

Crossings **(a group show** **about intimacies** **and distances)**

19.06.21–
22.08.21

Turumeke
Harrington
Yolunda Hickman
Sonya Lacey
Rozana Lee
Grant Lingard
Vivian Lynn
Allan McDonald
Emma McIntyre
Layla Rudneva-
Mackay
Richard Shepherd
Next Spring
James Tapsell-
Kururangi

curated by
Christina Barton
Millie Riddell
Sophie Thorn

*...caesuras serve as techniques for
modifying subjectivity, activating a
process that disrupts perception and
feeling and can ultimately generate a
transformation, a new way of becoming.*

—Paul B. Preciado

*What need of so much news from
abroad while all that concerns either
life or death is all transacting and at
work within me?*

—Derek Jarman

Crossings began with a collaborative reflection on the COVID-19 lockdown of 2020. Here in Aotearoa New Zealand, far from the international epicentres of the virus, fear of the pandemic's spread required us to stay home for a fortunately short period. In that time, the churn of modern living was momentarily paused. Briefly, we stopped to dwell inside our heads, bodies, houses, islands, with a new attentiveness. Illness and death were reported daily. An external and invisible threat entered our collective consciousness, spreading with it levels of anxiety: worries about dying, fear of financial ruin, heightened attention to hygiene, and nervousness around those outside our 'bubble'. It was a strange state, at once alienating and claustrophobic, but also with a glimmer of something else: the simple pleasures of walking empty streets, the smell of baking bread, time's new elasticity.

This is not, however, a show about the pandemic. It is a gathering of works brought together in the wake of that moment. These somehow embody and contend with the polarities that were awakened, but which have always existed: inside and outside, closeness and distance, health and illness, personal circumstances and larger conditions, life and death. The artists selected work in a variety of media, are of different generations, have different life experiences and cultural backgrounds. They present us with objects, images, words, and materials that articulate these states and serve as thresholds which carry us between them. As Susan Sontag once said, in writing about illness: 'Everyone who is born holds dual citizenship... Although we all prefer to use only the good passport, sooner or later each of us is obliged, at least for a spell, to identify ourselves as citizens of that other place.'



This exhibition has been generously supported by Chartwell Trust



Turumeke Harrington, *Longer than I can remember*, 2020, and Vivian Lynn, *Threshold*, 1983/1996, installation view of *Crossings* (a group show about intimacies and distances), Adam Art Gallery Te Pātaka Toi, 2021. Photo by Ted Whitaker.

Turumeke HARRINGTON
(born 1992, Kati Mamoe,
Ngāi Tahu)

Longer than I can remember 2020
nylon cord, nylon fabric, polyester
thread, steel, aluminium
courtesy of the artist

It might not be true, but it is tempting to imagine that Turumeke Harrington's *Longer than I can remember* took nine months to produce, the same length of time as human gestation. Nine hundred squares of brightly coloured nylon have been painstakingly stitched together to form a large screen that can be adapted to serve as a light-weight room-divider or glowing enclosure. Visitors have to work their way along and around this playful intervention, if they are to access the lower levels of the building: the installation forms a passage, with one end a considerable distance from the other.

Harrington describes this in relation to her experience of childbirth, which makes sense of the number of squares and the length of the work. She recalls feelings of procrastination and boredom in the making process, as well as a sense of relief at its completion.

But there is more to it than this simple reading. The artist has chosen a thin fabric through which light passes; there is a joyfulness in its lurid neon brightness. Through this, she connects her work to the sensual pleasure that is specific to a female jouissance and to a version of the story of Māui's death between the thighs of Hine-nui-te-pō that reclaims for the female atua an agency that has been sanitised through the process of colonial retellings:

*As he made his way in through the
Te Paepae o Tiki and into her vagina,
his companion Piwakawaka, or Tiwaiwaka,
the fantail, fell about laughing at the sight of
Māui, and so woke Hine up. Now according
to some sources, it was her arousal, her
awaking to a wriggling inside her vagina
that made her genitals (Mokakati) 'come'
thus creating powerful contractions that
crushed Māui to death.*

This is the version she learnt from fellow artist Natalie Robertson, from an essay written in 2008 titled 'The 10 Predicaments of Māui. Notes on Tricksters'. According to Harrington, this teases out the 'humour, darkness and sexy-ness' found in the creation myths of Te Ao Māori. By reclaiming Hine-nui-te-pō's excitation, Harrington's vibrant birth canal serves as a powerful metaphor for the threshold as a site of danger, pleasure, and potential.

