

GRAHAM FLETCHER

Untitled (The Petrified Object)

2014

Oil on canvas

Courtesy of the artist and Gow Langsford Gallery, Auckland

Graham Fletcher is an artist of Samoan and European heritage who explores Pacific colonial history.

His recent series of oil paintings investigates the European tradition of collecting Tribal art that is then displayed in private domestic settings, disconnected from its original context. Fletcher manipulates and merges visual representations from both cultures: ceremonial masks, sacred figurines and abstract patterning are paired up with minimal contemporary furniture and interior design from various eras. His paintings are politically insightful, highly refined, and extremely detailed. The individualistic interiors, often stark and cold, provide an uneasy affiliation between artefact and space. Fletcher has placed the viewer in the role of 'outsider', peering into someone's private domain. References can be seen to European artists such as Picasso and Matisse as well as the Surrealists. Fletcher builds up his canvases with blocks of colour that become more and more refined with each paint layer.

In *Untitled (The Petrified Object)* Fletcher has created a living room, complete with flowers on the coffee table, a roaring fire in the background and views overlooking the sea. To the left of the canvas a large dominating totem-like object sits in the space, and to the right, standing on the outside of the space staring in, is a black and white figure that appears to be in the midst of a ceremonial dance. Are these indigenous relics artworks in their own right, or are they simply pieces utilised to create a trendy ornamental interior?

Graham Fletcher currently lives and works in Dunedin where he is a senior lecturer in painting at the Dunedin School of Art. He completed his Doctorate at the Elam School of Fine Arts, University of Auckland, in 2010. Fletcher has been a practicing artist since 1997 and has exhibited his works nationally and internationally, at both public and private institutions, in a mixture of solo shows and curated exhibitions. Recent solo exhibition include *Lounge Room Tribalism*, Mangere Arts Centre, Auckland (2012), Deane Gallery at the City Gallery Wellington (2011) and George Fraser Gallery, Auckland (2010); *The Eternals*, Anna Bibby Gallery, Auckland (2007); and *Heads*, Brooke Gifford Gallery, Christchurch (2006). Curated exhibitions include *Future Primitive*, Heide Museum of Modern Art, Australia (2013); and *The Seventh Asia Pacific Triennial of Contemporary Art*, Queensland Art Gallery: Gallery of Modern Art, Australia (2012). Fletcher has received numerous awards and grants including the Wallace Arts Trust Development Award (2010). His work is housed in many public collections including the Museum of New Zealand Te Papa Tongarewa; Auckland Art Gallery; The Hocken Library, University of Otago; National Gallery of Victoria, Australia; and Queensland Art Gallery: Gallery of Modern Art, Australia. Fletcher is represented by Gow Langsford Gallery, Auckland.

GRAHAM FLETCHER

KATHRYN MADILL

The Blue Train (series) 2014

Mezzotint (print edition 10)

Courtesy of the artist

Kathryn Madill's highly regarded prints, paintings and drawings act as portals – a glimpse into another world – and deep into the imagination, and possibly the subconscious, of the artist. The creatures in her work, often reminiscent of characters from literature and legend, are poised and focused on a moment in time. It is that specific moment, and the uniqueness of that moment, that draws viewers into the narrative and on an often dark, haunting and mysterious journey.

Madill is one of New Zealand's finest exponents of mezzotint; a printmaking technique that involves the roughening of a plate with thousands of little dots and marks, which are made by a small-toothed metal tool. This tool leaves tiny pits in the surface that hold the ink when the face of the plate is wiped clean. This time consuming, painstaking and detailed method allows the artist to create various tonal levels with inks as well as a very high quality and rich print.

While each print in *The Blue Train* series is miniature in size they are incredibly detailed and exquisitely refined. They act as a window: as though the viewer is sitting on a train catching only a fleeting glimpse of the outside world, or alternatively on the outside looking in. While each print can stand alone, together these blue compositions imply a journey taken and invite us to move in close and be part of it.

Kathryn Madill, who currently lives and works in Dunedin, majored in printmaking when she completed her Diploma of Fine Arts degree at the University of Canterbury in 1971. Her practice comprises paintings, prints and drawings which are known for their intimacy, extreme detail and otherworldly mood. Madill has a strong and sustained exhibition history throughout New Zealand in both solo and group shows. Solo exhibitions include *Waiting for the Blue Train*, City Art Depot, Christchurch (2014); *Selected Work*, Inge Doesburg Gallery, Dunedin (2013); *The Red Forest*, Solander Gallery (2010) and *Through the Looking Glass*, which toured to seven venues including Forrester Gallery, Oamaru; Hocken Gallery, Dunedin and Lopdell House Gallery, Auckland (1999-2002). She has established a strong following for her paintings and prints with work in private and public collections within New Zealand and Australia. Madill was an Antarctic Arts Fellow in 2004. She also represented by Octa Gallery, Cromwell and The Diversion Gallery, Picton.

