

*Not standing still*

Blue Oyster Art Project Space

Wednesday 8 August–Saturday 1 September, 2018



## List of works exhibited

Jenny Gillam and Eugene Hansen,  
with Motoko Kikkawa and Murdabike  
*Transposition of a river*, 2018

Aroha Novak  
*Weight of the water*, 2018

Katie Breckon  
*Worrorra Stone Axe, Vic Cox Collection*  
(2017), *The Space between Mountains*  
(2018), and *Kimberley Savannah* (2018)

Jemma Woolmore  
*An Error Occurred*, 2016

Charlotte Parallel  
*The Piezo Electric Effect*, 2018

Anet Neutze  
*'Encyclopaedia Somnambulus'*,  
*A book of Sleep Walking*, 2018

Deano Shirriffs  
*A Communication*, 2018

Scott Flanagan  
*Desert Island Selections Vol.1*, 2018

Melissa and Geoff Martyn  
*Eggoscopes*, 2018

Dana Carter  
*Sun Synonym*, 2018

William Henry Meung  
*Untitled*, 2018

Anet Neutze and Scott Flanagan  
*Still Waterings (for P.G)*, 2014

Kim Pieters  
3/8 & 4/8 from the drawing series  
*ipsum*, 2018

Maria O'Toole  
*How loud is too loud? No.12*, 2018

Hope Ginsburg  
*Land Dive Team: Bay of Fundy*, 2016

# Not standing still

Raewyn Martyn

Biophilia means love of living systems. Artists have long used artworks as testing space for new and idiosyncratic systems, systems that do not stand still. Systems that confront reality, systems that emerge in daily life and look toward the future. Our understanding of what is 'living' has expanded through appreciation of interrelations within geological and biological systems. *Not standing still* brings together artists and works that involve visual and embodied systems, along with phenomena of changing conditions.<sup>1</sup>

In *The Biophilia Hypothesis*, Warren Wilson argues that biophilia can be understood as *the innately emotional affiliation of human beings to other living organisms*<sup>2</sup> in the sense that innate means hereditary, it passes along through genes. He goes on to explain that biophilia, rather than a singular emotional impulse or instinct, is a complex pattern of behaviour, and that the learning of behaviours in response to particular conditions

influences *our emotional spectra: from attraction to aversion, from awe to indifference, from peacefulness to fear-driven anxiety*.<sup>3</sup>

Stasis is one way of becoming or describing a closed system. Closing or closed systems are prone to entropy<sup>4</sup> because the closure means they're unable to receive new energy. Energy sustains live order through a kind of agitation, a little faster and a little hotter. Lack or loss of new energy leads to breakdown of order; perhaps into a collapse, or static equilibrium. Alternatively, negentropy expresses change differently, importing excesses of energy, leading to an agitated reordering that resists stasis. Within a closing system, or a system prone to closure, that capacity to import and export excess or lost energy creates living change.

The term ecology, with its roots in 'Ökologie', is the study of living things in their 'oikos', dwelling place

or environment—not necessarily a closed space.<sup>5</sup> A space of interaction and intimacy between human and non-human. 'Ecology' came into more common usage in the 19<sup>th</sup> Century and was re-considered through the logic of excess and trade, to be understood as the 'economy of nature'<sup>6</sup>. Bataille developed ideas relevant to this kind of economy in *The Accursed Share: the Meaning of the General Economy*<sup>7</sup>, which describes flows of excess energy within human industry channeled in several possible directions, including art. Creative, sexual and monumental expressions of this excess, go some way to preventing its manifestation in wars and other aggressive expansions<sup>8</sup>.

Entropy and negentropy teach us that energy is also agitation. Agitated molecules are higher in temperature and energy. And entropy is also about loss of agitation within a system. *Maxwell's demon*, a 19<sup>th</sup> Century thought experiment by James Clerk Maxwell<sup>9</sup>, attempts to explain negentropy



Archa Novak, *Weight of water (detail)*, 2016.

as a 'violation' of entropy through the story of a partitioned system—one side agitated hot molecules, the other side cold. Between the two sides, there's a small trap door, opened and closed by a demon. Maxwell's demon allows faster or slower molecules to pass through in the desired direction to alter temperature, and levels of entropy, sustaining the 'life' of the system. Without such breaching of the partition, the temperature would remain even on each side, or would even out through constant conflict. Agitation would reach some kind of equilibrium. But with the trapdoor, Maxwell's demon can allow for agitation to be reintroduced as necessary for life. Maxwell's demon thinks very carefully about 'the living'.

Human beings experience openings and closures as individual organisms, and as groups. Closing in, as normative family unit, or an insular individual. And opening up, as family breathes into wider community, or transgresses conventional boundaries of care. These openings might involve sharing individual resources and bodily or psychological systems, while a closure might forget to breathe, might not share food, make space to speak, listen, or express in other ways. There might be a closing to interactions with other beings and non-human networks, shutting down the connectivity of empathy. Not open to the experiences of others, or the experience of an other. The risks of expressions and expansions are each felt within these relational economies.

At art school, in the United States, my fellow MFA students spoke of making decoy-work, works

made only for a critique or studio visit, to distract from their actual work. To protect their actual work from interrogation. The 'quasi-causal' work or gesture, an effect, runs parallel to the actual cause and effect of what is happening in the studio, or on the screen. The decoy work protects the autonomy of the actual work from whatever form of critique might close it down, seal it off. And alternately, the decoy and its protective presence might risk closing down the work entirely. Or perhaps this form of closing allows the work to reach its negative entropy.

*On the one hand, there is real, or physical, causality: causes relate to other causes in the depths of matter.*<sup>10</sup> The relationships of matter that lead to a car crash. Or the relationship that matters and crashes with lust in dispersal. And what might have been happy marriages of lust and love that fold over into some other matter. A composition that calcifies into kitsch, losing its iconoclasm and life, its claim to matter. *This is the material-ist realm of bodies penetrating other bodies... of passion-bodies and of the internal mixtures which they organize or submit to.*<sup>11</sup>

