted less by Black Monday's earthquake stock drop than they had any reason to anticipate. Where the M&A's were losing jobs right and left on what they call "The Street" (referred to as "W.A.L.L."), the centers carried and video executives

There was almost a paralysis after the crash. We saw one or two productions that had been ready to get shelved altogether."
Broad Street Productions

INDUSTRY FOCUS:

were considered indispensable. And for a while, they really were. Video was one of the main centers of information after the crash, and corporate video units were the first line of defense against panic, rumor and misinformation. For a company like Merrill Lynch, which was sponsoring the World Series at the time and had been planning to run some "bullish on America" ads showing how well things had been

going, the in-house video unit was the only department fast enough to get things in some kind of order by anytime. First, though, there was the business of getting a reassuring message and good, solid information to Merrill Lynch offices across the country and around the world. Then, too, the video department had to work fast. Very fast. Poly Noble, marketing manager of Mer-

CORPORATE VIDEO DECISIONS • SEPTEMBER 1988

Selina Foote

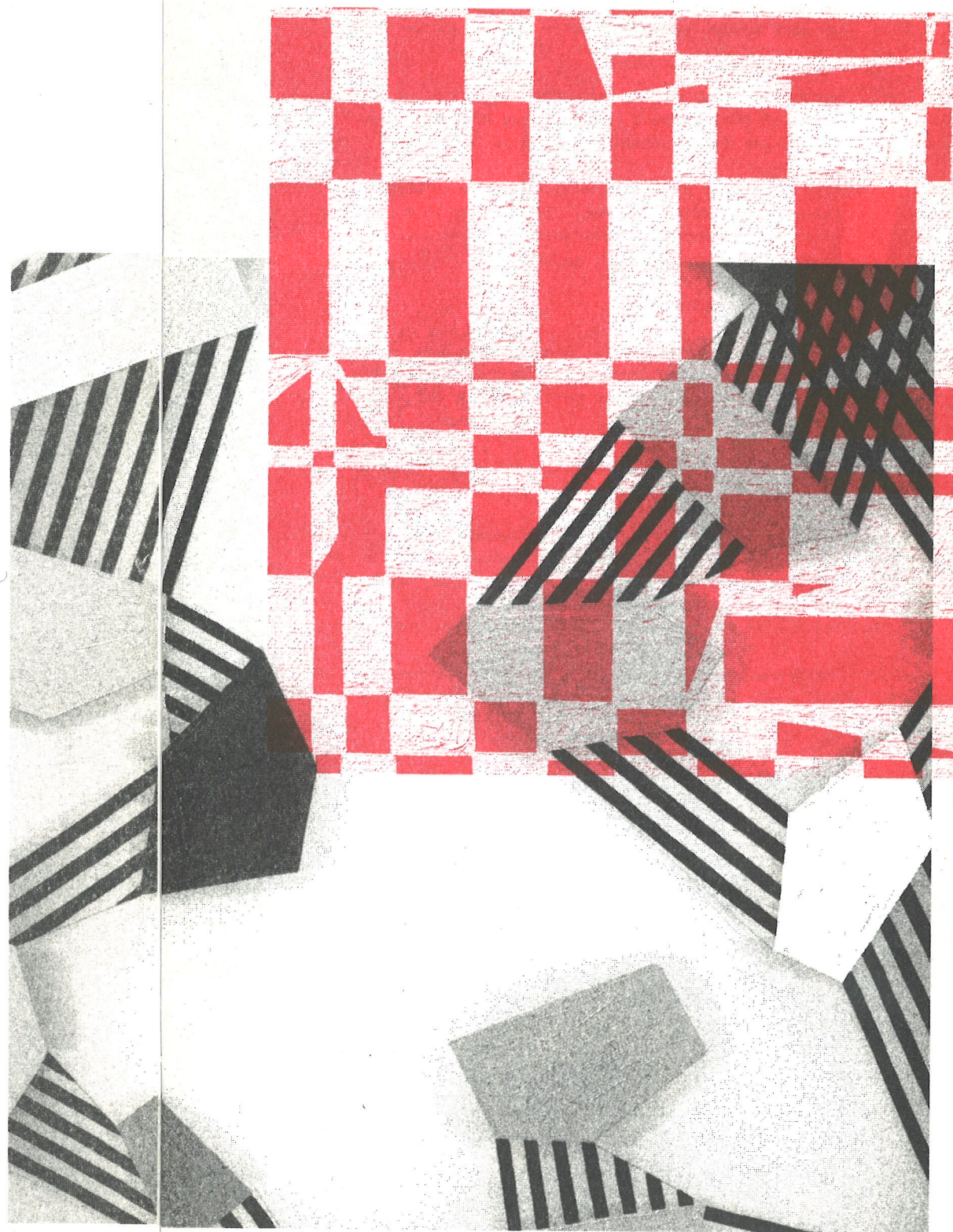
(b. 1985, Auckland. Lives and works in Auckland)

Selina Foote's abstract compositions start in the shapes, geometries and colours found within other paintings. In this suite of new work painted on canvas or translucent silk, Foote draws on elements from portraits held within the collection of Te Papa Tongarewa.

Components of the original paintings are acknowledged through Foote's carefully articulated surfaces. Indicative titles combined with congruent palettes, and geometries gleaned from the original portraits provide a series of rules, reference points and structures that propel the production of each new image.

Foote's carefully articulated surfaces acknowledge elements of the original painting through shared geometries, colours and tones but as portrait painting becomes abstract painting, elements of the original work are refined and redefined. This process enlivens and invigorates the historical distance between the different image-making traditions at play.

This approach allows Foote to make paintings which review art's history but in doing so her works also strike out boldly into the world on their own terms. Her paintings ultimately assert themselves as separate from their figurative sources and confidently engage with the recent histories of modernist painting and the language of abstraction.



Images:
Sutton, detail, 2011.
Collins, detail, 2011.

Jacqueline Fraser

(b. 1956 Dunedin. Lives and works in Auckland and New York)

THE MAKING OF THE POPE OF GREENWICH VILLAGE 2012 is a series of 281 collages I made imagining a re-make of the 80s film THE POPE OF GREENWICH VILLAGE in 2012.

The collages are possible promotional stills to give the atmosphere of the re-make. I scanned them to digital files without worrying too much about the image quality to keep the gritty down town feeling.

Fictional publicity shots.

I live in NYC periodically so I wanted the mood of down town NYC as well as the reference to the original film. Dark wood grain, marble in Little Italy, iconic buildings in The Bowery etc.

Then a technician loaded them onto a DVD as an animation following my instructions.

I wanted a fast pace like an action film but using the alternating image of a horizontal format. Eventually it can be screened at any size as a projection, or multiple projections simultaneously. On the floor from a high ceiling, on building exteriors, at a tiny scale etc.

But it was important to have a tiny version because it will mainly be seen on a computer screen.