KATHRYN **MADILL**

KATRINA THOMSON

Monumental Ignorance 2007

Timber and acrylic paint
Courtesy of the artist

Katrina Thomson's practice involves sculpture, installation and performance. The relationship between the work and the audience, whether it is playing with size and physical interaction or the time required to observe a work, is a common thread that is manipulated in Thomson's practice. As an artist she often uses illusion and the absurd in the presentation of ideas; she has a refined, curious and elegant ability to shift expectations.

Monumental Ignorance is an optical illusion, an exploration of denial, where the viewer looks upon the true materiality of the work with disbelief. The gallery space becomes a faux stage closed off by the large 2.1 x 3.3 metre red velvet curtain that acts as a threshold for change – it hints at a beginning or an ending. While at first glance it appears that there is an abundance of luxurious folds of fabric, the curtain itself is carved entirely from wood, painted red and lit with theatre lighting. The artist's hand leaves visible carving marks on the curtain's surface which provides a clue as to its true nature. That she can give movement and lightness to such a dense material as wood is a reflection of her attention to detail and her skill as a craftsperson. In her hands materials can transform into the unexpected and the puzzling.

Katrina Thomson currently lives and works in Dunedin. She completed a Bachelor of Fine Arts majoring in sculpture in 2005 and is a 2014 Master of Fine Arts Candidate; both at the Dunedin School of Art. Thomson's exhibition history consists of solo exhibition, temporal installations and performances, group exhibitions and commissions. Exhibitions include *The Material World*, Dunedin School of Art Gallery (2013); *Core*, Blue Oyster Project Space (2010); *Tainted Love*, The Anteroom, Dunedin (2010); and *The (New) Simulationists Present an Oasis*, Ashburton Public Art Gallery (2006). Thomson has been commissioned to make the sculptural lanterns for the Midwinter Carnival Trust from 2006 - 2013. In August this year Thomson will be completing a residency at Art Islands, Tokyo.

KATRINA THOMSON

MARY MCFARLANE

Moon (Series) 2014

Mirror plate and mixed media

Courtesy of the artist and The Diversion Gallery

Atmospheric, contemplative, precious and mystical are words that can fittingly describe the work of Mary McFarlane. Her practice, fused with personal, domestic, and often political narratives, tests and manipulates the fine line between order and chaos. McFarlane has, over time, collected an incredible array of found objects – with a particular interest in vintage mirrors. In a variety of shapes, sizes and from differing eras mirrors are transformed into artworks that carry with them memory, spirituality, and a sense of locality – ultimately acting as highly personal landscapes.

The work in *Sleight of Hand* is a continuation of an eight year body of work which focuses on the moon. Through her secretive processes and techniques she creates suspended moons overlaid with the uplifting radiance of sun showers. The surface of each mirror is painted, distressed and aged to reveal various directional striations, patterns, precious details and tonal deviations of black, silver and gold. McFarlane believes that everybody has a relationship with the moon: on an unconscious level we track its position and know it is ever-present and a prominent element in the night sky. The moon has, since ancient times, had an important cultural influence on art, calendars, language and mythology. McFarlane's work captures a fleeting moment and acts as a record of the night sky. Her depictions have an elusive and totem-like quality that reflects the viewer's presence in often disrupted and partial ways.

Mary McFarlane is a sculptor and installation artist who lives and works in Port Chalmers, Dunedin. She completed a Bachelor of Fine Arts with Honours at the Royal Melbourne Institute of Technology (RMIT), Victoria in 1993 and has also completed a Bachelor of Arts (art history) at the University of Canterbury in 1983. Her exhibition history comprises solo exhibitions, group shows, collaborations and public commissions. Recent solo exhibitions include *Rainlight, Hokianga*, The Diversion Gallery, Picton (2014); *Hikoi*, Dunedin Public Art Gallery (2008) and *Halfway to Paradise*, Janne Land Gallery, Wellington (2007). McFarlane's public commissions include *Ruaumoko* with Ralph Hotere, at the Athfield Architects/ Building Solutions Ltd, Te Puni Kokiri House, Lambton Quay, Wellington (1998) and *The Muses*, Figureheads, Port Chalmers (1998). Her work is housed in numerous national public collections including the ANZ Bank Collection; as well as private collections throughout New Zealand, Australia and the USA. McFarlane is represented by The Diversion Gallery, Picton.