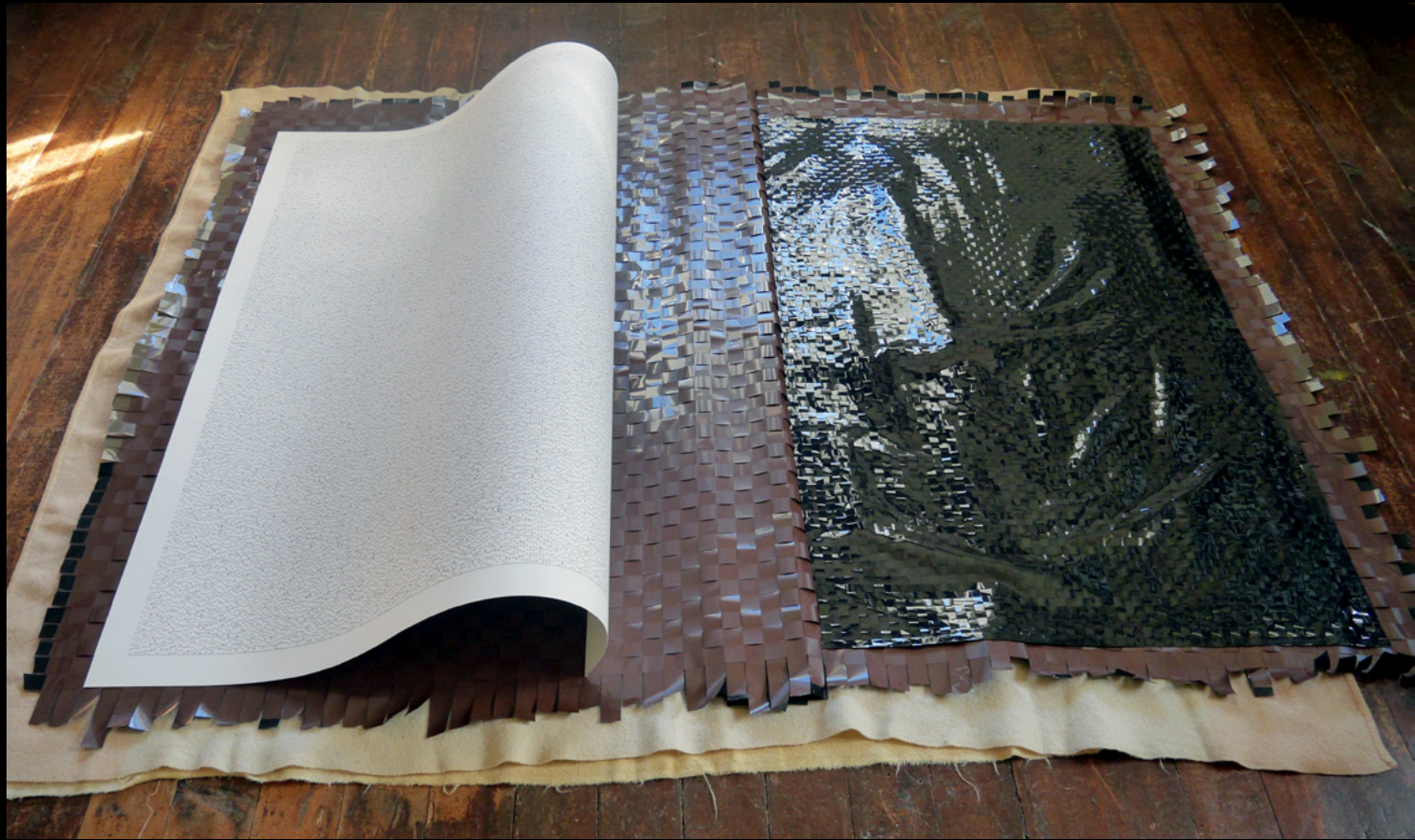
*On the other hand, there is the idealised, or transcendental, "quasi-causality" of effects relating solely to the other effects, on the surfaces of bodies or of things.*<sup>12</sup> Like the resistance felt within circulations of gossip and hearsay, the intimate non-truths and almost-truths. All true enough to shine truth on un-true lines of official information, which then can have their true effect. The marks and gestures that provide chiaroscuro;



William Henry Meung, Untitled, 2018.



Kim Pieters, from her Instagram series (ongoing) @kimpietersstudio.



highlight, shadow and contrast, for what might be the figures and the agents given ground within the painting. Figurative but not a figure. *This quasi-causality is "incorporeal...ideational or 'fictive', rather than actual and effective; it works, not to constrain things to a predetermined destiny, but to assure the full autonomy of the effect".*<sup>13</sup>

*Can we imagine a form of self-organisation that is not also one of self-preservation and self-reproduction?*<sup>14</sup> For Alfred Whitehead, these kinds of causality become understood in polar terms; the physical pole and the mental pole, with every physical experience or feeling, *supplemented by its conceptual feelings.*<sup>15</sup> Understanding causality as a passage, a *transmission, an influence or a contagion.*<sup>16</sup> An artwork, like a painting, a video or a text, reaches or creates a surface. This surface might be a support or screen and becomes an objectification of the subjective experience.<sup>17</sup> A subjective experience simultaneously produced and reproduced within itself.

The *Te Ara—Encyclopedia of New Zealand* website documents a history of arts criticism, and locates the (belated) arrival of Dadaist ideas via the work of Alan Brunton and the magazine *Freed*<sup>18</sup>. The

heading for this subsection reads something like: *Issues of identity, 1960s onwards; Questioning the old order.* Artists and writers of 1960s New Zealand had somewhat belatedly embraced Dada as a way of reopening what had come to feel like a closed system. These were the children of the generation who were contemporaries of European Dada.

Recent analysis of European avant gardes uses ideas of systems theory to understand tensions between creation and destruction, in the ways of entropy and negentropy, and the logics of late capitalism (Hito Steyerl amongst others).<sup>19</sup> There is a lot there to understand about the ways artists in the early part of the 20<sup>th</sup> Century responded to the crises and conflicts in Europe. Attitudes of experimentation within systems of representations and abstractions helped them understand what was happening but also what could be happening instead. This revisioning of experimental modernisms suggests we might also want to adjust our attentions to the possibilities of experimentation and improvisation, here and now.

Dada artists thought of themselves as engineers, pretending "to assemble our work in the style of a mechanic".<sup>20</sup> An industrious intimacy. DIY.



Katie Breckon. Worrora Stone Ave, Vic Cox Collection, monoprinf, 350gsm Hahnemühle paper, 78 x 106 cm, Printed Dec 2017.

Thinking about art here in Aotearoa New Zealand, I wonder if there were New Zealand artists working within Dada, in Europe during the interwar period, who returned home and attempted to continue here. Or, perhaps there were peace activists, soldiers, or medical workers who encountered something of the spirit, and returned home to pass along an epigenetic signature. Dada data. This imagining of experimental practices in Aotearoa New Zealand again suggests possibilities for here and now.

Within contemporary practice there are regularly works made to reference parts of modernism that created clean and concrete aesthetic regimes, that hoped to influence the imaginary of possible futures. Regimes that came to dominate some parts of mid-late 20<sup>th</sup> Century reality, like the realities presented or constructed within publicly funded art galleries. It's still worth wondering if all this continued reference or deference to zombie modernism<sup>21</sup> and its systems of presentation might be taking up too much space. Not because it worries originality or authorship, but perhaps because it holds onto a false reality. And obscures the circuit-breakers wanted within that system. Surely the imaginary and aesthetic regimes can keep changing?

Health and safety concerns aside, where are the messy edges in these chambers?

Tight formal languages of exhibition are spread through jpegs of super clean installations in Europe's art houses. Reflecting or manifesting

various forms of what Mark Fisher called capitalist realism<sup>22</sup>, and sleek systems of representation and communication. Replicating themselves in our art schools and galleries. Meeting immunity here and there, that might easily go unnoticed, unrepresented in clean-cut discourse. These styles of exhibition are also complementary to the more painting-specific zombie formalism<sup>23</sup> generated by young artists keen to find a market for interior design friendly work that may fund other parts of their practice, or just secure a lifestyle. This practice is known as 'flipping'<sup>24</sup>, decoy-like work made to infiltrate a market.

Exhibition making constructs markets and audiences for the possible realities and imaginaries artists might generate. In the sense that people often see what is put in front of them and come to expect more of that, that's what we engage as art, or reality. And those conceptual and formal markets seem pretty tight and clean right now, there are very recognizable or regulated forms and ideas of art repeating between large white rooms, echoing back and forth, in a sparse conversation. While at the same time, there's a lot of negative space. A lot of half-empty walls and floors where other ideas, shapes, and processes could materialise, perform, or take place.

Where are the trapdoors?

1. Biophilia defined as 'love of living systems' is commonly associated with usage of the word by Erich Fromm. Fromm, Erich (1964). *The Heart of Man*. Harper & Row.

2. P31, Stephen R. Kellert and Edward O. Wilson, *The Biophilia Hypothesis*. (Washington, D.C.: Island Press, 1993, 2013).

3. P31, Stephen R. Kellert and Edward O. Wilson, *The Biophilia Hypothesis*. (Washington, D.C.: Island Press, 1993, 2013).