JACQUELINE FRASER

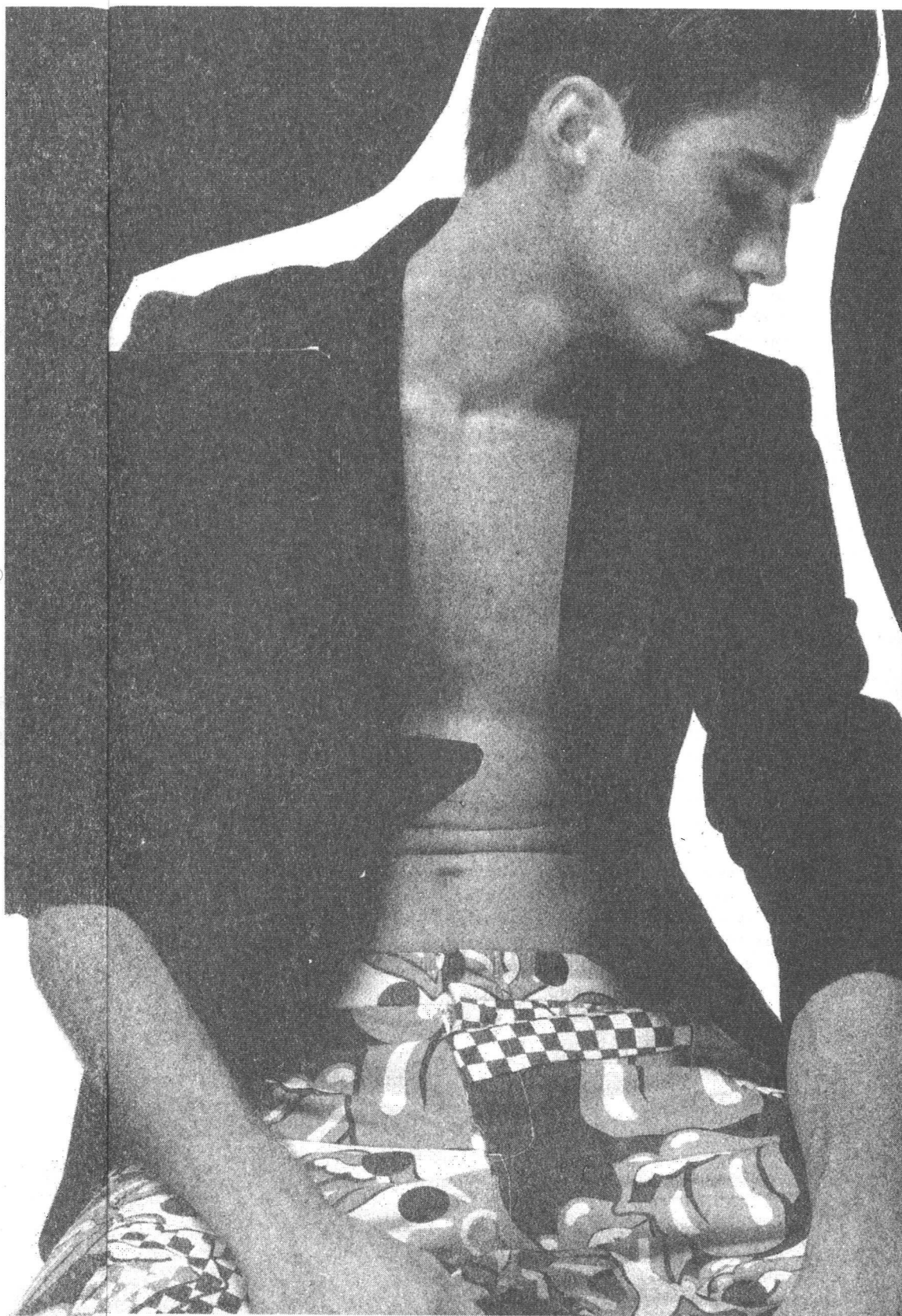


Image:
DVD still from *The Making of the Pope from Greenwich Village 2012*, 2011.

Robert Hood

(b. 1974, Christchurch. Lives and works in Christchurch)

Like the technique of re-treading a tyre, the appeal of Modernism's formal overtures still remains for Robert Hood, but the legendary figures and gestures from days gone by now ultimately serve as readymade vehicles for the artist who repurposes, replays and redeploys such reference points.

The smell of burning rubber isn't very far removed from *The Wrecked Kilometer*, which channels Walter de Maria's famous, permanently installed work *The Broken Kilometer* (1979). Crumpling the production values of de Maria's clean, precise and static work, Hood provides a salvaged collection of busted-up road markers. Designed to mark out a sense of distance travelled and the twists and turns in the road, Hood's materials are a wily homage that subverts the laborious and considered methodology of de Maria's original gesture.

Familiar, pop-cultural icons and spectres provide the raw material for Hood's series *Teleplasmic Mass*. Repurposing merchandise from commodity culture, Hood perforates the perfect veneer of these albums and posters, layering up collaged, 'added extras' to the mix before again asphyxiating and entombing the stars behind another layer of plastic.

Channelling a figure closer to home, Hood's repositioning of The Fomison Library within *Prospect* also operates in a slippery and uncertain way. This collection of books gathered together by the New Zealand painter Tony Fomison forms something of a portrait of the man and his interests. Positioned in the same location as Fomison's famous painting *The Ponsonby Madonna* (1982-3) was within *Oceania*, the preceding exhibition at City Gallery, the hand of the artist again leaves its trace for us to encounter, this time as inscriptions within the front of most of the volumes, a shift which denotes ownership, rather than authorship.



Images:

Yellow Teleplasmic Mass (Elvis Presley 1967), 2009. Private collection, Christchurch.

Installation documentation, *Back Room Sectional Earth Office Pathology*, Jonathan Smart Gallery, Christchurch, 2010.

Fiona Jack

(b. 1974, Cape Town. Lives and works in Auckland)

Well aware of its relevance within an exhibition that opens on polling-day in the capital, Fiona Jack's work for *Prospect* asks us to consider an archival image closely related to the history of women's suffrage in New Zealand.

Jack invited a small group of Wellington women to gather together and talk about the photograph *Election Day in New Plymouth, 1893*. The conversation that evolved was transcribed and edited by Jack, and these shared thoughts now find themselves represented within a small typeset publication that's free for visitors to take away.

Jack's project offers multiple ways of looking at, and reading into, the archival image that is presented within the gallery—writ large upon the wall. The conversation is an open one, initiated by the fact that when this image was published in the book *Standing in the sunshine: a history of New Zealand women since they won the vote* (1993) it was posited as possibly the first photo taken of women voting freely in a national election anywhere in the world.