Turumeke Harrington has a background in industrial design and visual arts, graduating with a Bachelor of Fine Arts with Honours from Ilam School of Fine Arts at the University of Canterbury in 2018. She is currently completing her MFA at Toi Rauwhāangi College of Creative Arts, Massey University, for which she received the inaugural Collin Post Memorial Scholarship in 2021. Solo exhibitions of her work include *Whai Whakapapa Te Tuatahi* (Toi Tū Studio One, Auckland, 2017); *Turumeke Harrington* (Sumer Contemporary Art, Tauranga, 2019); *Hey māmā come play with me* (The Physics Room, Christchurch, 2019); *Stuck in customs* (RM Gallery, Auckland, 2020); *Mahoranuiatea Looking out in every direction* (Objectspace, Auckland, 2020), and *Gentle Ribbing* (Toi Pōneke, Wellington, 2020). She and curator Grace Ryder co-produced the exhibition *Help Yourself* at Enjoy Contemporary Art Space, Wellington, in May 2021. Harrington lives in Te Whanganui-a-Tara Wellington.



Allan McDONALD (born 1951)

Allan McDonald, *Sunday Star Times*, 22.04.2018 – 15.07.2018, Grey Lynn and *Wairarapa Times-Age*, 21.4.2018 – 24.12.2018, Featherston, installation view of *Crossings* (a group show about intimacies and distances), Adam Art Gallery Te Pātaka Toi, 2021. Photo by Ted Whitaker.