MARY MCFARLANE

JUSTIN SPIERS

Erasing the White Castle 2010

(in collaboration with **Erin Coates**)

Infrared Video

Sound Track: Aidan Baker

When all is silence 2014

White Line 2014

Unknown Pleasure 2014

Untitled landscape 2014

Pigment prints

Courtesy of the artist

Through the lens of a camera Justin Spiers examines and documents the obscure, unseen or ignored aspects of various environments and spaces. His highly acclaimed *Zoo Series* gave viewers a somewhat dark and obscured view into a selection of animal enclosures, which can be simultaneously beautiful and awful. These works highlighted the fabricated boundaries by rendering visible the glass barrier between the animals and the outside world; reminding audiences that the animals are confined to small spaces for the public's entertainment.

The works in *Sleight of Hand* remain interested in how built environments are inscribed; linked together by a sense of displacement and theatricality. Scale, time and sky lines are manipulated in post-production to alter the visual representations of medieval castles, well-known Dunedin landmarks, and locations that are often overlooked. *Untitled Landscape* and *Unknown Pleasure*, at first glance, appear to be landscapes but in reality one is part of a camel adorned with insects and the other is a concrete mound at a popular Dunedin playground. Accompanying the photographs is the collaborative video work *Erasing the White Castle*, set in an abandoned theme park in Mandurah, Western Australia. This miniaturised Neuschwanstein Castle, filmed in infrared, is painted from white to black by a slightly disconcerting Mickey Mouse character. The castle eventually disappears into the night, indistinguishable and lost.

Justin Spiers is a photographer, currently living and working in Dunedin, who works across numerous countries including New Zealand, Australia and China. Spiers completed a Bachelor of Visual Arts (Hons.) in 2013 at the Dunedin School of Art. He has exhibited in both solo and group shows in New Zealand and internationally and is involved with the ongoing performative photography project *Pet Photo Booth* (2006-present). Solo projects include *Meat Fence* with Dr Jonathan W Marshall, Perth Centre for Photography (2014); *The Sides of My Intent*, a gallery, Dunedin (2012); *Castleland*, Blue Oyster Art Project Space, Dunedin (2011) and *Surface Tension*, with Erin Coates, Red Gate Gallery Bei Gao, Beijing (2010). Group projects include *Hijacked III*, Australian Centre for Photography and Quad Project Space, Derby, England (2012); *Remix*, Art Gallery of Western Australia (2011) and National Photography Portrait Prize, National Portrait Gallery, Canberra, Australia (2009/10). He has been nominated and a finalist in numerous awards including the Wallace Art Award (2011, 2012) and was a finalist in the National Contemporary Art Award, Waikato (2012, 2013). Spiers has completed artist residencies in Beijing, Darwin, Sydney and Brisbane.

JUSTIN **SPIERS**

MAX BELLAMY

Post Script I, Post Script II,

Post Script III 2014

Hygrothermograph, human hair, paper, stainless steel, aluminium, nichrome, laminated glass, acrylic, PVC, electrical components, peltier, heatsink, fans, microcontroller, notebook computer, GSM modem, custom software.

Courtesy of the artist

Max Bellamy is an artist and filmmaker. He has a multifaceted artistic practice that consists of sculpture, installation, video, photography and works on paper. Bellamy's art is technically proficient, intricately complex and highly refined. It often investigates social fantasies and realities, specific environments and the technologies that surround us.

In *Post Script I, II and III* Bellamy has custom-made three identical glass vitrines that sit on stainless steel frames. Within each sits a hygrothermograph; an instrument used to simultaneously measure and record the humidity and temperature within a specific environment. This machine, which was invented in the late eighteenth century, allows staff to monitor the conditions within gallery exhibition spaces. Traditionally, the figures are recorded in red and blue ink as the pens move in a vertical orientation and the paper chart turns around on the rotating loom. While these elements remain constant, Bellamy has adapted this technology whereby the lever-action pens now write and draw characters (text) based on the environmental conditions within the vitrine. This text is generated by computer software that, every three days, identifies and stores words from current worldwide news websites. The temperature mechanisms increase and decrease the air temperature depending on what letter is being produced. Audiences can watch the coil on the hygrothermograph turn a glowing orange and condensation build up on the cooling rod as the temperature rises or ice crystals form as the temperature falls. Over the three day cycle a poem is created. While Bellamy can monitor the poems being formed he has created an environment within the machines where the texts appear to be completely self-generating. The paper outputs, or poems, are displayed within the gallery space and will accumulate throughout the exhibition.

In 2008 Max Bellamy completed a BFA, majoring in Electronic Arts, at the Dunedin School of Art. Succeeding this, until 2011, he worked as a Technical Teacher in the Electronic Arts department at the same institution in which he studied. Bellamy's solo exhibitions include *Come Rain; Come Shine*, Blue Oyster Art Project Space and Supermarket, Sweden (2013); *Borrowed Time*, Southland Museum and Gallery (2011/12); *The Sixth Great Extinction*, Dunedin School of Art Gallery (2011); *99 Ways to Solve Global Warming*, Blue Oyster Art Project Space, Dunedin (2010); and *Microcosms*, Enjoy Gallery, Wellington (2009). Bellamy was the 2011 William Hodges Resident, Southland Art Foundation; and he won the Art Excellence Award in the Central Otago Arts Gold Awards in 2013. He was selected as the co-recipient of the coveted 2013 Young (Film) Producers Grant by the British Broadcasting Corporation and his films have been shown on the international stage.