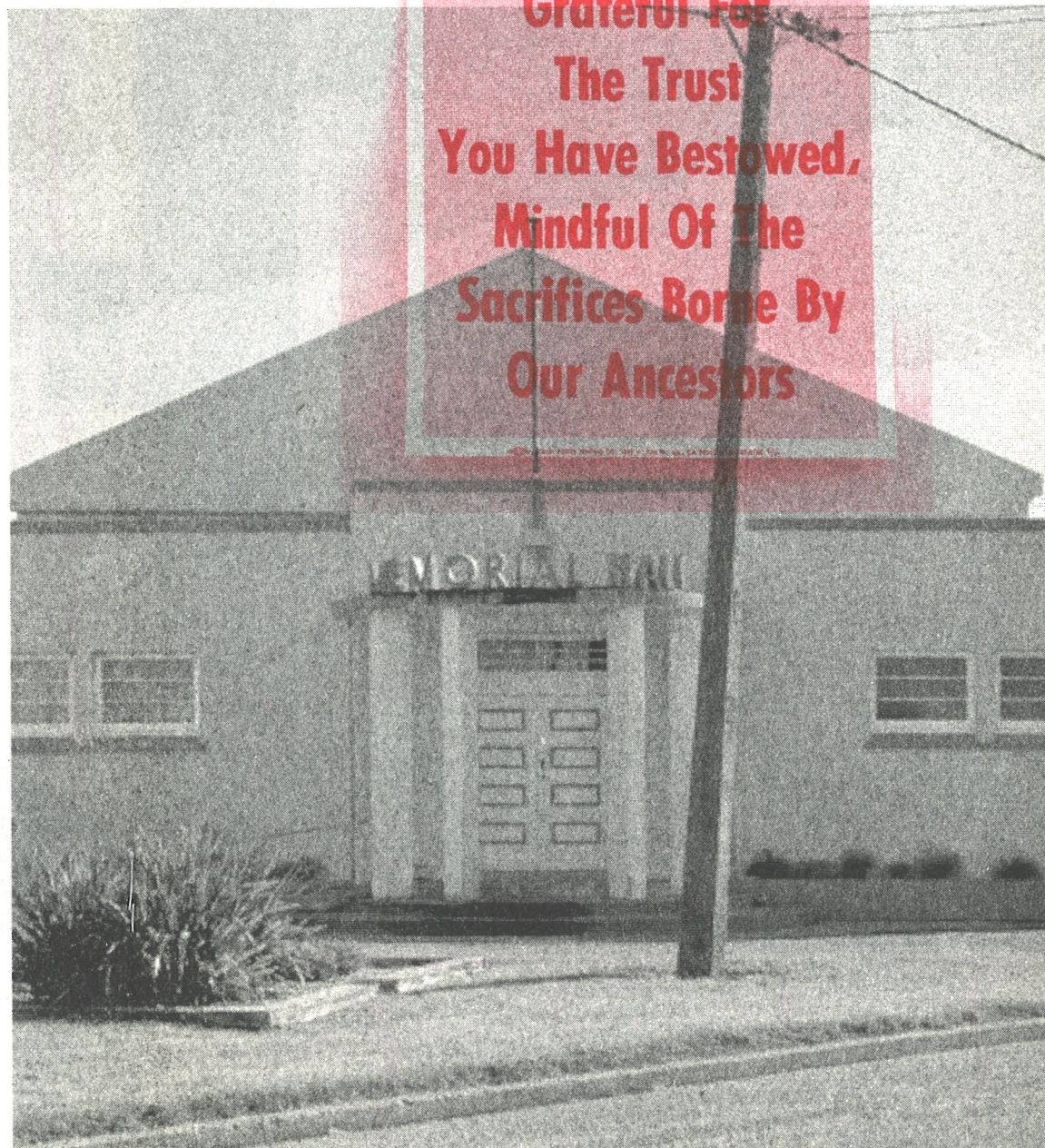
Drawing strength from the participatory framework of this project, Jack points to a specific moment in history as a catalyst for shared consideration. Other collaborative projects like *Kohimaramara* (2008/9), *My Fellow Citizens* (2009) and *Living Halls* (2010) have also operated within the same fertile space between history, memory and document and have invited Jack's participants to help fill that space with their own ideas, readings and perspectives.

Images:

My Fellow Citizens, posters, edition 50, 2009.

Printed and designed by Colby Poster, Los Angeles.
Installed at split/fountain, Auckland.

Living Halls, 2010. Research image.



Patrick Lundberg

(b. 1984, Stockholm, Sweden. Lived in Auckland.
Currently studying in Stockholm) /

Roman Mitch

(Ngāpuhi. b. 1979, Papakura. Lives and works in Auckland)

In galleries, walls often move, change colour, disappear and pop back before gaining another couple of coats. In the wider world surface effects tend to last longer, living room walls or corporate spaces find themselves re-tinted or revived only on specific occasion. Yet the world is made up of these layers, traversed regularly by patient and laborious actions, of which we most often only glimpse the merest trace. Challenging our ability to decode the built world, calling forth a resolute sense of occasion that demands pause, Patrick Lundberg and Roman Mitch produce works with a keen sense of duration embedded deeply within them.

Starting with a conversation and advocating for a precise sense of contingency, Lundberg and Mitch's presentation for *Prospect* enriches our understandings of surface and intention.