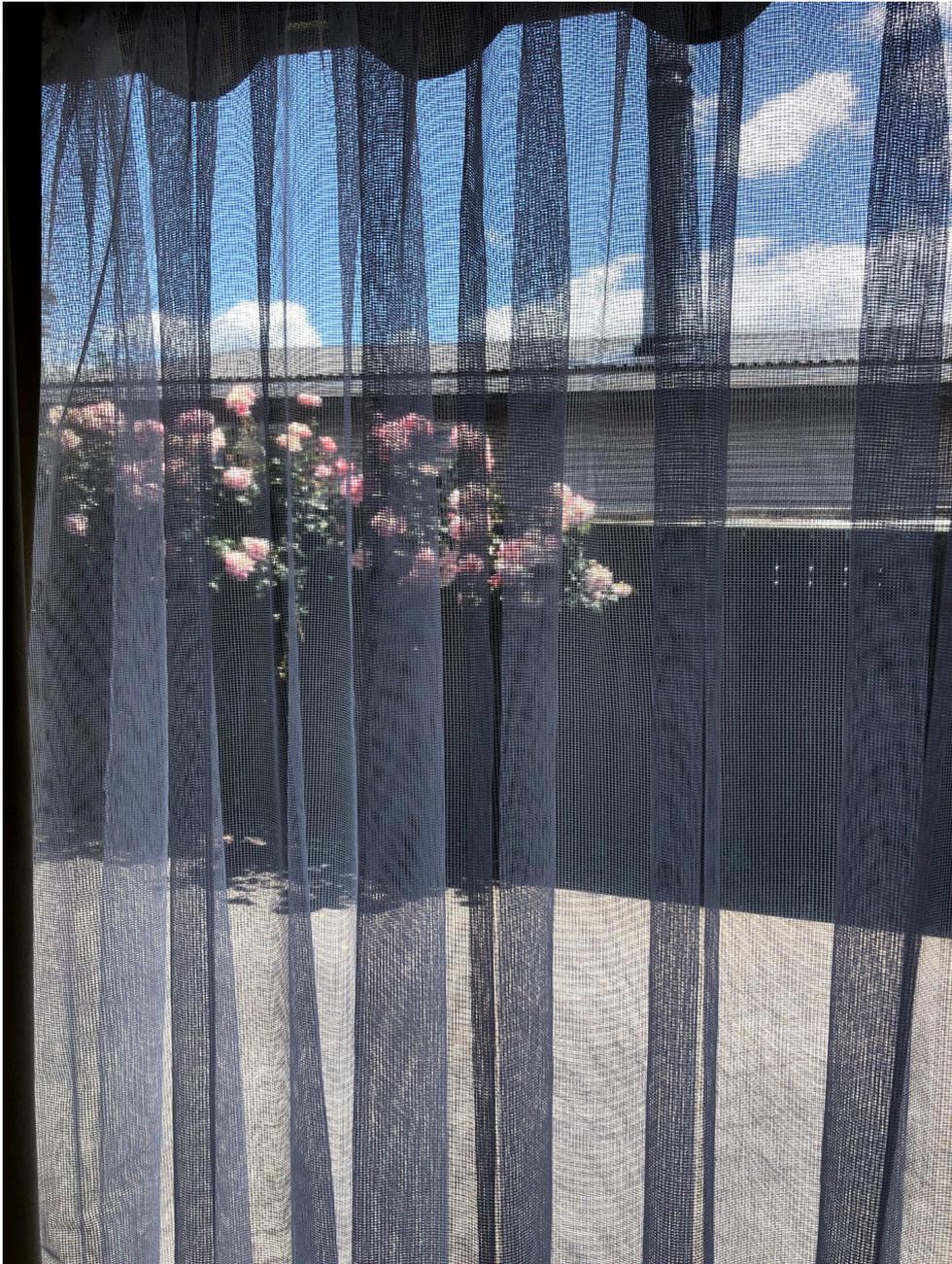
The Dominion Post, 05.05.2016 – 11.10.2017, Levin
Sunday Star Times, 22.04.2018 – 15.07.2018, Grey Lynn
Wairarapa Times-Age, 21.4.2018 – 24.12.2018, Featherston
Feilding-Rangitikei Herald, 26.09.2017 – 11.03.2018, Taihape
Vision Times, 16.02.2018 – 19.05.2018, Newmarket
New Zealand Herald, 13.12.2019 – 15.01.2020, Whangārei
The Dominion Post, 05.09.2020 – 11.10.2020, Levin
Opunake and Coastal News, 25.05.2019 – 23.12.2019, Hāwera
The Dominion Post, 15.08.2018 – 25.12.2019, Paekākāriki

nine colour pigment prints from the *Here and Now* series, 2010–2020
courtesy of the artist and Anna Miles Gallery, Auckland

For the last decade Allan McDonald has been photographing empty shops, picking those with their windows covered with newspapers to conceal the interiors from prying eyes as they prepare to open, change ownership, or go into liquidation. He calls this series *Here and Now* referencing the French theorist, Paul Virilio, who asks, 'how can we live if there is no more here and everything is now?', a question sparked by our growing reliance on the virtual that has so radically impacted our material existence and our relationship to the past. McDonald's mode is powerfully elegiac. He seems drawn to places that have seen better times. These stores bear signs of dilapidation; they are victims of market forces; properties on the brink of gentrification or ready for the sledgehammer.

But as well as subtle social commentary, McDonald's photographs are profound meditations on time and photography's capacity to visualise it in all its dimensions. By defining a boundary between foreground and interior, these covered windows establish a border between past and present. We cannot see inside, so we are shielded from the circumstances that would explain the shops' closures. Yet we know when this happened by the date of the newspapers, which are listed as the first numbers in each work's title. At the same time, we can pinpoint the moment when the photograph was taken, in the reflections visible on the glazed panes (this is documented as the second date in the title). This exact moment is bisected by the screen of newsprint, which throws the occasion open to its surroundings, through the incursion of all those incidental news items picked out by the powerful lens of the camera. Finally, beyond both circumstance and context, McDonald is fascinated by the fact that newsprint fades when exposed to light, so not only are his photographs records of social and economic change, they chart the inevitable processes of decay that are beyond human control. These, then, are no mere storefronts to observe, nor antiquated relics of some first capitalist age, they are thresholds where human time intersects with something even older: the sun's light.

