



**Judy Darragh**

**Frozen Flood** 2006

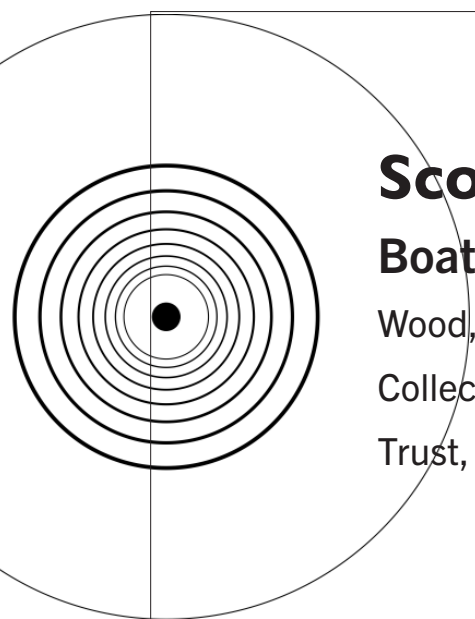
Acrylic on expander foam



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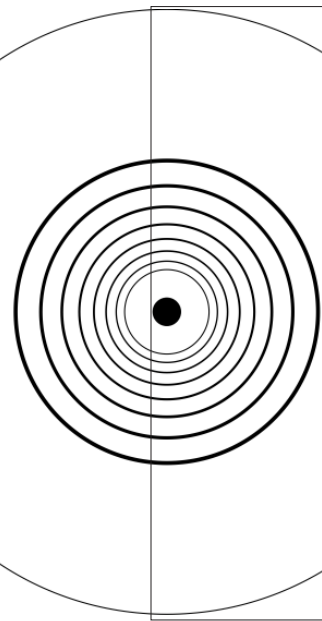
**Scott Eady**