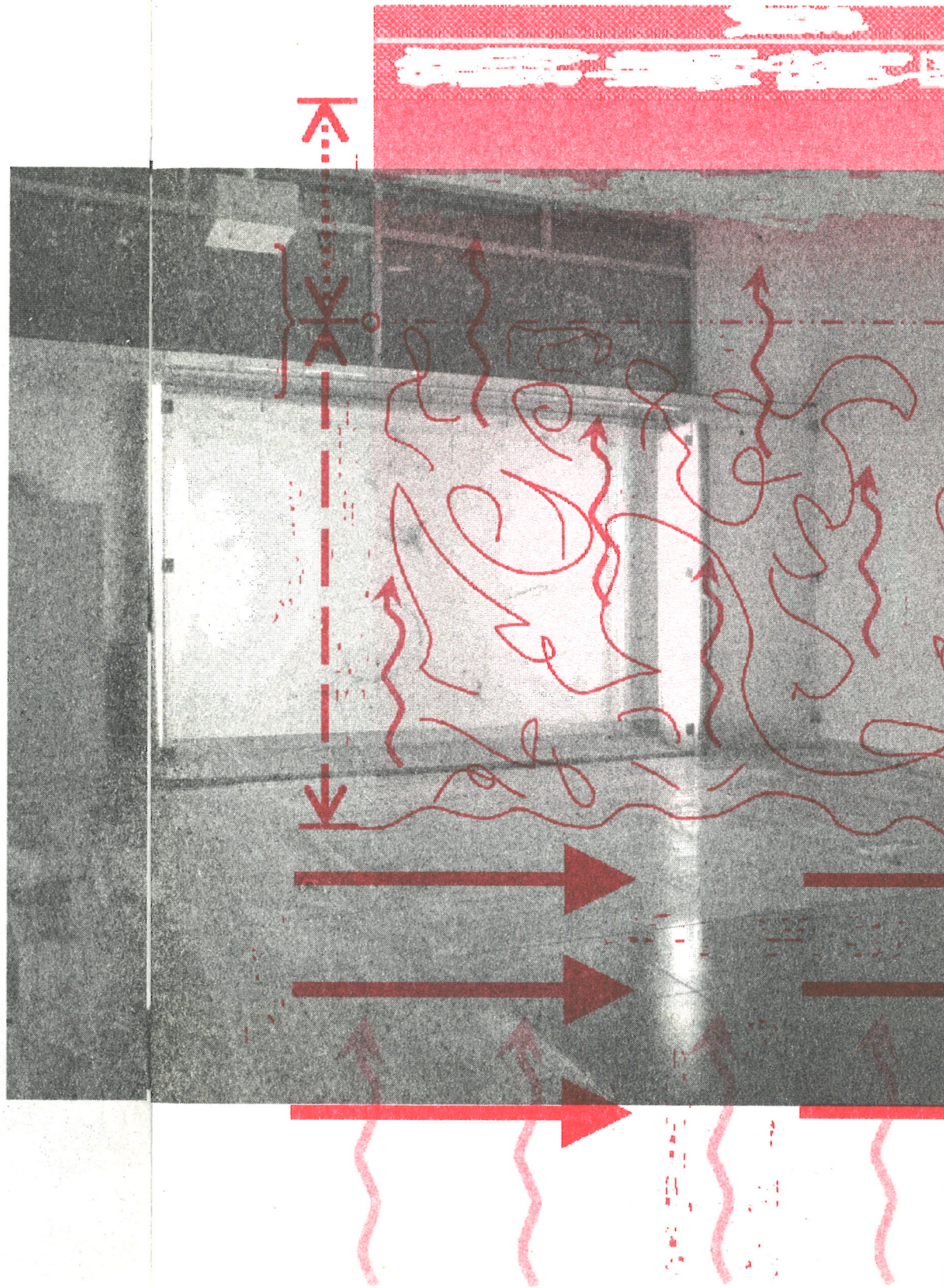
Working like an accelerated version of the *instructional* in conceptual art, Lundberg and Mitch's conversation increasingly uses 'all sorts of things' as codes. *Use this as a guide (found and altered diagram)* quite literally exposes some of the underlying qualities of the materials that each artist has worked with and upon, theirs is a project that acknowledges every surface as a palimpsest for recording and communicating—including their art practices themselves. This means that what is at stake in a work could become bigger than what was at stake in the practice as a whole.

Although each artist has his own practice, from which Lundberg's four small paintings for *Prospect* arise, both artists have also been working in this collaborative, instructional way since 2007. This exhibition has provided an opportunity for both artists to extend the conversation their work shares and *Use this as a guide (found and altered diagram)* embodies the enacted action of Mitch as he uses a diagram provided by Lundberg to produce the work directly upon City Gallery's walls.

Images:

Roman Mitch, *Obstructions* / Patrick Lundberg & Richard Frater, *Untitled*, 2007, Window, Auckland, 2010.

Found image.



Dane Mitchell

(b. 1976, Auckland. Lives and works in Auckland/Berlin)

Dane Mitchell's *Radiant Matter* series played out within three different New Zealand galleries during 2010–11. Delicately probing thresholds of perception and invisibility, for each presentation Mitchell focused his attention on ways to subtly alter the experience of the gallery space and draw attention to the presence of other, unseen realms.

Collaborating with renowned French perfume maker Michel Roudnitska, specific perfumes were created for each of the *Radiant Matter* exhibitions. Each of these was presented in a way that explored the sculptural possibilities of that scent in either solid, liquid or gaseous states, with the exhibitions sometimes also modelling moments of transformation between such states.

Interested in different systems and structures of knowledge, for *Prospect* Mitchell recollects three elements from *Radiant Matter II*, originally presented at the Dunedin Public Art Gallery. Presenting a series of glass vessels, each blown by a breath uttering the name of a specific ancestor of the artist, an obsidian rock with a surface polished to a dark, mirror-like surface, and a perfume titled *Epitaph*, the tenor of these works is hauntingly memorial.

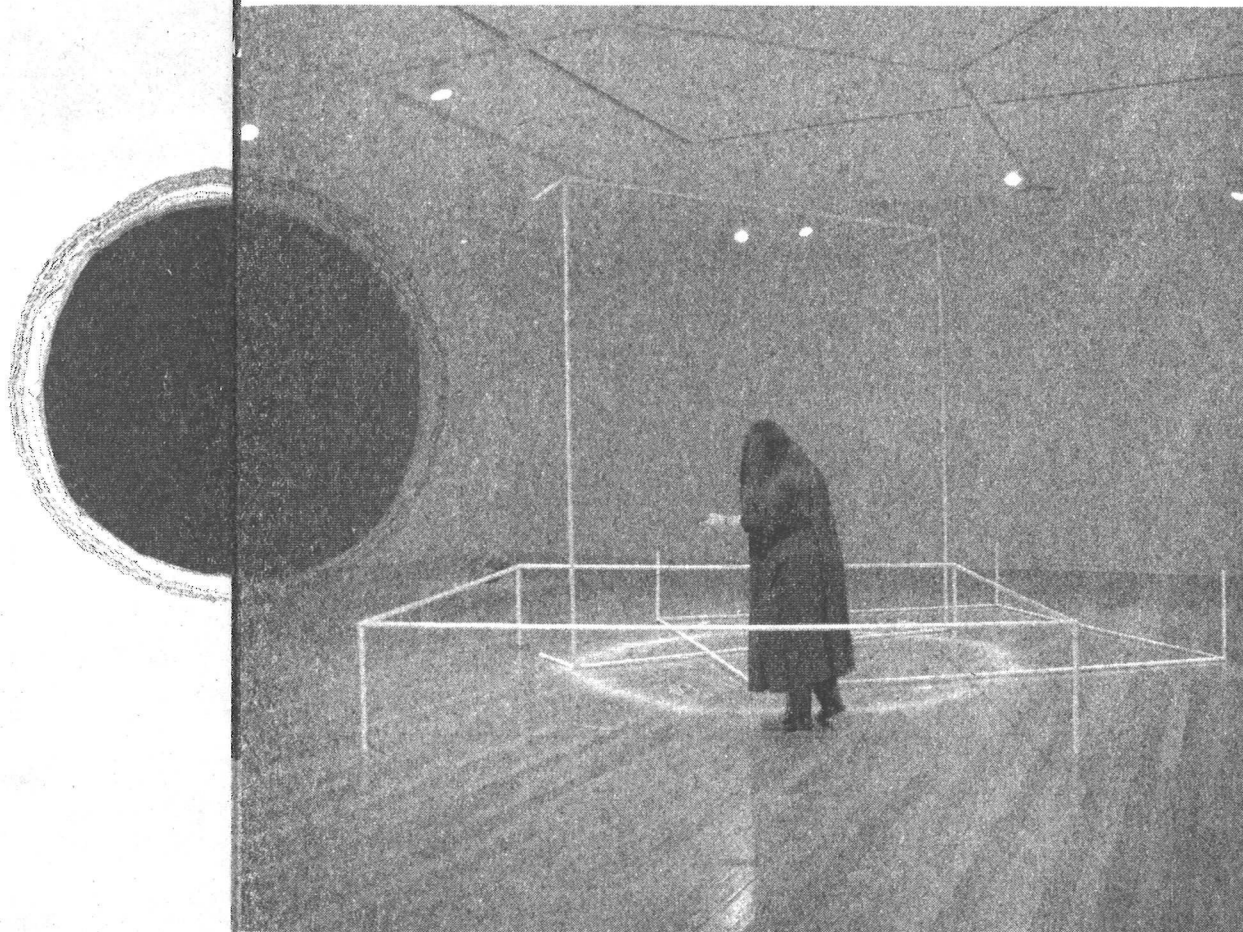
Obsidian is a form of volcanic glass that has been used for centuries in divination and healing rituals, but black mirrors of this kind also echo the history of the Claude Glass which was used in the 18th and 19th centuries as an artist's tool to abstract and simplify the scene at hand before capturing something of that experience in their artwork.