Allan McDonald was born in Te Awakairangi Lower Hutt. He has been working with photography since the 1960s. He graduated with a Master of Fine Arts from RMIT University, Melbourne, Australia, in 1998. He has produced a number of photobooks including *Carbon Empire*, which won the 2017 New Zealand Photo Book of the Year award. His work is held in public collections across New Zealand and he has taken part in numerous group exhibitions, ranging from *The Active Eye* (Manawatu Art Gallery, Palmerston North, 1975) and *Freedom Farmers: New Zealand Artists Growing Ideas* (Auckland Art Gallery Toi o Tāmaki, 2013-14). McDonald is a lecturer in the School of Creative Industries at Unitec in Tāmaki Makaurau Auckland. He is represented by Anna Miles Gallery, Auckland.



James Tapsell-Kururangi,
image from *Again,*
Grandmother, Grey Street,
2019-21, text & image,
PDF, available online as
part of *Crossings* (a group
show about intimacies and
distances), Adam Art Gallery
Te Pātaka Toi, Wellington,
2021. Image courtesy of
the artist.

**James TAPSELL-
KURURANGI**
(born 1988, Te Arawa,
Tainui, Ngāti Porou)

Again, Grandmother, Grey Street 2019-21
PDF available @ www.adamartgallery.org.nz
courtesy of the artist

Conscientious, Tapsell-Kururangi's art practice calls to death, for it is death that has brought him here. However, it is also life.

—Brook Konia

James Tapsell-Kururangi's work is not physically present in the exhibition, but it is accessible as a PDF on the Adam Art Gallery's website. He decided this was the only way he could contribute to the show given the intimacy of his subject. In 2019 he spent a year living at his grandmother's house, at Grey Street in Rotorua, his home town. He had been very close to his recently-departed kuia, so living in her home, amongst all her private possessions, was a deeply personal undertaking. To the art world, this might be construed as 'durational performance', but to the artist, this was 'living with Nan', after her death, in an effort to understand where he had come from, learn about himself, and look after her place for his whānau.

But in recalling his time there, Tapsell-Kururangi understood that separating art and life is not so simple. While he did not want 'to aestheticise her or [his] life and family' he could not help but ask: 'can a year living at my grandmother's house be an artwork?'. In posing this question, the artist proffers a deeper conundrum: do bonds of blood and shared histories inhere in things and places? Can they be conjured in words and pictures? What, in simpler terms, passes between the artist and his grandmother when he lies in her bed or sits at her table, or looks from her armchair out the window?

James Tapsell-Kururangi graduated from Toi Rauwhāangi College of Creative Arts, Massey University, with a Bachelor of Design in 2017, and a Master of Fine Arts in 2019. He is the inaugural 2020–21 Curatorial Intern at Te Tuhi Centre for the Arts in Tāmaki Makaurau Auckland, where he is responsible for the programme at Papatūnga, the independent art space operating from the platform of the Parnell Station. His work was included in the group show *How to live together* at ST PAUL St Gallery, Auckland, 2019, and his first solo exhibition, *He waiata aroha*, was recently staged at Enjoy Contemporary Art Space, Wellington, in 2021. His writing has been published in *Lieu Journal*, *Pantograph Punch* and in *As needed, as possible*, a publication edited by Sophie Davis and Simon Gennard.



Vivian LYNN (1931–2018)

Threshold 1983/1996
mixed media on Canson tracing paper
courtesy of the Estate of Vivian Lynn

Vivian Lynn, *Threshold*,
1983/1996, installation
view of *Crossings* (a group
show about intimacies and
distances), Adam Art Gallery
Te Pātaka Toi, 2021. Photo by
Ted Whitaker.

I have used the morphology of the human female body choosing charged sites of hair, skin, vulva, brain, and found their architectural correspondences – gate, column, door, house – in order to differentiate between the biological body, the imaginary body and the socio-historical or symbolic.

