

HAINES+ HINTERDING

GEOLGY 2015

Real-time 3D environment, HD projection, game engine, motion sensor, spatial 3D audio. Commissioned by the Museum of Contemporary Art Australia, supported by Christchurch Art Gallery Te Puna o Waiwhetū, Christchurch, New Zealand. Museum of Contemporary Art, purchased with funds provided by the MCA Foundation, 2016.

Haines + Hinterding is a collective of two artists, David Haines and Joyce Hinterding, who have been working together for almost 20 years. Alongside their independent art practices, their collaborative works explore some of the great mysteries of the universe – the kinds of invisible forces and energies that help to shape our experiences of the world. In some of their works, the artists have used 3D software to create virtual environments in which forces such as gravity, weather and supernatural energies can be explored through an immersive digital encounter.

Geology was inspired by a research trip to Ōtautahi Christchurch in the aftermath of the earthquakes in 2011, where the artists visited Christchurch Art Gallery Te Puna o Waiwhetū. After seeing the empty, damaged gallery spaces they began thinking about an artwork that might respond to this place and situation. Using free gaming software, they created *Geology*, which presents a virtual world that the artists have described as ‘an investigation of how culture interacts with chaotic forces’¹. In this work the viewer uses a series of simple physical gestures to navigate through three virtual environments. Other audience members can watch in real-time as each user embarks on a journey through the amazing and immersive world of *Geology*.

1. Quoted at <https://www.mca.com.au/artists-works/artists/haines-hinterding/> from David Haines and Joyce Hinterding, artists’ statement, *Geology*, 2015.

This work is navigated by using your body.

Only one person can operate the work at a time.

To start, stand in the circle. Try using one hand and move it slowly left & right or backwards & forwards to navigate the virtual space. It is best to keep the rest of your body still.

Small and subtle movements will be most effective.

Please ask a visitor host for assistance if you need help.

REBECCA
BAUMANN

AUTOMATED COLOUR FIELD
(VARIATION 6) 2017

Flip-clocks, paper, batteries

Collection of the Dunedin Public Art Gallery.

Purchased 2017 with funds from the Dunedin City Council.

REBECCA BAUMANN

ONCE MORE WITH FEELING 2014

Trivision billboard, plexiglass, spotlight
Collection of the Dunedin Public Art Gallery.
Given 2018 by the artist through Starkwhite.

Rebecca Baumann has an art practice that spans a range of media including installation, kinetic sculpture and performance. Using materials such as confetti, streamers, tinsel, vinyl, balloons, acrylic and smoke bombs, Baumann's work creates a sense of spectacle and celebration. She explores relationships between colour, materials, space and the viewer – creating works that often play with light, reflection and movement.

Baumann's 'Automated Colour Field' works began in 2011, following a residency in Berlin, where she became interested in the scheduling boards at train stations. *Automated Colour Field (Variation 6)* consists of 28 flip-clocks, their numbered panels replaced by pieces of laser-cut paper in a colour spectrum of turquoise blue, azure blue, violet, fuchsia pink, tomato, and red. The coloured pieces flip over randomly across the surface of the work – revealing a sequence of unplanned patterns and colour combinations.

In the installation *Once More with Feeling*, Baumann has repurposed a Trivision advertising billboard, replacing the billboard signage with a series of triangular prisms. These prisms continuously rotate 120 degrees, revealing each iridescent colour as it turns. As the theatre lighting hits these prisms, a kaleidoscope of colour is created – colour that reflects and moves across the gallery space and the audience.

SARA **HUGHES**

ALL MY FAVOURITE SHAPES 2019

Magnetic sheet, paint, plywood
Courtesy of the artist.

Sara Hughes' childhood included hours spent playing games like Checkers, Draughts and Chess, both the traditional board games and the magnetic versions that transformed them into portable travel sets. As an adult watching her own children play, their processes of creating and demolishing elaborate block constructions reminded her of the many ways that geometric shapes and colours can be moved around and brought together to create structures, solve problems and shape ideas.

All My Favourite Shapes is a gallery-sized magnetic art work that invites visitors to ask themselves the same kinds of questions that the artist considers each time she embarks on a new project. Faced with an empty wall or a blank canvas, she thinks about how colours and shapes come together and begins to make a series of choices about each element of her composition. In *All My Favourite Shapes* these choices are handed over to the viewer, inviting each participant to use the supplied magnetic shapes and make their own decisions about colour, form and composition. These individual responses then become part of a collective art work that is constantly being shaped and reshaped by the hands of all who are involved.

TIFFANY SINGH

MAKE A HOUSE A HOME PROJECT 2019

Paper, indigo, turmeric, rose, saffron, salts, pansy and earth, and donated items

Courtesy of the artist. In association with New Zealand Red Cross Migration programmes, Dunedin.

As a social practice artist, Tiffany Singh creates socially engaged art outcomes which are based on the importance of cross-cultural dialogues between the artist, community partners, and the audience. Singh's works often revolve around a defined system of exchange, which invites and encourages both people and objects to move in and out of gallery spaces. These systems of exchange align with organisations specific to the community where the project is taking place – anchoring the interactions, conversations and wellbeing outcomes in the local community.

For the *Make A House A Home Project*, developed specifically for the Dunedin Public Art Gallery, Singh is aligning with the Red Cross Migration Programmes, Dunedin. As one of seven refugee settlement locations in New Zealand, Dunedin provides multiple levels of support to those establishing new lives here, from day-to-day support and community orientation, to the establishment of housing. Singh has connected this project with the Red Cross' aim to 'turn houses into homes for families' through community donations and support.

In this work Singh has produced 108 handmade prints, which include healing materials such as indigo, turmeric, rose, salts and earth. On four set days, starting on World Refugee Day (20 June), members of the public will be able to donate items to the Red Cross in exchange for one of Singh's prints. These donated items will be placed on the shelving surrounding the prints, with the shelving filling up and the grid emptying as the project progresses. At the end of this exhibition, all items will be donated to the Red Cross and divided amongst the families, acting as a small token of welcome and support.

Through this project, Singh has provided a space for individual exchanges to become part of a much larger collective outcome – one that provides the opportunity to consider the new migrants who have entered Dunedin (and Aotearoa), the Red Cross Migration programme and what it means to make a home in a new country. Each print represents one small part of the larger project and its ambitions, forever linking those who become part of the exchange process.

Exchanges will take place between 10am – 12pm on the following days:

Thursday 20 June

Saturday 27 July

Thursday 22 August

Saturday 28 September

Please note: A detailed information sheet outlining this exchange project is available in the gallery space and at reception. This suggests the types of desired donations, generated in conjunction with the Red Cross.
