

MEG PORTEOUS

left to right:

Teeth Grinder (posterior bitewings)

1 & 2 2020

Digital c-type print mounted on 3mm aluminium

A Shade 2021

Digital c-type print fuji flex

Replica 2021

C-type handprint

Mother & Child 2021

C-type handprint

Swamp 2021

Adhesive vinyl print

Stream 2021

C-type handprint

NZ Surfer, gash gore of the month

(reject) 2019

Digital c-type print

CONOR CLARKE

[Kāi Tahu, Kati Kuri]

right to left:

Mind map 2021

Archival ink on Hahnemühle Baryta paper

Still Life 2022

Archival ink on Hahnemühle Baryta paper

A Mountain reveals a mountain 2022

Archival ink on Hahnemühle Baryta paper

Far seer (up in the clouds) 2022

Archival ink on Hahnemühle Baryta paper

CONOR CLARKE

[Kāi Tahu, Kāti Kuri]

left to right:

Sandclock 2018

Archival ink on Hahnemühle Baryta paper

Angle of repose 2015

Archival ink on Hahnemühle Baryta paper

Tele photo 2022

Archival ink on Hahnemühle Baryta paper

CONOR CLARKE

[Kāi Tahu, Kāti Kuri]

left to right:

Lookers on 2022

Archival ink on Hahnemühle Baryta paper

Objects in mirror are closer than they appear [Tapuae-o-Uenuku] 2021

Archival ink on Hahnemühle Baryta paper

Veil of the soul 2018

Archival ink on Hahnemühle Baryta paper

**SELINA ERSHADI
& AZITA CHEGINI**

Amator 2020

Digital video (35min)

Courtesy of the artists

LOUISE MENZIES

right:

Just so you know 2022

centre (on the wall):

September 2022

left:

March 2022

Digital print on silk, wood

Courtesy of the artist

LOUISE MENZIES

In an orange my mother was eating 2019

Digital video

Courtesy of the artist

Note on the soundtrack to *In an orange my mother was eating*

I found Ornette Coleman's *The Empty Foxhole* on a visit to Dunedin in the early 1990s. I recall finding it at Records Records, when it was in Stuart Street above the Octagon. The spare drumming of Coleman's ten-year-old son Denardo is distinctive in the beautifully open, loose quality of this trio recording. The music is to the sleeve's close-up of a detail of the surface of one of Coleman's own paintings as the busyness of his earlier double quartet record *Free Jazz* is to the Jackson Pollock on its cover.

I still have it, and a distinctive thing about my copy is that it's got actual paint fingerprints on it. I've long supposed someone must have been too caught up in what they were doing to wipe their hands before adding it to the soundtrack to their own art making, and I've come to associate the album with a memory of a TV show of someone painting to jazz. At various times since acquiring it, I've recalled the image of Jeffrey Harris moving to a table full of LPs to select something to play, him placing an LP onto a turntable, and a view out of his window.

Re-remembering, playing the record, I may have even wondered fancifully if the LP had been Harris's. I don't think I visited an artist's studio, or even really saw anyone working to music until I'd left home. The possibility of a local bohemia involving listening to music and being passionate about images was something I may have first glimpsed and been drawn to in this one of a Dunedin studio. It seems etched into memory by the vivid impact on me as a young teenager of a soundtrack including free jazz.

Living in Dunedin this year, I found the Harris profile is viewable on the NZ On Screen website. It was made in 1983. Re-watching, three decades later, I can see I'd condensed the shot involving the record collection with another section of the soundtrack, composed for the film by Kevin Ballantyne. His score is a sympathetic pastiche of free improvisation—he'd spent some time in the jazz world, it says—that accompanies a rapid montage of Harris's visual research and paintings; and it happens to involve violin, somewhat like Coleman's on "Sound Gravitation" on *Foxhole*. Harris doesn't play anything too wild, though, or even actually any jazz—his selection is a Roy Buchanan record, I think.

—Jon Bywater, December 2018

JANET LILO

[Ngā Puhi, Samoa, Niue]

Stolen/Time 2022

Digital photographs

Courtesy of the artist



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an on-the-go photoshoot with this
artwork by Janet Lilo?

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