4. Stasis defined as 'a standing still' and entropy as disorder or transformation within a system.

5. Etymonline, <https://www.etymonline.com/word/ecology>

6. Donald Worster, *Nature's Economy : A History of Ecological Ideas.*, Studies in Environment and History (Cambridge ; New York, NY, USA : Cambridge University Press, 1994) Also discussed by Timothy Morton, in *Humankind*, 2017.

7. Bataille, Georges. *The accursed share : an essay on general economy*. n.p.: New York : Zone Books, 1988.

8. Avoidance of war and aggression was not necessarily Bataille's intent, but his ideas can be interpreted in that way.

9. A video explainer can be found here: <https://www.youtube.com/watch?v=Tay3-2WKQ5Y>

10. p85, Steven Shaviro, *Without Criteria : Kant, Whitehead, Deleuze, and Aesthetics.*, Technologies of Lived Abstraction (Cambridge, Mass. : MIT Press, 2009) quoting *Deleuze The Logic of Sense*.

11. Shaviro quoting *Deleuze The Logic of Sense*, p85.

12. Shaviro quoting *Deleuze The Logic of Sense*, p85.

13. Shaviro quoting *Deleuze The Logic of Sense*, p85.

14. Shaviro writing about autopoiesis, p85.

15. Shaviro discussing Whitehead, p88.

16. Shaviro discussing Whitehead, p86.

17. For a definition of 'the subjectile' see pg 167, Caws, Mary Ann and Derrida, Jacques, *Maddening the Subjectile*, *Yale French Studies*, n84 (1994)

18. <https://teara.govt.nz/en/criticism-and-the-arts/print>

19. Steyerl, Hito, *Duty Free Art: Art in the Age of Planetary Civil War*, Verso, 2017

20. <http://www.openculture.com/2014/08/the-abcs-of-dada.html>

21. And the latter 'zombie formalism' which is specifically related to reemergence of particular languages of abstraction within painting. For 'zombie modernism' see: Keedy, *Zombie Modernism*, Heller, Steven, and Philip B Meggs. *Texts on type : critical writings on typography*. n.p.: New York : Allworth ; Garsington : Windsor, 2001. For 'zombie modernism' see: <https://www.widewalls.ch/zombie-art-formalism/>

22. Fisher, Mark. *Capitalist Realism: Is There No Alternative?* Lanham: John Hunt Publishing, 2009

23. 'zombie formalism' [https://www.artspace.com/magazine/contributors/see\\_here/the\\_rise\\_of\\_zombie\\_formalism-52184](https://www.artspace.com/magazine/contributors/see_here/the_rise_of_zombie_formalism-52184)

24. 'flipping' also see [https://www.artspace.com/magazine/contributors/see\\_here/the\\_rise\\_of\\_zombie\\_formalism-52184](https://www.artspace.com/magazine/contributors/see_here/the_rise_of_zombie_formalism-52184)





## Poems

The poem *Meanwhile, we console ourselves with stones* (2018) by Gregory Kan, was created by recombining two source poems, Anne Carson's *Nox* (2010)<sup>†</sup>, and Clark Coolidge's *The Crystal Text* (1986)<sup>‡</sup>.

<sup>†</sup> *Nox* can be contextualised by this New Yorker article:

<https://www.newyorker.com/magazine/2010/07/12/the-unfolding>

<sup>‡</sup> *The Crystal Text* is available online here:

<http://eclipsearchive.org/projects/CRYSTAL/html/contents.html>

Meanwhile, we console ourselves with stones

Gregory Kan

Meanwhile, we console ourselves  
with stones.

A crystal is the cold of standpoints  
collected from the air.

I put the crystal to my brow and turn.

The crystal is turned, or one moves  
around its outside to reveal it.

When you are asking about  
something and you realize you  
yourself have survived it

And so you must carry it, or fashion  
it into a thing that carries itself.

The crystal is almost invisible in taking  
in the tones of everything else in the room.

It dominates the room.

I have never dreamed of this crystal.

Then the eye in the crystal moves.

We want other people to have a centre,  
a history, an account that makes sense.

We want to be able to say,  
this is what she did and here's why  
Like a lock against oblivion.

The crystal does not provide. It subsists.

Immovable neck of the world.

The cigarette on the table.

The crystal inside the planet.

I have never known a closeness like that.

The places in our bones, strange sister.

The crystal is apparently on fire.

The crystal is not here.

I have limited myself here to the crystal.

I have limited myself to everything

among the missing.

The crystal holds but is not hollow.

It is a place composed entirely of entrances.

I am interminable at the crystal

that will never turn off.

I dream of putting my shirt over the crystal.

My fear is that I will not forget.

Her widow says she wanted to be cast

in the sea, so she did this.

There is no stone and she had

changed her name.

She throws a sheet over her tongue

Rachel O'Neill

She throws a sheet over her tongue.  
She seals her teeth in plastic to prevent the accumulation of dust. She blocks the salivary ducts. In time the table in the centre of the room stiffens and curls into a winter coat.

She goes hungry without her tongue as does every mute elaboration. Her stomach murmurs into rumour. The quiet of her lungs is reborn quieter. Her heart shivers then grows numb like all the other organs.

The owls taunting her at night remain abominations, yet no longer ones she has created. All truths pass her by, all lies fail to greet her. She is an old world, a cold wild.

Eventually a crystal forms in place of her tongue—when the dust sheets rot away and the plastic faints from cold and heat and dark and light. Eventually, the clear stone clacks against her molars.

Yet, she remembers the promise—sliding with ashen wonder into her own inaudible tomb, her mouth a grey lure with a single pink window through which she imagined a white trellis skeleton could be observed.



## Discussion of works

I was talking with Dunedin-based artist and musician William Henry Meung about the origins of Dada and how it bled into things like Fluxus or Neo-Dada and how these ways of making art might be thought of in systemic terms. We spoke about our current centenary moment, 1918–2018, the centenary of WW1, reflecting backward for several years and now, when conditions and freedoms feel fraught in Europe, let alone everywhere else. There is a desire to protect one kind of freedom, or one group's freedoms and protections, externalising or excluding many others. There's a closing off of borders, affections. For some, this is in the name of protecting freedoms seen as hard won, all those years ago. This forgets that the freedoms and wealth they seek to protect were not gained within borders, they are the product of ongoing transactions, aggressive expansions and extractions, in need of more care for 'the living'.

Meung's work involves processes of recall, where the ability to record and playback allows for editing of what began as live and improvised compositions. New order is produced and is analogous to what happens in the studio with found objects mixed in glues or plaster. These matrixes hold things together, or allow for the organisation of many parts, that find their way together, while also holding onto the possibility of further reordering. This 'holding together' continues, playing out in the range and cohesion of visual and aural affects, normative regulations within a flux. Regulation of daily emotional experience is another interest of Meung's. Openings and closings of subjective and objective boundaries continue to improvise. Regulation of such flows is responsive to external and internal factors. These assemblies of sounds, marks on paper, objects, are connected to the histories of Fluxus, 'a flowing'.



William Henry Meung, work in progress, 2018.

In the June 2018 *E-Flux Journal*<sup>1</sup>, referencing the ideas of Aimé Césaire and Édouard Glissant, Elizabeth Povinelli critiques the systems thinking found within Gregory Bateson's *Ecology of Mind*—his articulation of the systems of mind that interact within human cultures and other living systems. He does not allow for the kind of negative entropy that evades stasis and allows cultural authenticity to be fluid. And does not fully acknowledge the (ongoing) systems of colonisation.

