

Wall Works

8 September – 4 October 2009

Jeena Shin

Congreve Foyer

Fractus, Congreve Foyer September 2009

Jeena Shin's large-scale wall paintings draw out the spatial and temporal properties inherent in a site. She uses a repeated motif based on a folded sheet of paper that is flipped and turned from a single starting point. Though the resulting pattern is flat, her angled shapes, always articulated in a single colour, appear layered as inside and outside fold and unfold across the surface of the wall. Her work traces a passage: first of the artist's hand, then of the viewer's eye and body as they survey it, and then as the physical space changes over the course of the day. The effect is unsettling; our only certainty is that what we perceive shifts from one point to another.

Born in Seoul, Korea in 1973, Jeena Shin graduated with a Bachelor of Fine Arts from the University of Auckland in 1997 and received a Masters of Fine Arts from RMIT Melbourne in 2000. Recent projects include: *ARTSPACE Stairwell Project (1973-) 2009-2011*, ARTSPACE, Auckland; *Yo Modernism II*, CCNOA, Brussels, Belgium, 2009; *Prospect 2007: New Art New Zealand*, City Gallery Wellington, 2007; *Respirator*, Conical Gallery, Melbourne 2006 and *Lux*, Show Gallery, Wellington, 2004. Jeena Shin lives and works in Auckland.

Simon Morris

Upper Chartwell Gallery

Coloured line, there and back 2009

Simon Morris has developed a critical painting practice that extends from object-oriented paintings to site responsive wall drawings and installations. He builds on the history of abstract painting and its engagement with time and space through a material relationship to everyday activities. For his work at the Adam Art Gallery he has considered the architect's intention for the space as a site for the viewing experience. The long, narrow space of the Upper Chartwell Gallery invites perambulation and the idea of return; to look once again. The pattern Morris has developed for his work is based on the transversal of the space and brings focus to the play between the two main walls of the gallery. Though planned carefully, Morris will take ten days to respond to the actual conditions of the site. He will make decisions along the way that filter the behavior of the space into a visual encounter, registering perception as the active forming of patterns.

Recent projects include: *Yo Modernism II*, CCNOA, Brussels, Belgium, 2009; two site-based collaborations with Athfield Architects at The New Dowse, Wellington and at the University of Otago School of Medicine and Health Science, Wellington, 2007; *Prospect 2007: New Art New Zealand*, City Gallery Wellington, 2007; *Simon Morris: Painting Projects 2000-2005*, The Physics Room, Christchurch, 2005 and 2002 *SCAPE Art and Industry Biennial*, Christchurch, where Morris collaborated with the ground staff at Jade Stadium to mow the cricket pitch for a game between New Zealand and India. Simon Morris lectures in painting at the School of Fine Arts, Massey University and lives in Wellington.

Michael Harrison

Window Gallery

Illusion of the flesh 1999-2009

Michael Harrison's paintings are usually small-scale and paper-based. On first acquaintance they appear almost slight, but careful viewing reveals an ambiguous and darkly uneasy world where people and animals appear before fields of colour that often gel into generic landscape settings. These are commonly recognisable-sourced from art history, occult illustration and photography—yet packed with private meaning. His is a thoughtful response to the latent strangeness of things we experience every day, often produced by returning to and reworking his pictures over many years. Like diary entries, Harrison's images act as records of emotional states that are near impossible to communicate directly, and which operate like re-told dreams that tap some collective unconscious. This is the first time the artist has worked on such a large scale and for a specific situation. For the occasion he will be drawing from a picture he originally exhibited in 1999 (the year the gallery opened) and a related image created in 2001.

Recent projects include: *Sun Square Saturn*, Ivan Anthony Gallery, Auckland, 2009; *Daytime of the Night*, Darren Knight Gallery, Sydney, 2008; *On Reason and Emotion*, 14th Biennale of Sydney, Museum of Contemporary Art, Sydney, 2004; *Love in the Shadows*, a solo survey exhibition initiated by ARTSPACE, Auckland, toured to Dunedin Public Art Gallery and City Gallery, Wellington 2002-3. Michael Harrison graduated with a Masters in Fine Arts from the University of Auckland in 1996. Born in Auckland in 1961, he continues to live and work there.

Patrick Lundberg

The Landing

Stay here and help me be quiet 2009

Using tracing paper in an attempt to generate a standard form, Patrick Lundberg will test how a template can change, defer and accumulate meaning through repeated use. Working on the walls of the Adam Art Gallery's staircase—the palimpsest the gallery was built around ten years ago, his site-specific study will take generic forms to see what happens when they are transferred to an actual site. Here the vagaries of translation will affect the legibility of form creating a subtle tension between concept and fact. As the artist states: 'Error, complexity, contradiction and fragility are...central to apprehending unity through a delicate and fragile dialogue with the contingencies of site'.

Born 1984 in Stockholm, Patrick Lundberg graduated with a Bachelor of Fine Arts from the University of Auckland in 2005. Recent projects include: *The Substance of Some Dream of Things to Come*, TCB Art inc, Melbourne, 2009; *On the Wall/Cirkulations Centralen*, Malmö, Sweden, 2008; Winner *Trust Waikato National Contemporary Art Award 2008*, Waikato Museum, Hamilton, 2008; *Artist's Projects*, Te Tuhi Centre for the Arts, Manukau City, 2007. He is a co-founder of the artist-initiated space *A Centre for Art* in Auckland where he lives and works.

