

Emily Hartley-Skudder

[b.1988 Aotearoa New Zealand]

**Sure & Natural Flesh Blush** 2018

Mixed media including oil on linen

**Staging Your Comeback** 2020

Carpet, wall paint, oil on linen, pine and aluminium trim

Courtesy of the artist and Jonathan Smart Gallery

## Steve Carr

[b.1976 Aotearoa New Zealand]

### **Transpiration (Offshoots)** 2014

3 channel HD video (15 min)

Collection of the Dunedin Public Art Gallery

Purchased 2016 with funds from the Dunedin City Council

Steve Carr was the Dunedin Public Art Gallery's New Zealand Visiting Artist in 2014. As part of this residency, Carr produced a six-channel video installation *Transpiration* (2014). In this work, groups of carnations were spread across two gallery walls, each hovering within a field of black and making subtle, often indistinguishable, changes throughout its fifteen-minute duration. *Transpiration (Offshoots)* is a smaller three-channel descendant of the original installation, acquired in 2016. By utilising a plants transpiration process, Carr uses colour and time to delicately transform his materials. Off camera, each carnation sits in a mixture of water and dye, in hues of blue, pink and yellow. Using a time-lapse camera, the flowers are recorded absorbing the water through the stems and petals over a 24-hour period – a duration marked by the increased opacity of each colour.



## Emily Hartley-Skudder

### **Staging Your Comeback** 2020

New old stock wallpaper, digital sublimation print on microfibre, chrome towel holders, MDF, pine, aluminium and PVC trim

Courtesy of the artist and Jonathan Smart Gallery

## Nick Austin

[b.1979 Aotearoa New Zealand]

### **Unfinished Couch** 2017

Flashe and carton pierre on polystyrene

Collection of the Dunedin Public Art Gallery. Given 2017 by the artist

In an incomplete state, *Unfinished Couch* is a two-seater couch made of polystyrene and papier-mâché. It revisits a couch motif that has reoccurred in Austin's practice over a number of years – reiterating his interest in the domestic situation as a key subject. This couch motif also featured in his work *Homesick* (2012), as part of Austin's Frances Hodgkins Fellowship exhibition *The Liquid Dossier* (2013).

Austin is interested in pictorial abstraction – attending to the intersections that come together to form an image (edge, frame, surface, depth). His works often pull and push viewers between these features; how he might explore the boundaries within an image, and what poetic and abstract associations might then emerge. In *Unfinished Couch* these concerns are brought into three-dimensional form, the semi-carved nature of the sculpture pulling viewers between the illusion of the object and the practical realities of its form and construction.



## Emily Hartley-Skudder

### **Staging Your Comeback** 2020

Self-adhesive shelf liner on MDF and aluminium composite panel, oil on linen, found light shade and plumbing fixtures, aluminium trim

Courtesy of the artist and Jonathan Smart Gallery

## Erica van Zon

[b.1979 Aotearoa New Zealand]

### **Frances Hodgkins** 2014

Cotton, dacron, polycotton, clay, acrylic, gouache

Collection of the Dunedin Public Art Gallery. Acquired 2015 from the artist via Melanie Roger Gallery, Auckland

*Frances Hodgkins* was one of a series of small sculptures Erica van Zon made for the exhibition *Dogwood Days* (2014/15), the outcome of van Zon's eight-week residency at the Gallery in 2014. The works in *Dogwood Days* were broadly divided into five themes: food and form, representing abstract notions, Dunedin scenes, daily life and personal memories, and portraits of real and fictional people. The Dunedin-born expatriate painter Frances Hodgkins became an important point of connection for van Zon, who was immersing herself in the various layers of historic and present-day Ōtepoti. Held in the collection of Auckland Art Gallery Toi o Tāmaki is Frances Hodgkins' *Self Portrait: Still Life* (c.1935). Having never painted a traditional self-portrait, Hodgkins used a selection of her favourite objects instead, such as scarves, jewellery and belts, to represent herself. van Zon has then replicated these objects in three-dimensional form and placed them on a yellow and white striped cushion. In doing so, van Zon has further removed the content away from an immediately personal space, adding more layers to Hodgkins' distinct approach to representation.