In short, the good fortune of Europe and its progeny came not from an advanced ecology of mind, as Bateson suggested, nor from the perversion of a Greek understanding of the human condition, as Arendt would have it. It came from its parasitical relationship to others... Europe used its cosmos to justify sinking its teeth into worlds of others and sucking out whatever resources were available until it swelled into a blood balloon. Blood balloons became nations. Their people (demos) became Americans, Australians, Canadians, New Zealanders, English, French, and Germans. Europe did not simply create what Césaire's student Frantz Fanon would famously call the Wretched of the Earth. Europe created itself through the parasitical absorption of others.<sup>2</sup>

In their individual work and collaborative projects like *Awa HQ* (2017),<sup>3</sup> [Aroha Novak](#) and [Charlotte Parallel](#) seek out opportunities to introduce fluid systems into arts institutions and spaces of urban or industrial development. While also activating the sleeper histories and sleepless histories of those sites. [Novak's](#) *Weight of the water* (2018) has eventuated from research towards a larger gallery-based installation later this year. She has researched the European romantic sublime paintings of William Hodges, Captain Cook's 'official artist' during his second voyage to the South Pacific in 1773 and

filtered this through present questions about authentic spiritual connection and experience of awa—water, land and a utopian ideal of Aotearoa's landscapes in contrast to present day realities.

This larger work to be exhibited at Dunedin Public Art Gallery later in 2018, is an *experiment to see if nature taken from an existing, spiritual space can hold onto its authenticity if transported and then used in a gallery context.*<sup>4</sup> At the doorway of Blue Oyster, a font made from cast concrete, reflecting how municipal infrastructure holds water from the Toitū stream, invites the visitor to wash, as if entering a sacred space, such as a church or urupa—cleansing the spirit—risking the question of *whether or not this idea of sacred space can be, should be, applied within an institutional model.*<sup>5</sup> This continues [Novak's](#) research and redistribution of the Toitū stream, from the *Awa HQ* (2017) collaboration, and work towards the Dunedin Public Art Gallery exhibition.

Psychogeophysical cartography, is a way of understanding encounters between human and geological systems. Specifically, subjective psychological experiences formed through the patterns of behaviour and perception articulated by the likes of Warren Wilson in *The Biophilia Hypothesis*,<sup>6</sup> and the understanding of 'deep-time' materiality Jussi Parikka writes about in *The Geology of Media*.<sup>7</sup> And perhaps also the 'colonial sphere' described by Elizabeth Povinelli.<sup>8</sup> For the last several years, [Charlotte Parallel's](#) practice has been motivated by psychogeophysical processes of sensing, like forensic subterranean listening, the beat of electrical networks and listening to 'place'. This includes the stories or observations of people who interact with the given landscape, directed by the infrastructures that surround or result from it.

Aroha Novak and Charlotte Parallel, drawing from the project *Awa HQ*, 2017–2018.



For *The Piezo Electric Effect*, as part of *Not standing still*, [Parallel](#) has grown piezoelectric crystals, which become small-scale energy sources and are an activator of electric charge for contact microphones, *turn[ing] physical pressure into electricity and can even turn electricity into physical pressure—an amazing sort of bidirectional converter for mechanical and electrical energies.*<sup>9</sup> This investigation is connected to the earlier work *Saturated Solutions*, as part of *Other Echoes* (2013, Blue Oyster Art Project Space), presented within the Dunedin Botanical Gardens. [Parallel](#) tended a ‘rock garden’ grown from common agricultural chemicals used within New Zealand farming practices.

Writing for the online journal *econtact*, [Parallel](#) references how transduction is a guiding principle for her interest in sound and the relation of things.

The energetics of sound is a core part of knowing, directed by the inherent processes of transduction—the transformation of one energy to another. Every sound we experience has been transduced, connecting us as humans—the “users” of mechanical and electromagnetic energy and all organic matter—to a larger energetic system. The process of transduction occurs in everything from our human ear, to microphone and speakers, plants and viruses to our cellphone, articulating a field of relations between one thing and another. This field of relations is a place of “becoming”, or the “intersection of diverse realities” that Adrian Mackenzie describes<sup>10</sup>



The Piezo Electric Effect, work in progress, 2018, Charlotte Parallel

[Dana Carter](#) thinks of her saltwater works as time pieces:

...these are the slowest works that I make. They eventually reach a point of stability when the crystals are fully formed. The process varies in length, and the bigger ones take less time because I dip them and my gesture is very active. There is an urgency to negotiating the scale of the fabric. For the smaller ones, I sometimes use stencils or fold creases that hold their shape, or are stiffened once the salt is solidified. They started with an accidental leak in the studio in the winter. I had a lot of this theatrical fabric that got stained because there was so much street salt around, and the mark that remained was beautiful. At the time I was reading a story by Mark Twain about a ship captain that gets lost at sea. He loses the capacity to understand his own velocity in space as he goes “traveling” toward heaven. The story has a lot to do with being lost in terms of distance and horizon, not knowing where you are in the landscape.<sup>11</sup>

[Carter](#) also makes animations like this, situated at the intersections of architecture and landscape, where landscape eventually takes over. In the case of *Sun Synonym* (2018), the hand-built chevron doors, easily overlooked because of their everyday context, are architectural thresholds, or a portal between interior and exterior, public and private. During the passing of the Solstice of 2016, [Carter](#) was at an artists’ residency in the Hudson River Valley, New York. While out tramping she came across a 19<sup>th</sup> Century foundation, on land that borders the property of Thomas Cole (painter, Hudson River School) and the Rip Van Winkle bridge (a fictional character who sleep-walks into the woods of the Catskill Mountains and wakes up having missed the revolutionary war.)

She says that, being there, *I was reflecting on the mythical status of these figures, the American dream, the notion of proprietary possession of a spectacular view, the futility of capturing that view, and encounters between body, architecture, and our current relationship to landscape. And at the same time, surprised that, as an artist, I have something in common with the iconic painters of the Hudson River Valley, which is observation of natural light.*

Next page: Katie Breckon, *Ochre and Light*, 2017.

Permission to integrate and reference ochre in this artwork was given by Ngarinyin and Worrorra elders and artists.





The lightwork animation seen as part of *Not standing still* exists in interaction with the chevron pattern of the doors, grafting the surface and graphing changes in light based on circadian rhythm. There's a smallness to the artist's body in relation to an infinite point on the horizon: the center of the drawing she is making. Maybe the exterior landscape appears to collapse into the drawing for a moment, and then throws it all back out via the shifting pattern of light; geometric light-work that echoes the door pattern, then light and shadows cast by nearby trees. [Carter](#) is wearing a dress that matches the chevron, it's made of black cotton layered with the same chevron pattern, a nod to the pattern and poem dresses worn by Sonia Delaunay, who moved freely between modes of making.<sup>12</sup>

From a distance, lots of questions are asked about a Pākehā artist, with colonial ancestry in the Taieri Plain, Ōtākou, finding their way to live and work in the remote West Kimberley region of Australia. Moving through those questions, it's possible to imagine that the intersections of the 'colonial sphere' within that reality are daily visible and intimate. A psychogeophysical cartography that is very close. Working this closely, so remotely, [Katie Breckon](#) has developed intimate systems of drawing using cameras, photographic print processes, and the natural materials found within the landscape of Country. And through her work within community archive networks, and Worrorra, Ngarinyin and Wunambal language groups in the West Kimberley, she became familiar with systems of safekeeping that care for cultural knowledge, stone tools, and sites of significance.