Mitchell's original presentation in Dunedin also hosted a gateway marked out by a witch as a portal to the etheric realm and although this element is not physically present within City Gallery a strong sense of charged invisibility still shrouds the three works set within the space. Calling forth a sense of the past, drawing attention to invisible realms and inviting us to venture beyond the immediately discernible into the space of memories, experiences and the mind's eye, Mitchell's precise and beguiling forms carry more with them than might first be expected.

Images:

Installation detail, *Your Memory of Rain (Released)* from *Radiant Matter I*, Govett-Brewster Art Gallery, New Plymouth, 2011.
Photo: Brian James.

Artist's documentation, *Radiant Matter II*, Dunedin Public Art Gallery, Dunedin, 2011.



Kate Newby

(b. 1979, Auckland. Lives and works in Auckland)

Kate Newby's artworks amplify our attention to specific details and textures that nestle in amongst the more well-worn experiences of everyday life. Her measured and imaginative transformations allow the world to come alive as a collection of rich and resonant singularities. For *Prospect* Newby presents three works, two that exist in Civic Square outside City Gallery and another itinerant piece set to sketch a much wider perimeter during the period of *Prospect's* exhibition.

Why don't you be helpful and tell them presents a gently sloping mound of amalgamated pebbles set in relation to the existing architecture of Civic Square. Borrowing from the urban landscaping technique of paving right up to the trunk of city-dwelling trees with water permeable materials, Newby resets our relationship to a common surface within the broader ecology of the city. Also located in the paved prelude to the Gallery entrance, *Walks with men* intervenes in Civic Square's paving with a small contemplative puddle hosting glazed ceramic rocks and bronze and silver pebbles set amidst its more quotidian, concrete surface.

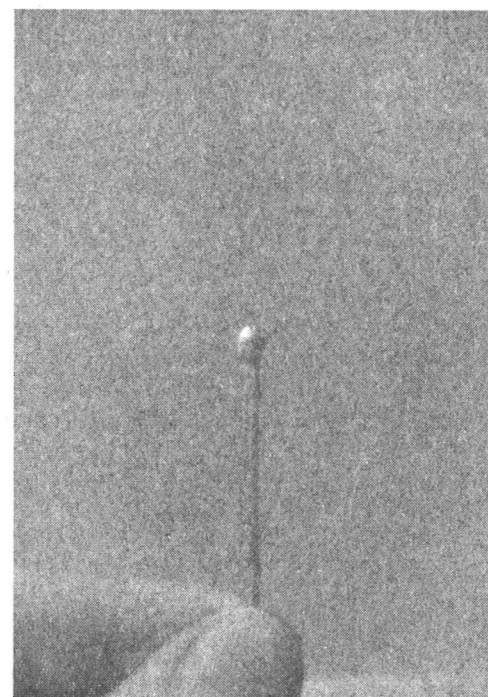
In the case of *Just enough to feel stronger and a little bit fond*, Newby revises the space of encounter from the scale of a gallery, or a public space to the area of an out-stretched hand. This work comprises of a series of small cast objects that will live in the companionship of specific people affiliated to the exhibition for the duration of *Prospect*, the artist, the curator and members of the Gallery's team of visitor hosts.

An exhibition constantly on the move, that bypasses the limits of gallery hours or a set location, during the day you can ask at the Gallery's front desk and you'll be guided to the closest pocket of objects cast in silver and bronze which may include: a match, a button, a found coin, a very tiny ball of tinfoil or a number of other objects the artist has picked up along her way and then deftly laboured over. In the evenings, these objects will travel out and away from the gallery, off home with their hosts; and onwards, wherever their respective days or nights might take them.

Images:

Just enough to feel stronger and a little bit fond, details, 2011.

Fingerprints.



Ava Seymour

(b. 1967, Palmerston North. Lives and works in Auckland)

Unique, playful, yet darkly resolute, *Triptych Lumiere* is a work that harnesses the techniques of collage and the technical processes of contemporary photographic printing to create a composite image with elusive and mercurial qualities.

Ava Seymour's approach for the creation of the triptych extends and amplifies the techniques used to create her earlier series *The White House Years* which drew its source material from reproductions of the garments worn by Jacqueline Kennedy in the early 1960s.

Seymour initially sourced material for her composition from images of three dimensional forms such as the work of the English modernist sculptor Barbara Hepworth. Introducing software tools into the process she began a detailed investigation of the subtleties of colour, line and form. Layers of cut pieces were placed and collaged before the panels were rephotographed, creating a shadowfilled yet densely lyrical space.

An embedded sense of musicality also accompanies the work as it traces a tumble of different forms and subtly harmonious shades all held aloft within the space of the moment we encounter the work. Within the sonorous depths of Seymour's abstracted imagery, echoes of volume crest and recede contributing to the mystique of *Triptych Lumiere*'s three panels.

The title of the work followed on from the completion and production of the panels, with the french title making direct reference to 'light' and in doing so, it also aptly name-checks early filmmakers the Lumière brothers. Indeed the play of light across Seymour's work, and our changing position in relation to its panels, ensnares the gaze and invites both contemplation, escapism and enchantment. Complete and confident, Seymour's triptych presents a timeless sequence of compelling frames.



Image:
Kereru, French Bay, Titirangi, 2009.

Sriwhana Spong

(b. 1979, Auckland. Lives and works in Auckland)

For *Prospect* Sriwhana Spong has developed a new moving image work that invests in notions of transition, memory, translation and the fertile gaps that open up between reference points. Presented within a darkened space, viewers enter from around the wings of a large projection screen, placing their bodies in line with the solo figure within Spong's work, before taking up a position with the room to witness the piece play out.