## Emily Hartley-Skudder

### **Staging Your Comeback** 2020

Carpet, wall paint, oil on linen, cotton and microfibre, found light fixtures and vase, MDF, pine and aluminium trim

Courtesy of the artist and Jonathan Smart Gallery

# Fiona Connor

[b.1981 Aotearoa New Zealand]

## **Miss Crabb Door** 2005

MDF, plexiglass, clay, paint, hardware, custom fixtures

Collection of the Dunedin Public Art Gallery. Purchased 2019

Fiona Connor's sculptures, installations and curatorial projects look to and replicate everyday objects and locations. Connor's works, which are painstakingly crafted, often isolate architectural sites or features to explore ideas of place, form, function and time. *Miss Crabb Door* is an exact replica of a building's front door – a shop that was once home to the Miss Crabb clothing label on Ponsonby Road in Auckland, which has since closed. Doors have often appeared in Connor's work, as markers of a particular place at a particular moment in time. Her exhibition *Closed Down Clubs* (2018) for example, presented a suite of replicated doors from a series of clubs that were no longer operational across Los Angeles, California. Removed from their utilitarian function, these replicas carry the minutiae of use, from dents and scratches to weathering and paint fragments, to the open/closed sign we see in *Miss Crabb Door*.



# Emily Hartley-Skudder

## **Staging Your Comeback** 2020

PVC wall stickers and pine trim

Courtesy of the artist and Jonathan Smart Gallery

# Kawita Vatanajyankur

[b.1987 Thailand]

## **Dye** 2018

HD video, single channel (7 min, 30 sec)

Collection of the Dunedin Public Art Gallery

Purchased 2018 with funds from the Dunedin City Council

In her video-based performances, Kawita Vatanajyankur uses her own body as a tool, exploring and exploiting her physical and psychological limits through repetitive actions and endurance. Her practice, underpinned by her position as a woman in Thailand, is predicated on an ongoing interest in issues surrounding everyday labour – both inside and outside of the home. In 2018, Vatanajyankur spent six-weeks in Ōtepoti as the Dunedin Public Art Gallery's International Visiting Artist. This residency culminated in the exhibition *Kawita Vatanajyankur: Performing Textiles*, an exhibition that consisted of four new video works that looked at the objects, machines and processes used within the manufacture of textiles. In *Dye*, the artist's body becomes a skein of fibres that are dipped into a bowl of red dye. Set in front of a colourful backdrop, Vatanajyankur is suspended by her ankles as she is repeatedly lowered in and out of the dye – an action that aims to build up the opacity of the dyed fibres but also speaks to the often-confronting physicality that operates within the artist's practice.



# Emily Hartley-Skudder

## **Staging Your Comeback** 2020

Vinyl flooring, PVC wall stickers, wall paint, oil on linen, found basin and bath, MDF, soap, pine and aluminium trim

Courtesy of the artist and Jonathan Smart Gallery

# Kushana Bush

[b.1983 Aotearoa New Zealand]