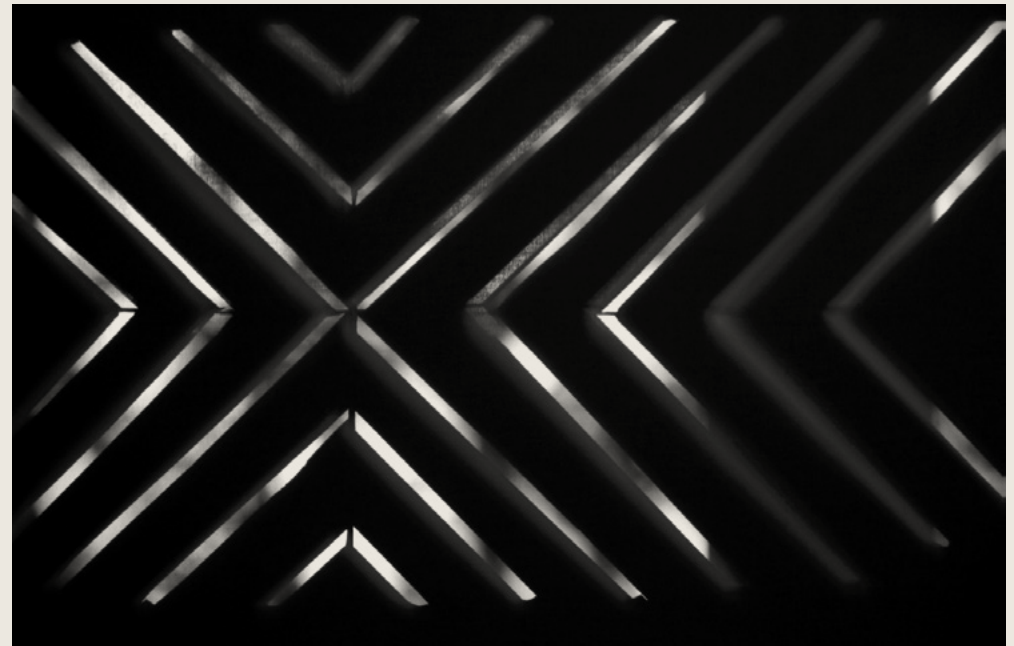
Living in the remote West Kimberley and returning home to New Zealand once a year means I move between two very different worlds, and neither really understands the other. I grew up in a valley in New Zealand where the sky was long and narrow, and although traveling extensively, it was not until living in the flat savannah surrounding Derby that the absence of hills and mountains became noticeable and overwhelming. For the first time, I realised the comfort those land formations created.

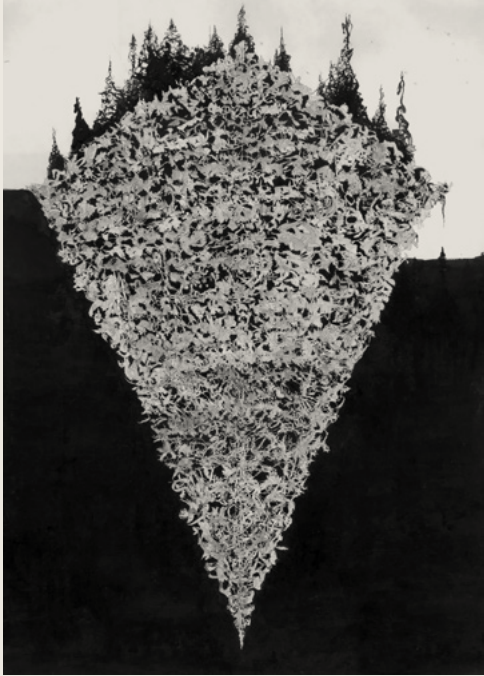
The Kimberley is saturated in sunlight for most of the year. At times the sun and heat feel unrelenting and I long for winter. I began to have a recurring daydream of standing under mountains in the deep south of New Zealand. It was a subconscious retreat to a place I know and belong... spending time with Aboriginal custodians, traveling to their homelands and hearing their stories and seeing ancient markings within the landscape has inspired me to consider what country I am deeply linked too. That for me is the South Island. Where I feel most connected with the land and at home.

Natural pigments became an interest of mine while working for Mowanjum Aboriginal Art & Culture Centre. Across the world, ochre has many uses including decorative, medicinal and ceremonial. Within the Kimberley, ochre is harvested and deeply symbolic, the colours are different to New Zealand Kokowai (ochre).<sup>13</sup>

The 'cartographic method' described by Rosi Braidotti in *Nomadic Theory*<sup>14</sup> is a way of understanding and navigating systems of power through 'nomadic thought', which I like to interpret as a flex and limbering within subjectivity. Braidotti defines subjectivity as something like the product of power flows within individual human experience: *as Foucault taught, us, power is a situation or a process, not an object or an essence. Subjectivity is the effect of these constant flows of in-between power connections.*

Still shot from *Sun Synonym*, 2018, Dana Carter





Motoko Kikkawa, *watercolour and ink*, 2018.

For *Not standing still*, Jenny Gillam and Eugene Hansen with Motoko Kikkawa and Murdabike collaborate to rework *Transposition of a mountain* (2006, The Physics Room). For this iteration, Gillam has reconceived the work as *Transposition of a river*, a vinyl-cut wall drawing with a video projection of the Tukituki river that flows through the Hawkes Bay valley in which Gillam grew up. When she was a child her family spent lots of time down at the river, swimming, fishing, walking the dogs, etc. Their home water supply was from the Tukituki. During the performance this video is remixed live and streamed over the internet from Gillam and Hansen's home in Wellington and projected onto the wall drawing in the main gallery space of Blue Oyster. In the gallery, Motoko Kikkawa and Murdabike improvise electronic music in response to the livestream.

Like other projects within Gillam's photographic and installation practice over the last two decades, these transpositions of mountain and river make me think of Braidotti's nomadic thought, developed further within *Transpositions*,<sup>15</sup> where she describes human subjects moving between relentless forces of life and non-life, human and non-human, confronting questions of what might constitute an ethical 'trans-species egalitarianism' within living systems.

The music video *An Error Occurred* by Jemma Woolmore, imagines environments, under pressure from anthropogenic forces, mutating to form new systems. The recent installation *Thresholds* (2018) also provokes questions of border systems, borders being closed off or enclosed. *The hexadome screens become a landscape to be navigated and divided, creating symbolic borders that are enforced, blurred or dissolved throughout the work. Patterns emerge that appear to both isolate and encompass, generating complex and unfamiliar territories.*<sup>16</sup> Woolmore and collaborator, musician Lara Sarkissian, created an electronic landscape influenced by the sonic and physical forms of churches, structures that are often designed with 'acoustic ecology' and spatial experiences in mind.<sup>16</sup>

The heterotopia is capable of juxtaposing in a single real place several spaces, several sites that are in themselves incompatible. Thus it is that the theater brings onto the rectangle of the stage, one after the other, a whole series of places that are foreign to one another; thus it is that the cinema is a very odd rectangular room, at the end of which, on a two-dimensional screen, one sees the projection of a three-dimensional space, but perhaps the oldest example of these heterotopias that take the form of contradictory sites is the garden... As for carpets, they were originally reproductions of gardens (the garden is a rug onto which the whole world comes to enact its



symbolic perfection, and the rug is a sort of garden that can move across space). The garden is the smallest parcel of the world and then it is the totality of the world. The garden has been a sort of happy, universalizing heterotopia since the beginnings of antiquity (our modern zoological gardens spring from that source).<sup>18</sup>

*Other Echos*, the exhibition for which [Charlotte Parallel](#) developed *Saturated Solutions*, was situated within the Dunedin Botanical Gardens, and referenced Foucault's text *Heterotopias* (1967). [Scott Flanagan](#) and [Jemma Woolmore](#) are also interested in the variants and conflicts of utopias, dystopias, and heterotopias. Perhaps Dunedin is a 'heterotopia'. The Edinburgh of the South. Another way of understanding the ways that a 'colonial sphere' might operate.