MAX BELLAMY

MADELEINE CHILD

The Art of Leaving 2014

clay (in the centre of the room)

Courtesy of the artist

**What if the Gorse Flowers Shrivelled
and Kissing Were Lost?** 2014

Ceramic, clay and glaze

Courtesy of the artist

Sloppy Craft 2013

Video

Courtesy of the artist

Sunday Song by Chris Knox and Alec Bathgate

Cinematography: Janeen Greig

Weird Region 2014

clay (below the video work)

Courtesy of the artist

Madeleine Child has a reputation for creating aesthetically captivating sculptures and installations that explore colour, texture and the material of clay itself. There is an inherent fragility, playfulness and sentimentality within her practice. Child simultaneously celebrates and tests the 'ceramics rulebook' by paying attention to clay in all its states; balancing on the line between intention and luck. As a ceramist Child likes that you never have complete control over the medium – it is this delight of accident, intuition and the unexpected that makes her work a uniquely organic process.

Three separate works are brought together in *Sleight of Hand: Weird Region* is the still-life version of what can be seen in the *Sloppy Craft* video projected onto the wall. This line of blob-like shapes showcases clay in its natural form and highlights the process itself; of the wheel and throwing, rather than the final outcome. *The Art of Leaving* in the centre of the space transforms throughout the duration of the exhibition: the oxide-coloured pieces of clay fall from the ceiling and leave a stained trace behind. The third work is titled *What if the Gorse Flowers Shrivelled and Kissing Were Lost?* Patches of thorny Gorse bushes sprout wildly on top of white plinths. This unruly and irrepressible work, comprised of both raw clay and glossy glazed foliage, invokes the organic and the uncontrollable.

MADELEINECHILD

JAMES ORAM

Neural Market 2014

Chain, laminate, custom vitrine, HD video (Tracking, 2014 and After Tracking, 2014), customised hat and chair frame
Courtesy of the artist

wallpaper 2012

HD video, 9min13sec
Courtesy of the artist and Chalk Horse

James Oram's practice traverses sculpture, installation, moving image and drawing. His recent work, including this installation, references the processes and equipment used in the field of neuromarketing. This area of study is used by market researchers to examine consumers' various responses to marketing stimuli. Neuromarketing measures changes to activity levels in various sections of the brain as well as the physiological state (e.g. heart rate) of a subject. The outcome of these measures helps us to understand why we, as consumers, make the choices that we do.

At opposite ends of the custom-made desk, housed within a glass vitrine, are two videos; both of which relate to eye-tracking; a technique which follows the movements of the eye when it is presented with a product, or visual imagery. The first video tracks these movements while the second video shows the editing of a product based on the information gathered in *Tracking*. The hats hint at the EEG caps used in brain scanning. The draped gold chains are symbolic of the conductive material used to measure brainwaves. They also reference luxury items and allude to security and repression. The eye, made of gold chain, acts as a further reference to eye-tracking.

Sitting slightly outside this constructed laboratory is the work *wallpaper*. Projected onto the wall, it shows a hand grabbing pages from a magazine. These pages are then physically chewed up into a paper mash and this waste is used to fill an empty corner of a room. Oram's work is highly refined and often beautifully simplistic on the surface but deals with elements that are often overlooked and innately instinctual; it is skilfully layered and makes reference to the current world we live in.

James Oram graduated with a Bachelor of Fine Arts, majoring in sculpture, from the University of Canterbury in 2004. That same year Oram was awarded the Ethel Susan Jones Fine Arts Traveling Scholarship. Oram has exhibited his work regularly over the last decade in both solo and group exhibitions. Solo exhibitions include *Old Brain Prospect*, Dog Park Art project space, Christchurch (2014); *Limited Time*, North Terrace, Auckland Art Gallery (2012); *Moments of Must Have*, Chalk Horse, Sydney (2012); *Game Face*, The Physics Room, Christchurch (2010); *For a Limited Time*, Enjoy, Wellington (2010) and *No 1*, Outer Spaces project, Christchurch Art Gallery (2008). Group exhibitions include *Moving on Asia*, City Gallery Wellington (2013); *Animal Spirits*, Sugarcube gallery, Stockholm, Sweden (2011); and *Unnerved: The New Zealand Project*, Queensland Art Gallery – Gallery of Modern Art, Australia. Oram's work is housed, both nationally and internationally, at the UC Art Collection, University of Canterbury and the Queensland Art Gallery: Gallery of Modern Art. Oram is represented by Chalk Horse, Sydney.