—Vivian Lynn

Vivian Lynn's *Threshold* is no normal book. Its pages are scaled not only to engage the eye and hand but the whole arm and body, and there is no text on the few viscerally thick pages. These were made by treating tracing paper to various additive procedures, so that each page appears bubbled and pocked with darkening hues of glue and varnish, in which additional elements and fleshy pigments are suspended. Turning the now-stiffened pages, we realise there is no way through to a hidden interior or core, only more coagulated surfaces. Lynn was interested in producing a sense of the self that refused the binary structures imposed by the patriarchal society she felt herself to be trapped within. She located this alternative subjectivity at what she called the 'charged sites' of hair, skin, vulva and brain, which are the very places where interior and exterior meet. In this sense, then, *Threshold* is a portrait of the 'epidermal self', a being produced at that liminal zone where inside and outside, mind, body and world mesh and meet rather than oppose each other. Her book was started when she was also working on largescale installations, notably the seven cyclone-wire gates woven with hair, unfired clay and ribbon that make up *Garden Gates* (1982), now held in the collection of Te Papa Tongarewa Museum of New Zealand. She was a pioneer in endeavouring to develop a new material language that would adequately convey her sense of female intelligence, pain, and pleasure. Her aim was to posit a subject position beyond what she called the 'either/or' as a means to counter the myriad ways in which masculine structures had exerted their power over women and nature.

Vivian Lynn studied at Canterbury University College School of Art graduating with a Diploma of Fine Art in 1952 and Auckland Teachers' College, graduating with a Diploma in Teaching in 1953. She undertook further study in printmaking on a research trip to the USA in 1972. She had a long career as a lecturer at the Wellington Polytechnic School of Design (which was amalgamated with Victoria University and then Massey University) teaching drawing from 1974 until her retirement in 1999. Though never aligning herself with the Women's Art Movement, Lynn was instrumental in coordinating the Women's Art Archive (1983–84), which is now held at Te Papa. Plagued with long periods of serious illness, Lynn still exhibited in solo and group exhibitions from the late 1950s and was included in several survey exhibitions including *Anxious Images* (Auckland City Art Gallery, 1984); *Content/Context* (National Art Gallery, Wellington, 1986), and *Alter Image: Negotiating Feminism and Representation in Recent New Zealand Art 1973–1993* (City Gallery Wellington, 1993). A major retrospective exhibition *I, HERE, NOW Vivian Lynn* was staged by the Adam Art Gallery in 2008–09. Since then, her work has enjoyed renewed attention. Two of her installations from the 1980s and 1990s were recently included in the 13th Gwangju Biennale *Minds Rising, Spirits Tuning*, Gwangju, South Korea in 2021, and she is now represented by Southard Reid, London. Lynn died at her home in Te Whanganui-a-Tara Wellington in 2018.



Sonya LACEY (born 1976)

Obstructions 2020
two-channel digital video from 16mm film,
silent, 10 minutes
courtesy of the artist and Robert Heald,
Wellington

Sonya Lacey, *Obstructions*,
2020, installation view
of *Crossings* (a group
show about intimacies and
distances), Adam Art Gallery
Te Pātaka Toi, 2021. Photo by
Ted Whitaker.

Stephen Cleland calls the images in Sonya Lacey's 2020 exhibition, *Bathers* (where *Obstructions* was first shown) 'impossible... under normal circumstances.' This is because Lacey chose to film a series of public swimming pools in the environs of her Wellington home during the COVID-19 Level 4 lockdown. Closed due to fears of contagion in the early days of the pandemic, we see glimpses of the normally busy spaces empty of people. The impression this leaves is uncomfortably indeterminate: are the pool complexes havens of safety, pristine in their disinfected emptiness? Would we be safer in there than in the open where the virus could be already invisibly spreading? Or is this footage a document of an imagined future, where the infection has eradicated everyone, and the filmmaker is searching for survivors through the layered barricades of viewfinder, entranceway and view shaft?

Lacey's technique reinforces such speculations. She toys with filmic tropes of framing, tracking and close-up, to mediate the watcher's point of view and therefore control their reactions. What we are interrogating is not so much a real-world scene, rather its representation; and this is the territory of fiction. The artist has taken her original 16mm footage, shot on a Bolex camera, and transferred this to digital, using editing software to crop the view, homing in until the grain of the film becomes evident, and then panning across the static frame. Now the 'obstructions' are not only the architectural elements before us, but the pixilation of the image through which it is impossible to penetrate. Then split into two channels, the resultant footage produces feelings that flicker between anxiety – for what might or has happened – and quietude, for the soothing effects of lapping water, even when seen from a distance.