[Flanagan](#) says of his work *Desert Island Selections Vol.1*:

it references a compilation issued in 1986, curated by Brian Eno of his own work during the Seventies, titled *Desert Island Selection*. I liked this idea of an artist selecting from their own work those things so important they would be necessary on a desert island. A desert island is a type of utopia, more individuated than an expression of the social body, more a mirror than an ideal. Where Foucault states that the 'ship is the heterotopia par excellence', then perhaps the desert island, the place where one can live moderately, happily alone with some few favourite things, this place may be the ultimate destination of Foucault's ship. The sheet of paper has printed on it a translation of Pi (to approximately 10,000 decimal places,) that I completed last year. The code maintains a working title, *Mapping the Minotaur*, acknowledging all its attendant allusions. It brings to the work, *Desert Island Selections Vol.1*, a sinister edge. That the heterotypic location of the desert island may be a labyrinth where we meet the monster that wishes to consume humanity.<sup>19</sup>

Like the temptation to overly reconcile works within an exhibition (within these writings), reconciliation of difference is at risk within a heterotopic space, leading to a neutralization of energies, to an unreal or too real

utopia or dystopia. A too-fast preservation of order that loses sight of a living humanity. A collapse of subjectivities rather than a living intersubjectivity. The narrative of capitalist collapse or self-destruction illustrated within Marx and Engels' first line in *The Communist Manifesto*, *All that is solid melts into air*,<sup>20</sup> is presently interpreted via the online forum of Quora:

In a bourgeois society nothing is sacred anymore. All values and objects are subject to deconstruction and satire. Just like declined aristocrats sell their titles, presidential candidates now spout personal attacks in public, and in the news reports you see another priest child-molester being exposed or some policeman shooting at a black guy who is lying on the ground with his hands in the air shouting "I'm not armed". Religious values are not universally respected anymore. Lucifer is now part of the DC comics franchise and in Le Tout Nouveau Testament YHWH was depicted as a sadistic ill-tempered man living in brussels who controls the world with his computer. I mean, You can now catch pokemons with a phone in churches, temples and mosques alike. Did you know that girls were not allowed to wear pants as it was considered unbiblical? Well that soon became a non-problem. Capitalism (sic) at work.<sup>21</sup>

Perhaps pokemon make heterotopias out of churches, temples, and mosques, alike?

As part of their joint exhibition *All that is solid melts into air* (2016), [Anet Neutze](#) and [Scott Flanagan](#) presented *Still Waterings (for P.G.)*, from a collection of collaborative paintings produced during 2014–2015. [Scott](#) says:

like the entire history of Fine Arts, it is an assumption of water—perhaps even still water. 'Waterings' is a reasonably common descriptor used in writing about 18<sup>th</sup>–19<sup>th</sup> Century Maritime painting. *Still Waterings* carries the echo of 'still waters... (run deep)'. During the making of this painting Peter Gutteridge died. Peter had a close relationship to water. Maybe he was a type of Shaman.

Anet Neutze and Scott Flanagan, *Still Waterings (for P.G.)*, 2014.





Deano Shirriffs, *A Communication*, 2018.

Anet Neutze's artist book contains pages of stains made using her own vegetable and plant dyes and inks. She says,

paper has always been a material I have found difficult to resist. The blank page, awaiting some form of transformation. Originally I had planned on drawing on the dyed pages, but as I began to put the work together it became clear that the pages spoke on their own, completing an '*Encyclopaedia Somnambulus*', *A book of Sleep Walking*. The book is finished by a re-purposed book cover, *Frankly Feminine*, though when one opens the book it is far removed from the Domestic expectations and tips for the married wife. The finished book is a picture book, open for a journey into imagination.

Deano Shirriffs makes paintings using processes of layering and careful distress, sometimes involving tools like heatguns and flame torches, he alters the viscosity of paint to enhance flow, and might leave painted canvases out in the weather for extended periods of time. The resulting compositions can be described as psychedelic, sometimes involving sinuous figuration that could be read as biomorphic or architectonic form. *A Communication* (2018), is from an ongoing series inspired by New Zealand landscape and ancient architectural spaces that have been gathering places, or sites of communication. The archaeological site of Gobeklipe in the South Eastern Anatolia, Turkey, has been a key influence in the series. Gobeklipe is considered one of this world's first temples. The composition of *A Communication* (2018) considers the architectural layout of Gobeklipe, where circles were spaces for open fire and ritual. A smaller circle was carved deep into the landscape and this was thought to be a space left for spirit to move in and out of this realm. Shirriffs says, *this concept of communication intrigues me and I have encoded each work in this series with a black circle or dot that signifies intent of creation throughout the painting process, thinking about spirit within New Zealand landscapes, while also considering realities or places that exist on the other side of the veil...*

Next page: Stained pages from one of Anet Neutze's books.  
Custom-made vegetable and plant dyes on paper, 2017 -2018



The history of kaleidoscopes is part of the history of mirrors. 8,000 years ago, the first known mirrors were polished rocks, obsidian; the first light-houses were reflections of flame from the surface of such mirrors; magicians in Egypt used mirrors to perform magic; and later, a corridor of mirrors at Versailles expanded perception of architectural space. In the 19<sup>th</sup> Century, an inventor in Scotland began to promote the use of faceted reflections as a way for scientists and artists alike to see and understand patterns. These kaleidoscopes were known as 'philosophical toys', also described as tools for entertaining the masses.<sup>22</sup> Melissa and Geoff Martyn have begun collaborating to make *Eggoscopes* (2018). The egg-shell-like casings of these small kaleidoscopes are crafted from driftwood found during beach walks on the West Coast of Te Wai Pounamu South Island and they contain colourful fragments of microplastics found on the beaches surrounding the Martyns' Kakaunui home in North Ōtākou.

Kim Pieters' photographs and video work use those mediums, measuring and releasing; flows of light, human and non-human movements, and the viscosity of whatever surface might take form. Albert Caerio has written of Pieters most recent paintings and drawings:

the image, is itself predominantly a non-human/nonrepresentational composition of line and colour on a field. this does not mean that human affects are absent. We can be deeply affected by colour for instance; but here, like the artist herself, we have to respect the fact that this composition of matter is inherently a difference that keeps its mysteries. We can but wonder. It is like watching the sky. We are confronted with the strangeness of the world itself, just so. an ISness.<sup>23</sup>

Maria O'Toole uses haptic strategies, drawing blind in response to sound files that have been recorded with hydrophones in the Cook Strait, and shared with her by NIWA scientists. This experimental drawing practice attempts to make visible the invisible. Embodied knowledge is layered throughout her work, here she explores the translation of a memory into a drawing through listening:

I poured the silvery powder into my hand and rubbed it onto the fleshy underside of my forearm while the sound of the whale and her calf communicating by rubbing on each other plays through my headphones, it sounds like children's party balloons being rubbed together.<sup>24</sup>

For the video work *Land Dive Team: Bay of Fundy* (2016), Hope Ginsburg assembled a dive team at the Bay of Fundy in New Brunswick, Canada:

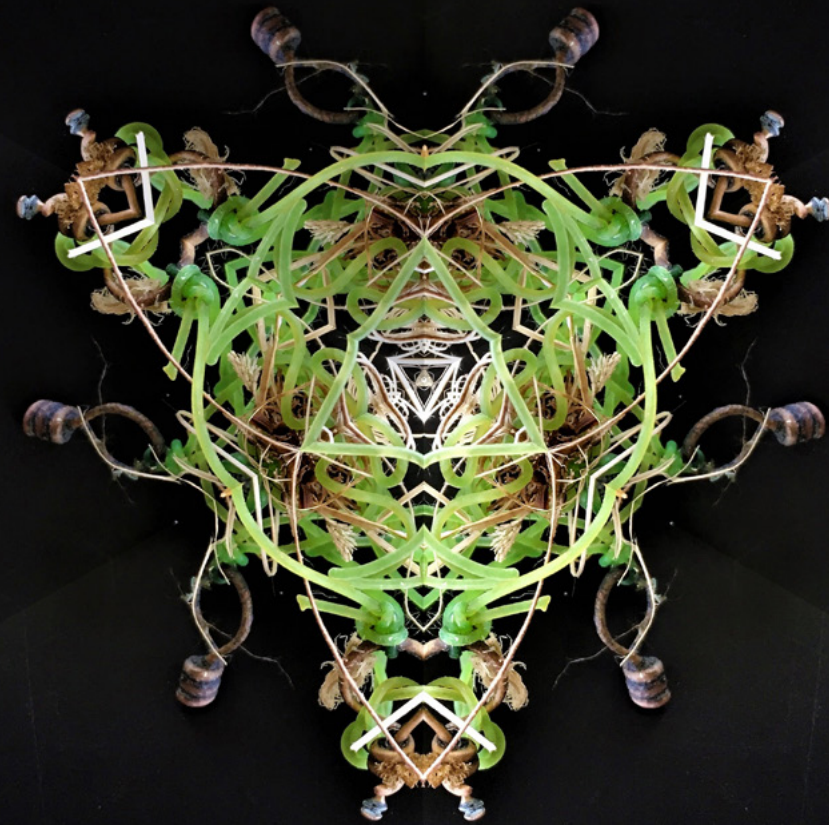
a 170-mile Atlantic coastal bay and home to the highest vertical tidal range in the world, ranging from 47.5 to 53.5 feet, or approximately 160 billion tons of water a day. There is a sublime majesty to the force, amount, and speed of the water in this region. The resulting video features four divers sitting in the lotus position on the rocky shore; their rhythmic breathing lulls us as it is modulated through their respirators, making the sound more akin to hearing our own breathing echoing in our heads. The water starts to come in and, before we know it, the dive team is being submerged, and the breathing becomes the gurgling sound of water. There is a fierce determination—or is it a radical calm and oneness with the body?—evident in each diver's eyes. Finally, they disappear under the water. But we still see the bubbles of their breath rising to the surface, reminding us to breathe along with them.<sup>24</sup>



Hope Ginsburg, *Land Dive Team: Bay of Fundy*, still from video, 2016

Next page: Melissa Martyn, *Lure*, 2017, photographic assemblage including found entanglements of nylon fishing line with seaweed and sticks.







Anet Neuze, *My head is in the clouds*, site specific installation, Glue Gallery, Dundedin, 2012.

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## Artist biographies

Katie Breckon makes photographic, print and installation based work that continuously seeks the intersection between place, time, image and memory. Breckon completed a Bachelor of Fine Art, majoring in Drawing in New Zealand and earned a Post Graduate Diploma from Victorian College of the Arts in Melbourne where she developed the award winning photographic series *Set This House In Order*. Her images have been published in Art Collector, *Ampersand Magazine*. She has won a number of awards, including the 2018 Kimberley Art Prize, 2017 Deakin University Photographic Award at the Centre For Contemporary Photography (CCP) Salon, 2013 American Aperture Awards for best still life series in the entered category. Currently living in the West Kimberley outback, Breckon works simultaneously as an artist, educator and remote community arts worker, managing the community collection and media centre at Mowanjum Aboriginal Art & Culture Centre. The experience of living in the isolated and unfamiliar landscape of the Kimberley is infused into Breckon's works.

Dana Carter is an artist who works across media often using ephemeral processes that convey the passage of time. In her work, constellations of fabric, light, and video elements come together as installations that deal with the subjectivity of visual perception. In 2018 Carter will complete a permanent installation for the City of Chicago. Recent exhibitions include: MassArt, Boston; Elmhurst Art Museum, IL; American Institute of Architecture, New Orleans; Iceberg Projects, Chicago; Devening Projects, Chicago; Center for Print Studies, Columbia University, NY; Vox Populi, Philadelphia; Western Exhibitions, Chicago; Glass Curtain Gallery, Chicago; Cleve Carney Art Gallery, IL; Hyde Park Art Center, Chicago; The Bioscope for Independent Cinema, Johannesburg, South Africa; Fabrica de Arte, Havana Biennial, Cuba. In 2012, *Shadow Velocities: on the work of Dana Carter* was published by the College of DuPage funded in part with an award from the Illinois Arts Council. Carter is a recent awardee of the Percent for Art fund for public art in addition to a fellowship at the Spertus Institute for Jewish Learning & Leadership. Dana Carter was born in Washington D.C. and lives and works in Chicago. She received a BFA from Washington University in St. Louis and MFA from University of Illinois School of Art and Architecture in Chicago and is an Adjunct Assistant Professor at the School of The Art Institute of Chicago.

Originally from Christchurch, Scott Flanagan lives in Port Chalmers. A recipient of awards and residencies, including an Asia New Zealand Foundation Arts Residency Exchange, with work collected by institutional and private collectors. Flanagan maintains a disciplined practise on the boundaries of experimental/commercial art.

Jenny Gillam and Eugene Hansen are multimedia artists based in Wellington, New Zealand. Both are Senior Lecturers at The School of Art, Massey University and hold MFA's from RMIT University, Melbourne, Australia. They have a family together and have co-authored or collaborated on numerous art projects (together, with other artists, and with specialists from other fields) while also continuing individual practices.

Each of Hope Ginsburg's projects build community around learning. Her work is by turns collaborative, cooperative, and participatory. These artworks are made with peers, students, scientists, members of the public, and experts with knowledge from outside of the field. Rooted in first-hand experience, Ginsburg's projects are invested in the socially transformative potential of knowledge exchange. Hope Ginsburg has exhibited nationally and internationally at venues such as MoMA PS1, MASS MoCA, Wexner Center for the Arts, Institute for Contemporary Art at VCU, Kunst-Werke Berlin, Contemporary Art Center Vilnius, Baltimore Museum of Art and SculptureCenter. She is the recipient of an Art Matters Foundation Grant and a Virginia Museum of Fine Arts Fellowship and has attended residencies such as the Robert Rauschenberg Residency, the Skowhegan School of Painting and Sculpture, and The Harbor at Beta Local. Her work has appeared in the *New York Times*, the *Wall Street Journal*, *Artforum*, and *Hyperallergic*.

Gregory Kan is a writer and coder based in Wellington. His poetry has been featured or is forthcoming in literary journals such as the *Atlanta Review*, *Landfall*, *The Listener*, *SPORT* and *Best New Zealand Poems*. His poetry and philosophical works have also featured in exhibitions and publications for contemporary art institutions such as the Auckland Art Gallery, Artspace, the Adam Art Gallery, the Dunedin Public Art Gallery and the Physics Room. Auckland University Press published his first book, *This Paper Boat*, in 2016. *This Paper Boat* was shortlisted for the Kathleen Grattan Poetry Prize in 2013 and for the New Zealand Book Awards for Best Poetry in 2017. He was a Grimshaw-Sargeson Fellow for 2017. His second poetry collection, *Under Glass*, is forthcoming with Auckland University Press.

Originally from Tokyo, Motoko Kikkawa has lived in Dunedin since 2004. She has attended Dunedin School of Art and works daily from a studio in Allbell Chambers. Currently, Kikkawa has a solo exhibition, *Current Surfer* at Dirt Gallery, Wellington. Kikkawa was involved in several solo and group exhibitions in Dunedin, including: *Shortsighted Girl's Very Thick Wall* (2017), *Unacceptable Archaeologies* (2011), *Always there is something behind at Inge Doesburg*, Dunedin (2010), and Blue Oyster Performance Series (2010). Recent group exhibitions include: *Never an Answer—12 Abstract Painters* at The Vivian, Auckland, 2018, *Forms of Perception* at PG gallery 192, Christchurch, 2018, and *Traces* at Tacit Gallery, Hamilton, 2018, *New Perspectives* at Artspace Auckland (2016), *(dis)placement* at Fresh and Fruity Gallery Dunedin (2015), and *iD2K16* at Blue Oyster (2015). Sound-wise, Kikkawa is a past resident of None Gallery and has played solo and in collaboration at The Audio Foundation Auckland, The Auricle Christchurch and regularly at various independent events such as Lines of Flight.