## **Us Lucky Observers** 2016

Gouache and pencil on paper

Collection of the Dunedin Public Art Gallery

Purchased 2016 with funds from the Dunedin City Council

The Dunedin Public Art Gallery acquired *Us Lucky Observers* following the exhibition *Kushana Bush: The Burning Hours*, held at the Gallery in 2016. Kushana Bush is renowned for creating meticulously detailed compositions in gouache and gold leaf – works that celebrate colour, pattern, form, perspective and the potential found in a range of disparate sources. Reaching across history, culture and society, Bush blends together art historical references, personal experiences, current events and everyday items to create an unexpected, yet sometimes familiar, view of an imagined world. By pulling together diverse reference materials, from thirteenth-century illuminated manuscripts to twentieth-century painters such as Stanley Spencer, her open-ended narratives are bound to both the past and the present. *Us Lucky Observers* positions the figures on two levels of a wooden stage, as if we are watching a scene in a play. Exuding suggestion, we see the central figure leaning forward, neck exposed, and wrists crossed behind their back, as their head hovers over a ceramic pot. While alluding to some sort of ritualistic beheading, there is no real indication of violence at all. Instead, there is an ambiguity of gesture that is a key characteristic of Bush's work.



# Emily Hartley-Skudder

## **Staging Your Comeback** 2020

PVC wall stickers, wall paint, carpet, found hand basins, water pumps and water, pine and aluminium trim

Courtesy of the artist and Jonathan Smart Gallery

# Michael Parekowhai

[b.1968 Aotearoa New Zealand Ngā Ariki, Ngāti Whakarongo]

## **Constitution Hill** 2011

Bronze

Jim Barr and Mary Barr Collection

Michael Parekowhai's practice moves across a range of disciplines including sculpture, installation and photography. His work is celebrated for its meticulous finish, use of distinctive proportions, colloquial charm and a quirky, ironic sense of humour. Although works may appear simple, this is deceptive; Parekowhai plays with perception the same way that he tests expectations of everyday items, scale, and the comfort zone of his audiences. His works are layered with meaning and test many boundaries by simultaneously highlighting the ordinary, questioning historical and cultural traditions and experimenting with the boundaries of industrial fabrication. Parekowhai has looked to trees, and specifically saplings, in several bodies of work over the last decade. In 2009, his installation *The Moment of Cubism* contained six bronze lemon tree saplings, while *Constitution Hill* is an olive tree, also cast in bronze. Trees symbolise many different things, from life, wisdom and transformation, to wealth and prosperity. This young tree, at the beginning of its life, is yet to take root or grow fruit, but speaks to an unknown future and limitless potential.



# Emily Hartley-Skudder

## **Staging Your Comeback** 2020

Semi-transparent window vinyl on aluminium composite panel, oil on linen, found hose and plumbing fixtures, aluminium trim

Courtesy of the artist and Jonathan Smart Gallery



# Yvonne Todd

[b.1973 Aotearoa New Zealand]

## **Founding CEO** 2008

Lightjet print

Collection of the Dunedin Public Art Gallery

Purchased 2008 with funds from the Dunedin City Council

Yvonne Todd is best known for her photographic portraits that share their aesthetic with the techniques and outcomes of commercial photography, yet also appear awkward, unsettling and often funny. Todd plays with expectations and stereotypes, carefully constructing the character that sits in front of her camera – where costume, performance and staging become very important tools. *Founding CEO* (2008) acts as a precursor to a body of work Todd made in 2009, called *The Wall of Man*. Appearing as a suite of corporate portraiture, this series focused on 12 businessmen, their roles specified in the title of each work – *Chief Financial Officer, Family Doctor, Retired Urologist*. The authenticity of the image is manipulated, as each ‘businessman’ is not shown as they are in real life, nor do the titles provide any specific details beyond labelling a generic role. In reality, these sitters are first-time models that responded to an ad that Todd placed in the North Shore Times in March 2009. The ad read: *Models/Talent. MEN AGED APPROX 65-75 required by Shore photographer to model suits/jackets. No previous experience necessary. Generous hourly rates. Please call [number removed]*. Over forty men replied to the ad, with a smaller group hired to embody the characters that Todd had created.



# Emily Hartley-Skudder

## **Staging Your Comeback** 2020

Found carpet, PVC wall stickers, wall paint, found and fabricated furniture, oil on linen, found fireplace surround and electric wood embers, MDF, pine and aluminium trim

Courtesy of the artist and Jonathan Smart Gallery