Working in an open way by involving other people, particularly dancers, in the creation of a number of her recent works, Spong's interest currently lies in how one artform might be able to enter into a meaningful dialogue with another. Borrowing from the traditions and techniques of film as well as those of dance, the work also investigates the rippling influence of a Samuel Beckett text entitled *Company*. The resulting work positions us within a space that explores a dancer's relationship to a sequence of gestures and movements once well known to her but now relegated to distant memory.

Replete with references for those well-versed in the individual disciplines that coalesce within Spong's completed work, her dancer goes through the motions of remembering, marking out the spaces, shapes and cycles of a piece she had performed years earlier choreographed to a Philip Glass composition; a musical composition originally created for a dramatisation of Beckett's *Company*.

Whether standing or sitting or lying or in some other position in the dark directly echoes the somber and haunting solitude of Beckett's text which follows the drifting thoughts of a lone figure within a darkened space. This work also builds productively upon and transforms our relationship to Spong's other recent film works that explore the history and aesthetics of dance, such as *Costume for a Mourner* (2010) and *Lethe-wards* (2010).

as it were. As the window might close of a dark empty room. The single window giving on outer dark. Then nothing more. No. Unhappily no. Pangs of faint light and stirrings still. Unformulable gropings of the mind. Unstillable.

Nowhere in particular on the way from A to Z. Or say for verisimilitude the Ballyogan Road. That dear old back road. Somewhere on the Ballyogan Road in lieu of nowhere in particular. Where no truck any more. Somewhere on the Ballyogan Road on the way from A to Z. Head sunk totting up the tally on the verge of the ditch. Foothills to left. Croker's Acres ahead. Father's shade to right and a little to the rear. So many times already round the earth. Topcoat once green stiff with age and grime from chin to insteps. Battered once buff block hat and quarter boots still a match. No other garments if any to be seen. Out since break of day and night now falling. Reckoning ended on together from nought anew. As if bound for Stepaside. When suddenly you cut through the hedge and vanish hobbling east across the gallops.

For why or? Why in another dark or in the same? And whose voice asking this? Who asks, Whose voice asking this? And answers, His soever who devises it all. In the same dark as his creature or in another. For company. Who asks in the end, Who asks? And in the end answers as above? And adds long after to himself, Unless another still. Nowhere to be found. Nowhere to be sought. The unthinkable last of all. Unnamable. Last person. I. Quick leave him.

The light there was then. On your back in the dark the light there was then. Sunless cloudless brightness. You slip away at break of day and climb to your hiding place on the hillside. A nook in the gorse. East beyond the sea the faint shape of high mountain. Seventy miles away according to your Longman. For the third or fourth time in your life. The first time you told them and were derided. All you had seen was cloud. So now you hoard it in your heart with the rest. Back home at nightfall supperless to bed. You lie in the dark and are back in that light. Straining out from your

nest in the gorse with your eyes across the water till they ache. You close them while you count a hundred. Then open and strain again. Again and again. Till in the end it is there. Palest blue against the pale sky. You lie in the dark and are back in that light. Fall asleep in that sunless cloudless light. Sleep till morning light.

Deviser of the voice and of its hearer and of himself. Deviser of himself for company. Leave it at that. He speaks of himself as of another. He says speaking of himself, He speaks of himself as of another. Himself he devises too for company. Leave it at that. Confusion too is company up to a point. Better hope deferred than none. Up to a point. Till the heart starts to sicken. Company too up to a point. Better a sick heart than none. Till it starts to break. So speaking of himself he concludes for the time being. For the time being leave it at that.

In the same dark as his creature or in another not yet imagined. Nor in what position. Whether standing or sitting or lying or in some other position in the dark. There are among the matters yet to be imagined. Matters of which as yet no inkling. The test is company. Which of the two darks is the better company. Which of all imaginable positions has the most to offer in the way of company. And similarly for the other matters yet to be imagined. Such as if such decisions irreversible. Let him for example after due imagination decide in favour of the supine position or prone and this in practice prove less companionable than anticipated. May he then or may he not replace it by another? Such as huddled with his legs drawn up within the semicircle of his arms and his head on his knees. Or in motion. Crawling on all fours. Another in another dark or in the same crawling on all fours devising it all for company. Or some other form of motion. The possible encounters. A dead rat. What an addition to company that would be! A rat long dead.

Might not the hearer be improved? Made more companionable if not downright human. Mentally perhaps there is room for enlivenment. An attempt at reflexion at least. At recall. At speech even. Conation of some

Peter Trevelyan

(b. 1973, Timaru. Lives and works in Wellington)

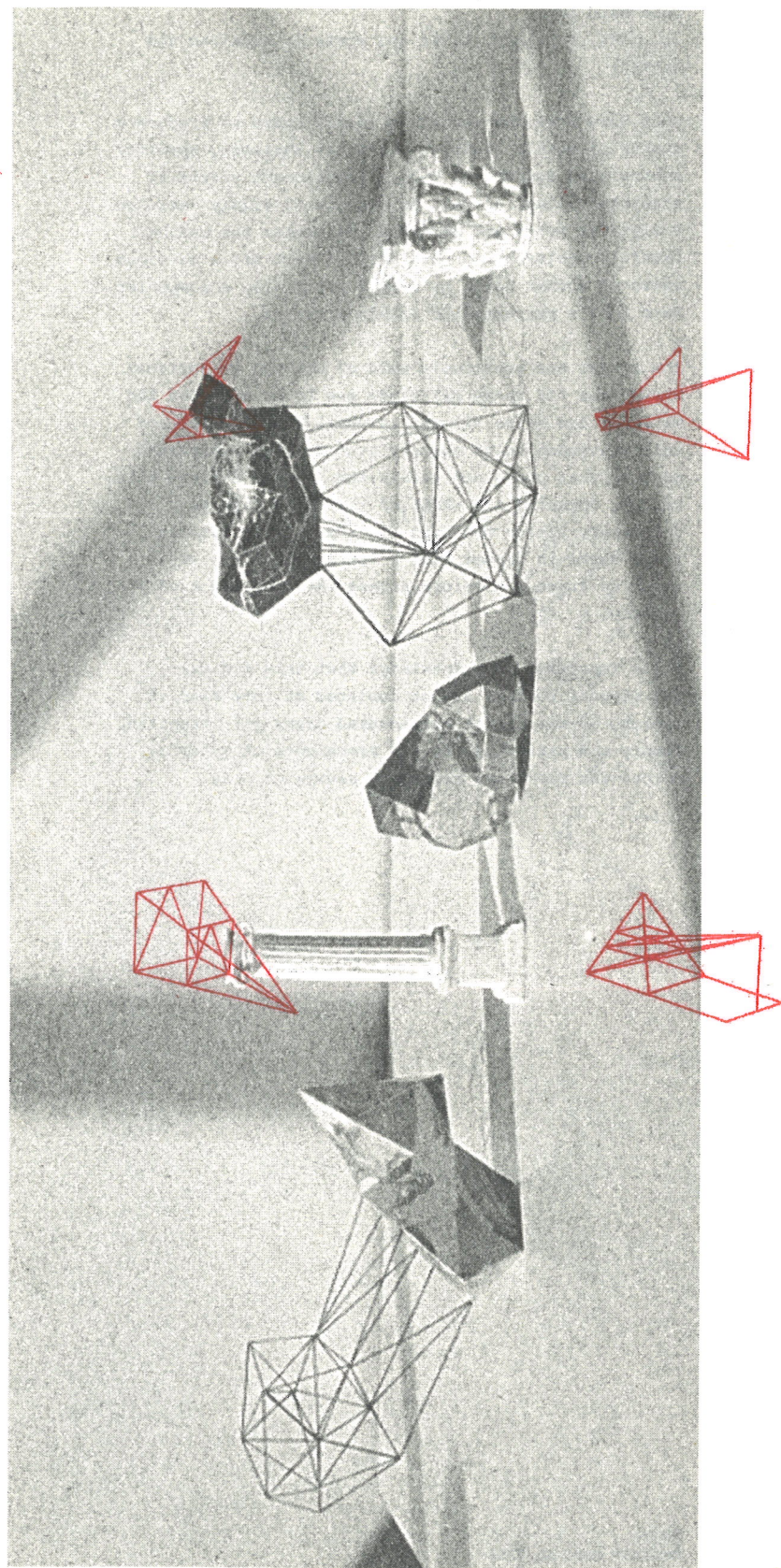
Working with mechanical pencil leads of just 0.5mm width, Peter Trevelyan constructs his graphite works with patience and precision. It is hard to think of the pencil as an important technical advance in these times of wifi connectivity, data clouds and touchscreen devices, but all sorts of mathematical, artistic and technical investigations have been assisted by this simple tool since its invention.