Reuben Paterson

Kirk Gallery

Te Pūtahitanga ō Rehua 2005-9

Reuben Paterson's work exploits a long history of optical abstraction from Maori kowhaiwhai patterns to the paintings of Gordon Walters; from the scintillating surfaces of Bridget Riley and her contemporary reworking in the likes of American painter Philip Taaffe. The visual form of his work, however, belies the fact that he sees his images as composites of real places invested with the life force of whenua. He says of his work: 'My imaging of the energies left behind in the land by Māori emerges as undulating rhythms.... Here shades of black and white paradoxically echo the idea that things are almost never black and white'. *Te Pūtahitanga ō Rehua* is Paterson's first digital animation. It follows on from the site-specific installation he made on the ground at Riccarton House for the 2003 *SCAPE Art and Industry Biennial* in Christchurch, which honours the intrepid journey taken by Ngai Tahu to collect the precious resource of pounamu in the area of Lake Wakatipu. For *Wall Works* Paterson will present this work on a large scale, projected onto a wall of glitter to animate the space in a fluctuation of optical forms that reflect on how perception is a continual process of re-configuring and re-ordering what we see and what can be seen.

Reuben Paterson (Ngati Rangitihi and Ngai Tuhoë) was born in Auckland in 1973. He graduated with a Bachelor of Fine Arts from the University of Auckland in 1997 and has a Postgraduate Diploma of Teaching. Recent projects include: *Pacifica*, Cambridge University of Anthropology and Archaeology, Cambridge, England, 2008; *Reuben Paterson: When the Sun Rises and the Shadows Flee*, Dunedin Public Art Gallery, 2007. Paterson has been selected to represent New Zealand at the next Asia Pacific Triennial in Queensland which opens in December. He is based in Auckland and is represented by Gow Langsford Gallery, Auckland and Milford Gallery, Dunedin.

David Cauchi

Bathrooms

Where art belongs 2009

Though David Cauchi describes himself as an 'intertemporal avant-garde artist' a key driver for his current practice is his decision to return to art school after many years of self-directed painting. As his practice entails a highly strategic engagement with authority in all its forms, Cauchi has been given the gallery's two bathrooms to work in. He plans to use these as they have traditionally been treated, as a place for surreptitious irreverence. Mixing drawing styles from various sources, including common toilet graffiti; images found in *The Codex Borgia*, an ancient Mexican manuscript; and the figurative painting of French Dadaist Francis Picabia, Cauchi plans to explore the depths of human indulgence and consumption all filtered through his own graphic sensibility.

Born in 1970 in Auckland, David Cauchi is currently undertaking a graduate diploma in Fine Arts at Massey University, Wellington. He also maintains a blog as a forum for his work: <http://pointlessandabsurd.blogspot.com>.

Kim Pieters

Stairway Gallery

experimentum linguae 2009

Kim Pieters is an abstract artist who, for many years, has produced paintings, photographs, improvisational film, and experimental music from her studio in Dunedin. Across all of these media her underlying interest is in registering the experience of presence. Given the impossibility of her task, the results are necessarily contingent and provisional, operating as formal markers that can only guide an experience of space. For Pieters, it is here that gesture plays an active role in producing a trace, 'where materiality brings attention to that moment of being (in the maker and in the perceiver) which encounters potentiality without presupposition; a generative encounter with thought and with living'. Pieters will work in the Stairwell Gallery drawing out the idiosyncratic features of this site and its identity as a place of transition.

Kim Pieters was born in Rotorua in 1959. She exhibits at the Bowen Galleries in Wellington. She is currently working towards the solo exhibition *Something possible, or I will suffocate* opening in October.

Julia Morison

Lower Chartwell Gallery

Myriorama #5: Wayzgoose 2009

This is the fifth installation of the *Myriorama* series that draws together several key aspects of Julia Morison's practice, notably a graphic sensibility, densely layered surfaces, and the employment of a dynamic system in which the artwork as a discrete entity is cast aside in favour of a site-responsive reconfiguration. This approach is in keeping with the 'myriorama', the Victorian parlour game of specially printed cards showing small landscapes that can be horizontally repositioned in endless combination to create imaginary panoramic vistas. This series of works also continues to build on Morison's artistic vocabulary which enfolds references to Hermeticism, the Kabbalah, alchemy, and memory systems. She re-interprets these sources to see how these structures and systems, though simulated, can affect the way we see and understand the world.

Born in Pahiatua in 1952, Julia Morison lives and works in Christchurch. She has exhibited extensively throughout New Zealand and internationally. She was awarded the Frances Hodgkins Fellowship in 1988 and undertook the Moët & Chandon contemporary art residency in Avize, France in 1990. She continued to live and work in France until her return to Christchurch in 1999 to lecture in painting at the University of Canterbury, a position she held until 2007. Her major survey exhibition in 2006-07 *A Loop around a Loop: Julia Morison* was jointly organised by the Christchurch City Gallery and the Dunedin Public Art Gallery. She was made a New Zealand Foundation Art Laureate in 2005.