

## **SPENCER FINCH**

**7687353.6 kilometres (March 23, 2008,  
3pm – March 26, 2008, 3pm)**

Inkjet photographic prints, 2008

These two photographs are taken exactly three days apart and document the shifting shape of light as it strikes Finch's studio wall. While the sense of change is subtly played out in these images they are actually tracing a more substantial shift the orbit of earth around the sun.

## **SPENCER FINCH**

**Weather Report (clouds passing over  
Signal Hill at 1 minute intervals for  
1 hour, 12.26 – 1.25pm, March 26, 2008)**

Pencil on paper, 2008

Over the course of one hour Finch watched the movement of weather patterns across Signal Hill from his studio and produced a typographical drawing of that exact cloud configuration every minute.

## **SPENCER FINCH**

### **Floating dust**

Coloured pencil on paper, 2008

This group of works trace the movement of dust particles caught in the late afternoon light of Finch's studio. The initial drawings were produced in quick succession to capture the ephemeral nature of this activity, but subsequently have been edited down to a series of five drawings for the quality and delineation of their line.

## **SPENCER FINCH**

### **The Waiho River (morning effect, April 9, 2008)**

Watercolour on paper, 2008

These works are part of an ongoing series based on Finch's observation of various bodies of water at different times of day under fluctuating light conditions. Observing the movement of water through the Waiho River that flows out from the Franz Josef Glacier, Finch used watercolour to record the various shades of blue, gray, green and brown as he studied the various patches of water from a fixed location. The works are ordered, from left to right, looking up to down the river.

## **SPENCER FINCH**

### **Passing Clouds**

Watercolour on paper, 2008

This series of seven watercolours documents the changing light levels of various objects and locations as clouds pass Finch's studio. As the light levels fluctuate the artist records the shifting tonalities at a series of incremental stages with each centimetre of colour corresponding to a minutes observation.

## **SPENCER FINCH**

### **Strange light (after the storm, Dunedin, March 29, 2008, 7.23pm)**

Theatre lights, gels and lighting rig, 2008

On a late afternoon earlier this year Finch recorded the light of a rainbow casting across central Dunedin. He took various readings of this moment so he could replicate the distinctive ambience of New Zealand light and also the colour cast of this natural phenomenon. This exact quality of light is replicated here through the use of six theatre lights and the layering of brilliantly coloured gels.

## **SPENCER FINCH**

### **Icecave, Fox Glacier**

Fluorescent tube and gels, 2008

During his artist's residency Finch travelled to the West Coast of the South Island and measured the exact colour and intensity of light being caught in an ice cave on Fox Glacier. In this work the artist breaks down the precise combination of colours that make up this original light, brilliantly coloured gels wrapped around a fluorescent lamp are utilized to replicate these field readings.

## **SPENCER FINCH**

### **Gravity Always Wins (sky over Franz Josef Glacier, April 8, 2008, 10.40am)**

Ice, dye, water, freezer and mixed media, 2008

Based on a series of readings of the azure sky above Franz Josef Glacier Finch has created an installation that not only replicates the physical activities of this natural phenomenon he also has produced a pure monochrome painting. The ice chute that feeds the pool is topped up everyday with a fresh stock of ice cubes that have been gathered from pool formula.

## **SPENCER FINCH**

### **Rainbow (Dunedin)**

Inkjet photographic prints, 2008

These two photographic works are based on Finch's prediction of where the two ends of the rainbow represented in *Strange light* touched the ground. The accompanying information locates where and when the artist witnessed this event, so the actual sites in these images are arbitrary selections but are based on Finch's initial map readings.

**SPENCER FINCH**

**Icecave, Fox Glacier**

Fluorescent tube and gels, 2008

**SPENCER FINCH**

**Gravity Always Wins (sky over Franz  
Joseph Glacier, April 8, 2008, 10.40am)**

Ice, dye, water, freezer and mixed media, 2008

**SPENCER FINCH**

**Rainbow (Dunedin)**

Inkjet photographic prints, 2008

# FIRST SIGHT SPENCER FINCH

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*First Sight* is the by-product of a six-week artist residency in Dunedin by the New York artist Spencer Finch. As this title suggests Finch brings together a series of artworks that test, contemplate and record this artist's response to being located in an unfamiliar physical and cultural environment. In this respect it could be argued that he sets-up a range of perceptual and conceptual experiments in order to control and understand this new territory. However, this type of reading tends to limit *First Sight* to a set of empirical accounts about the particularities of place and disregards the subtle elements that Finch is actually contemplating: from the shifting cloud patterns at a specific intervals for an hour to the exact reading of the azure sky over a West Coast glacier.

By focusing on the most rudimentary aspects such as sunlight, weather patterns and dust particles Finch not only reveals how our environment is in a constant state of flux he also compels us to think about the complex relationship between looking, its mediation and our memory of that moment or event. It is through the process of choosing when to look and deciding what to look at that Finch is able to capture the most fleeting sensation in a sustained and enduring gesture. In this aspect *First Sight* makes the process of observing a concrete material in itself, each artwork offers a discrete consideration of this phenomenon operating in an autonomous manner and yet there is ample scope to read the links between these artworks in a more holistic way.