For this exhibition Trevelyan presents a large floorbased work and a series of small works rendered from two dimensional illustrations harking back to some of the early theorists of perspective. Individually titled after their namesakes' theorems and proofs, the *assorted proofs* series focuses attention upon specific models of thinking and schools of thought. Filtering ideas about influence, canonicity, and the evolution of ideas Trevelyan's work allows us to think about his structures and what they might model on both micro and macro scales.

For Trevelyan, the obvious fragility of his structures reflects the tenuous foundations that ultimately lie at the base of any system of thought and logic. Evolving—or perhaps devolving—from Trevelyan's interest in regularised geometric constructions, the foundational principles of platonic solids and utopian forms of architecture such as the geodesic dome proposed by Buckminster Fuller, *node* is a chaotic clustering profusion of graphite that bubbles up organically from the gallery floor.

Images:

Recent works and some of the *assorted proof* series.



John Ward Knox

(b. 1984, Auckland. Lives and works in Auckland and Berlin)

John Ward Knox has worked in recent years to produce a number of deftly realised paintings depicting specific, abbreviated scenes set upon a translucent ground of stretched linen, as well as a range of simply realised sculptural works and gestures. No matter the medium, careful consideration pervades his work and a generous sense of wonder borne by simple means also accompanies Ward Knox's presentation within *Prospect*.

The artist has previously said of his two dimensional works that "If these paintings are to be any good the material has to be allowed to speak for itself," and this statement holds equally true for the sculptural gesture that plays out within the Hancock Gallery this season. Spanning the width of the space this work delicately vaults and cups the space, as a tensile steel works in tandem with a linked stainless steel chain to trace a waveform across the open space of the gallery.

It is important to acknowledge that this minimal and elegant gesture is not conjured as some kind of sleight-of-hand trick but instead draws our attention, simply and patiently, to the prevalence of material forces and practical reliances always at play.

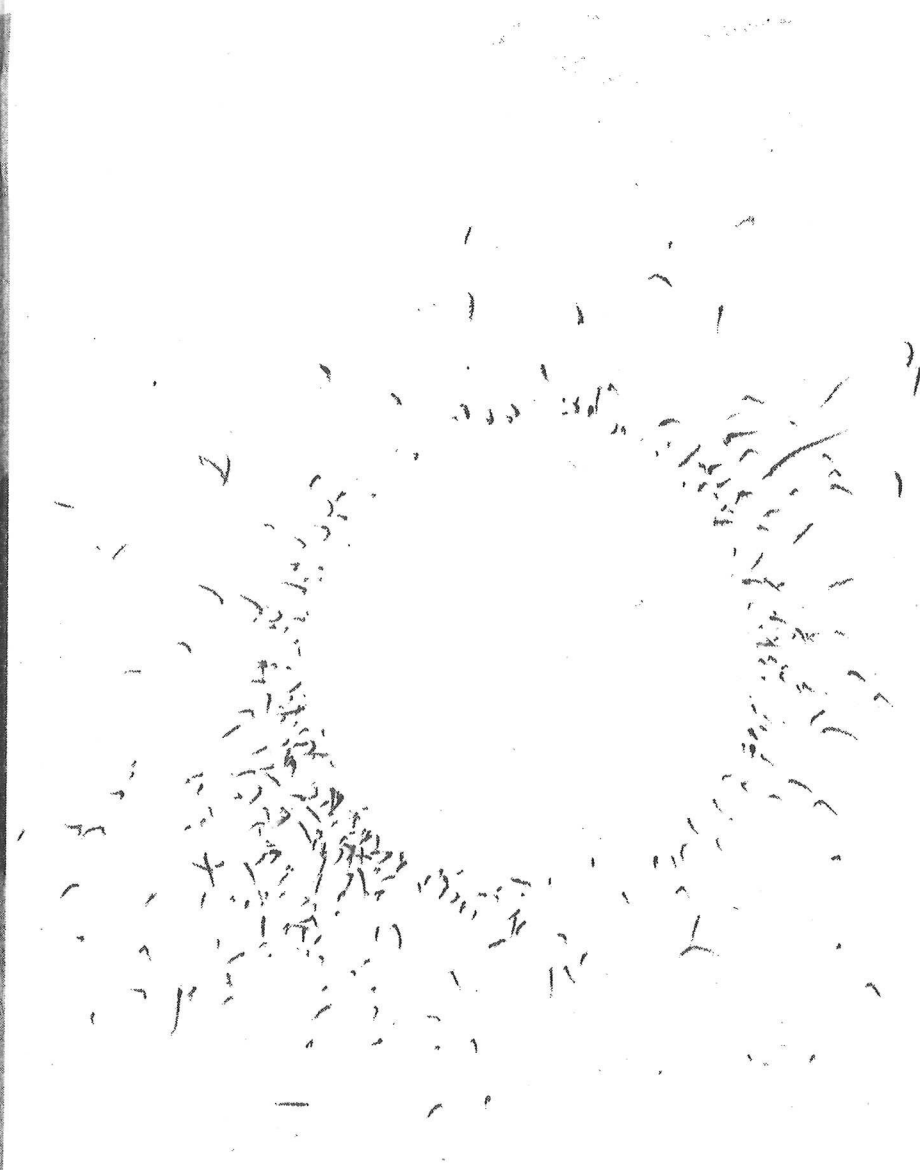


Image:
Untitled drawing, 2011.