Melissa and Geoff Martyn have recently moved to a rural and coastal location after decades of city living. As makers and crafters who are drawn to the tactile and textural possibilities of materials, the exploration of local shorelines and river mouths presented many such possibilities, while also engaging with the wider context of the health of national waterways and the global situation of plastic in the oceans. *The Eggoscopes* nestled in found flotsam, invite tactile and reflective interaction. Here, manufactured material is tangled with grown material, a kaleidoscope of elements reflecting light and highlighting patterns and tensions, histories and futures.

Raewyn Martyn grew up in the South Island and lives in Wellington. She creates site-responsive paintings composed during attentive occupation of sites and situations. These works change over time and surfaces often transform into material, decomposing and reproducing as layers become unstuck, material, flexible, or fluid, and other forms are grafted. She thinks a lot about how processes of entropy and empathy are interconnected within experiences and perceptions of change. During the Blue Oyster summer residency at Caselberg Cottage, Broad Bay, she researched cellulosic organisms living in the harbour, that interact with geologic and atmospheric processes like land formation and the carbon cycle. For Not standing still she has made new work using a composite cellulose film material that contains marine cultures. Raewyn is currently a PhD student at Massey University in Wellington, has a BFA from Massey University, and an MFA from VCUArts, VA. She was a visiting assistant professor of visual art at Antioch College, OH, and a research participant at the Jan van Eyck Academy in Maastricht, NL.

William Henry Muang is a mixed media artist, concentrating mostly on drawing, painting, small sculpture and experimental music. Living in Otago since 2001, William is largely self-taught and seldom exhibits work outside of a regular live music or sound art context. Occasionally publishing on limited edition physical formats such as the 'Sundrian Editions' sun001 lathe cut released by mf/mp and *archaeopteryx does haunt / the stone tapes* in collaboration with Campbell James Kneale, released by Celebrate PSI Phenomenon. For William, drawing and music are largely automatic or improvised ways of delving into the subconscious, composition being the method of welding or ordering the wild commodities brought up from that place. By nature, chaotic, William is also fascinated by dynamics, patterns in nature and order, its emergence and dissipation. Most of the sculptural work and many sound works are concerned with graphing these observations.

Anet Neutze grew up in Mid Canterbury and attended the School of Visual Arts, Nelson Institute of technology (1998–2000). She has exhibited in various group shows, and a solo show at Anteroom, Dunedin (2010), with works held in private collections. Her practice is multidisciplinary, working across various media including painting, photography, film, drawing, embroidery and book-making, moving between indexical or process-based mark making, representation, and documentary processes.

Aroha Novak (Tūhoe, Ngāti Kahungunu and Ngai Te Rangī) grew up in Dunedin, graduated from the Dunedin school of Art with a Bachelor of Fine Arts in 2007, then completed a Master of Fine Arts with Distinction in 2013. Living and working in Dunedin, New Zealand, Novak's work constantly interrogates issues of social, political and economic inequality prevalent in contemporary New Zealand society, often culminating in project based and site specific projects and installations. Her work encompasses sculpture, installation art, painting, sound, drawing and video. Novak has been exhibiting in solo and group shows since 2008.

Rachel O'Neill is a filmmaker, writer and artist based in Te Whanganui-ā-Tara, Aotearoa. Her debut book, *One Human in Height* (Hue & Cry Press) was published in 2013. She is developing several book projects, short films, and is writing a feature film with the assistance of a 2018 SEED Grant (NZWG/NZFC). 'She throws a sheet over her tongue' is a response to Gregory Kan's poem 'Meanwhile, we console ourselves with stones' and the curatorial kaupapa and works in *Not standing still*.

Maria O'Toole's drawing process engages with a contemporary attitude in drawing that explores resilience, risk and empathy through environmental projects. She creates abstract drawings influenced by sensory experiences of space and observations of the rhythms within them. She then translates her experiences along with collected scientific information into visual maps and scores. Maria lives and works in Wellington, she received a MFA with distinction from CoCA, Massey University in 2014 and is currently a confirmed PhD Candidate. She is a regular finalist in the Parkin Drawing Prize and has participated in both national and international artist in residence programs in recent years.

Charlotte Parallel is a New Zealand artist based in Port Chalmers working in the fields of sculpture, sound, performance and collaboration. She has been exhibiting within New Zealand consistently over the last 16 years and internationally since 2010. Parallel's current research is motivated by a need to understand how we exist in a continuum of and specific concentration within the electromagnetic field through our capacity as a transducer.

Kim Pieters (1959) lives and works in Dunedin, New Zealand. Her artistic practice could be described as emergent, adaptive & nonlinear. She is predominantly a nonrepresentational painter and also produces photographs, experimental film, writing and music from her Dunedin studio. Pieters has a tendency to build her work, no matter what genre, around two or more distinct nuclei, using the juxtaposition of these autonomous yet resonant realms to create a clearing of sorts. This clearing allows for thinking itself rather than the mere recognition of thought. Her work is represented in private and public collections including the Chartwell Collection, Auckland Art Gallery, Toi O Tamaki, Christchurch Art Gallery, Te Puna O Waiwhetu, Victoria University Collection and the Dunedin Public Art Gallery. [www.kimpietersstudio.com](http://www.kimpietersstudio.com) and @kimpietersstudio

Deano Shirriffs is an artist based in Whanganui. He completed a BFA at Dunedin School of Art in 2012 and has had numerous exhibitions throughout New Zealand. In 2012 he had artworks selected for the group exhibition '100 drawings for the future' at Ecole Supérieure d'Art du Nord-Pas-de-Calais in Paris. He attempts to see through the veil, presenting the unseen as seen, while also using colour, process, and texture to embed presence of landscape and elements from this Earth. [deanoshirriffs@gmail.com](mailto:deanoshirriffs@gmail.com) and @deanoshirriffs

Jemma Woolmore is a Berlin based video artist. Blurring the boundaries between real and virtual, Jemma's work explores the spatial and emotional possibilities of light and image in performative environments. Spanning audio-visual performance, installation and bespoke visual and sculptural design, her work shows a strong sensitivity for combining light, sound and structure. Inspired by natural and artificial systems, and imbued with a sense of science fiction otherworldliness, recurring symbols are used to interrogate the fragile boundary between Utopia and Dystopia. Jemma Woolmore has showcased her work in festivals, clubs and arts institutions internationally. Including: Martin Gropius Bau (DE), MIRA (ES), Node festival (DE), Convergence festival (UK), Sonos Studio (USA), Mapping festival (CH), Krake Festival (DE) and Mutek (MX). Jemma is also a curator and organiser for Scope Sessions Artist media salon and a member of Lacuna Lab in Berlin. [www.jemthemisfit.com](http://www.jemthemisfit.com)



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Blue Oyster Art Project Space  
Curated by Raewyn Martyn  
Wednesday 8 August–Saturday 1 September, 2018

Featuring new writing by Gregory Kan, Rachel O’Neill  
and Raewyn Martyn. Design by Katie Kerr.

The poem *Meanwhile we console ourselves with stones*  
(2018) by Gregory Kan, was created by recombining  
two source poems, Anne Carson’s *Nox* (2010), and  
Clark Coolidge’s *The Crystal Text* (1986) Rachel  
O’Neill’s *She throws a sheet over her tongue* (2018)  
is an ekphrastic response to Kan’s.

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