**Boat Buoy** 2001

Wood, paint, wool

Collection of the James Wallace Charitable Arts

Trust, Auckland

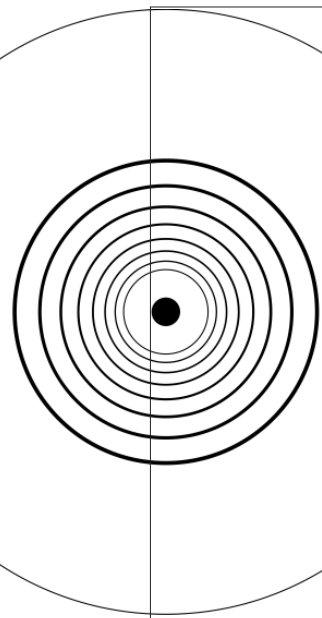


## **Rachel Easting**

**Love, and Desire (Lion and Unicorn) 2005**

Automotive lacquers on fibreglass

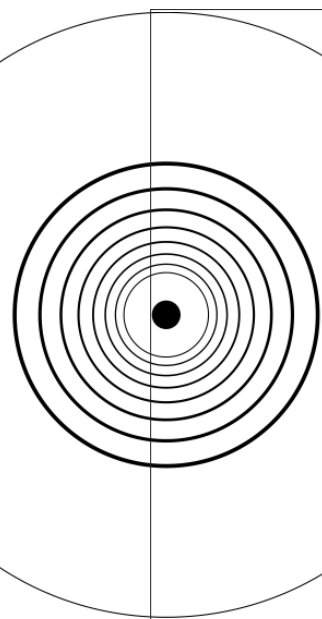
Collection of the artist



## **Sara Hughes**

**Love Me Tender 2004**

Acrylic paint on vinyl

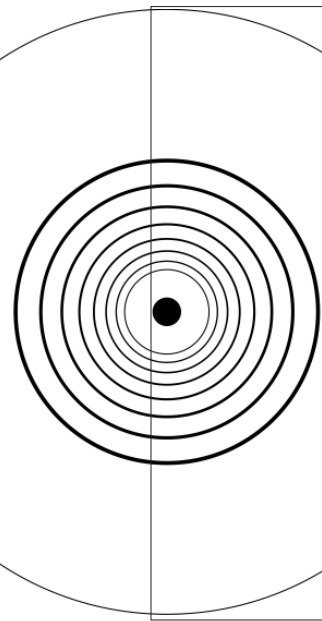


## **Michael Morley**

**Sadness Sings 2006**

Acrylic and gesso on 45 rpm records

Collection of the artist

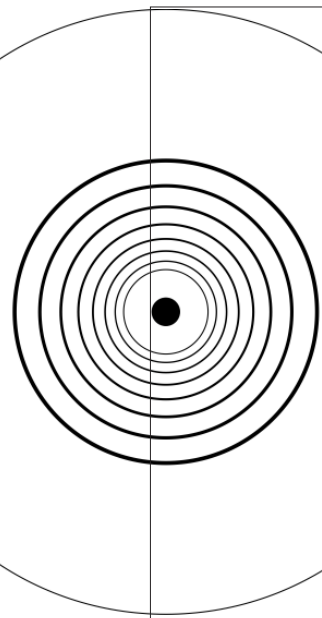


## **Michael Morley**

**Sadness Sings** 2006

Acrylic and gesso on 45 rpm records

Collection of the artist

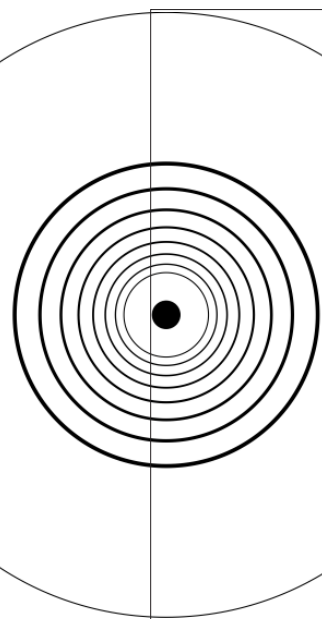


## **Reuben Paterson**

**Suit** (in collaboration with WORLD) 2004

Glitter on fabric

Courtesy the artist and Gow Langsford Gallery



## **Reuben Paterson**

**When the sun rises and the shadows flee**

2005

Acrylic, shimmer disks on board, industrial fan

Courtesy the artist and Gow Langsford Gallery



## Reuben Paterson

### Memories of the future 2005

35 pairs of shoes, glitter

Courtesy the artist and Gow Langsford Gallery

Each pair of shoes contains its own history, sometimes known, sometimes unknown. Paterson's late father's shoes are in this collection and like his grandmother's frocks [the patterns of which appeared in earlier works by Paterson] the shoes conjure memories of the living, the dead, or life in its broadest sweep. Paterson further explains: "As Maori we remove our shoes before entering the internal organs of our ancestors, The wharenui (large house) is our community base, where past, present and future meet. On the paepae (entrance step) our shoes collect in rows or piles and the community is represented by its shoes. To remove our shoes is a matter of respect, it leaves behind our association with the earth and connects us to ethereal worlds." Importantly, he sees shoes as representing humanity itself and recalls the anonymous personal belongings washed up following the tsunami of 2005.

David Broker, from the IMA catalogue for Reuben Paterson's 2005 exhibition *He Aha te Mea Nui / What is the Greatest Thing?*



## Jay Robert Hutchinson

**Russell Street** 2006

Cotton drill, polyester thread

Collection of the artist

This piece of embroidered graffiti is sampled from the facade of the dairy on the corner of Russell and Arthur Streets in Dunedin, a fifteen minute walk from the Dunedin Public Art Gallery. As the artist remarks, 'the work is a translation from concrete to textile, from spraypaint to stitches. The laborious process shifts throwaway information into the realm of home handicrafts, and even high fashion. Hundreds of hours are spent reproducing words that were sprayed on the wall in seconds.'