Eve Armstrong

Taking Stock 2010-11
Found plastic packaging,
Perspex, mirror off cuts,
found objects
Courtesy of the artist and
Michael Lett, Auckland

Rise and fall 2011
Colour photographs and
adhesive vinyl on found
objects and shelving
Courtesy of the artist and
Michael Lett, Auckland

Ruth Buchanan

Older Lovers etc. 2007
Multimedia
Courtesy of the artist

*Several Attentions AND
Less mirror than he was
used to* 2009
Multimedia and wood
Courtesy of the artist

Sculptor 2010/11
Sound work and sculptural
element
Courtesy of the artist

Fiona Connor

Notes on half the page 2009
Steel, glass, vinyl
transfers, paint, acrylic,
wire, wood, borrowed
newspaper stands and boxes
Courtesy of the artist and
Hopkinson Cundy, Auckland

*Newspaper Reading Club
daily* 2011
Publication
Courtesy of the artist,
Michala Paludan and
contributors

Simon Denny

*Corporate Video Decisions
Archive Interface* 2011
HD video, 1'44"
Courtesy of the artist and
Friedrich Petzel Gallery,
New York

*Diligent Boardbooks embedded
video compilation* 2011
HD video, 1'44"
Courtesy of the artist and
Friedrich Petzel Gallery,
New York

Selina Foote

Greenwood 2011
Oil on silk
Courtesy of the artist and
Sue Crockford Gallery,
Auckland

Sutton 2011
Oil on linen
Courtesy of the artist and
Sue Crockford Gallery,
Auckland

Collins 2011
Oil on silk
Courtesy of the artist and
Sue Crockford Gallery,
Auckland

Angus 2011
Oil on canvas
Courtesy of the artist and
Sue Crockford Gallery,
Auckland

Cook 2011
Oil on silk
Courtesy of the artist and
Sue Crockford Gallery,
Auckland

Untitled (Asterié) 2011
Oil on silk
Courtesy of the artist and
Sue Crockford Gallery,
Auckland

Jacqueline Fraser

*The Making of The Pope of
Greenwich Village* 2012 2011
Multimedia
Courtesy of the artist and
Michael Lett, Auckland

Robert Hood

The Fomison Library 2011
Books
Courtesy of Ilam School of
Fine Arts, University of
Canterbury

The Wrecked Kilometer 2009
Found road markers
Courtesy of the artist

Johnny 2009
Plastic wrapped, gatefold
album cover with recycled
plastic bag
Private Collection,
Christchurch

*Yellow Teleplasmic Mass
(Heinrich Goebbels)* 2009
Album cover with recycled
plastic bag
Private Collection,
Gisborne

Neil 2009

Album cover with plastic
shopping bag
Private Collection,
Christchurch

Brian 2009

Album cover, vinyl record
and plastic shopping bag
Courtesy of the artist

Roxy Music 2009
Plastic wrapped, gatefold
album cover with recycled
plastic bag
Private Collection,
Christchurch

Wonder 2009

Plastic wrapped, gatefold
album cover with recycled
plastic bag
Courtesy of the artist and
Jonathan Smart Gallery,
Christchurch

David 2008

Plastic wrapped, gatefold
album cover with recycled
plastic bag
Courtesy of the artist

Untitled (Johnny No Eyes) 2008

Plastic wrapped poster and
rubbish bag
Private Collection,
Wellington

Snoop 2007

Variable
Private Collection, North
Canterbury

7 Ingots 2011

Aluminium from the
artist's car
Courtesy of the artist

*White Teleplasmic Mass
(Kurt Cobain)* 2007
Variable

Private Collection,
Christchurch

Fiona Jack

*Election Day in New
Plymouth, 1893* 2011
Adhesive wall vinyl and
booklet stack
Courtesy of the artist
Photograph by George
Herbert White. Reproduced
with permission of Puke
Ariki, New Plymouth
(PHO2008:626)

**Patrick Lundberg/
Roman Mitch**

*Use this as a guide (found
and altered diagram)* 2011
Wall drawing with sanding
and glass
Courtesy of the artists

Patrick Lundberg

No title 2010
Incised found paint and
plasterboard
Collection of Michael
Lett, Auckland

No title 2010
Gesso, incised found paint
and particle board
Private Collection,
Wellington

No title 2010
Incised found paint,
chipboard and chain
Courtesy of the artist
and Ivan Anthony Gallery,
Auckland

No title 2011
Incised found paint and
board
Private Collection, Wellington

Dane Mitchell

Epitaph 2011
Perfume, cabinet
Courtesy of the artist
and Starkwhite, Auckland
Cabinet courtesy of
Dunedin Public Art Gallery

Spoken Heredity Talismans 2011
Glass, breath
Courtesy of the artist and
Starkwhite, Auckland

Diabolical Object 2011
Obsidian
Courtesy of the artist and
Starkwhite, Auckland

Kate Newby

Walks with men 2011
Mortar, glazed ceramic
rocks, bronze and silver
pebbles

Courtesy of the artist and
Hopkinson Cundy, Auckland

*Why don't you be helpful
and tell them* 2011
Pebbles and epoxy glue
Courtesy of the artist and
Hopkinson Cundy, Auckland

*Just enough to feel stronger
and a little bit fond* 2011
Silver and bronze casts of
stones, cigarette filter,
ring pull, matchstick,
cupboard handle, allen
key, hook, tinfoil,
drawing pin and coin
Courtesy of the artist and
Hopkinson Cundy, Auckland

Ava Seymour

Triptich Lumiere 2010
Photographic collage in
edition of one
Courtesy of the artist and
Peter McLeavey Gallery,
Wellington

Sriwhana Spong

*Whether standing or sitting
or lying or in some other
position in the dark* 2011
HD video 9'21"
Dancer Chiara Ferri
Courtesy of the artist and
Michael Lett, Auckland

Peter Trevelyan

node 2011
Graphite
Courtesy of the artist

assorted proofs series 2011

Graphite
Courtesy of the artist
Left to right:

Alberti I

Ditton

Niceron I

Desargues

Aguilonius

Pelerin

Serlio

Ditton II

Niceron III

Benedetti

Aguilonius II

Vignola

Alberti II

Guidobaldo

Niceron II

Ditton III

Stevin

Bosse

John Ward Knox

No title 2011
Steel and chain
Courtsey of the artist and
Robert Heald Gallery