Sonya Lacey was born in Hastings. She graduated with a Master of Fine Arts from the Elam School of Fine Arts, University of Auckland, in 2007. A founding member of the alternative space Newcall Gallery in Auckland, she has exhibited in public and artist-run galleries throughout New Zealand. She taught Graphic Design at the Whitecliffe College of Arts and Design in Auckland and is currently the Dunedin Public Art Gallery artist in residence for 2021. She has held residencies at the Banff Centre for Arts and Creativity, Canada, 2011; Seoul Artspace, Geumcheon, South Korea, 2012, and NTU Centre for Contemporary Art in Singapore, 2017. She is a nominee for the 2021 Walters Prize at Auckland Art Gallery Toi o Tāmaki for her exhibition *Weekend*, 2018, a four-channel moving image and mixed-media installation, presented at Dowse Art Museum, Lower Hutt in 2018–19. She has recently shifted from Te Whanganui-a-Tara Wellington to Tauranga and is represented by Robert Heald, Wellington.



Rozana LEE (born 1970)

Dwelling: being in time and place 2018
single-channel video, colour, sound,
3:13 minutes
courtesy of the artist

Moonlit night 2020
melted wax hand-drawing and tie-dye on
silk georgette
pine wood standing frame with
oil-tinted varnish
courtesy of the artist

Waiting for Spring 2020–21
melted wax hand-drawing and ink on
hand-dyed silk georgette
pine wood standing frame with
oil-tinted varnish
courtesy of the artist

Sunrise repaints the picture of rebirth 2021
melted wax hand-drawing and ink on
hand-dyed silk satin
pine wood standing frame with
oil-tinted varnish
courtesy of the artist

Rozana Lee, *Dwelling: Being in Time and Place*, 2018, *Moonlit Night*, 2020, *Waiting for Spring*, 2020-2021, *Sunrise Repaints the Picture of Rebirth* 2021, installation view of *Crossings* (a group show about intimacies and distances), Adam Art Gallery Te Pātaka Toi, 2021. Photo by Ted Whitaker.

Among Rozana Lee's vivid memories are those of her family's textile shophouse in Aceh, Northern Sumatra, which was destroyed in the devastating tsunami that struck the region on Boxing Day in 2004. Since leaving Indonesia, spending time in Singapore, and eventually arriving in Aotearoa New Zealand, Lee has taught herself the techniques of the Indonesian Batik tradition, to retain a connection to her past and the family members she lost, but also as a metaphor for the mobility and displacement that has marked her life to date.

For her installation at the Adam Art Gallery, Lee combines three of her characteristic fabric works – coloured cloth patterned with decorative designs and motifs applied with dyes and hot wax drawn onto the surface with a traditional pen-like tool called a Tjanting. These are hung on free-standing timber 'frames', with a short video of three more textiles she brought back from Indonesia. These gently billow in the breeze in the garden of an abandoned house near her Auckland home to the natural sounds of the surroundings. Mixing Chinese silk satin, Islamic scroll patterning, exotic timber, indigenous botanicals, and the familiar outline of the iconic Hill's Rotary Hoist clothesline, Lee suggests slippages between places and across space and time that mark her experiences as a migrant. She sees the contingency of this arrangement and the fluidity of the hot-wax patterns as signs of temporality and incompleteness but also of possibility. She deliberately fabricates a language of non-integration, drawing on histories of textile production and trade, to suggest the 'in-between' condition that is her and all displaced people's experience.

Rozana Lee is of Indonesian-Chinese heritage. She moved to New Zealand in 2010. She holds a Bachelor of Visual Arts from Auckland University of Technology and a Master of Fine Arts from Elam School of Fine Arts, University of Auckland graduating in 2018. Recent exhibitions include *Two Oceans at Once* (ST PAUL St Gallery, Auckland, 2019); *Reconfigure(d)* (Making Space, Guangzhou, 2019); *Future Flowering* (play_station, Wellington, 2020); *Projects 2020: Space as Substance* (Auckland Art Fair, 2020); *Home is Anywhere in the World* (Meanwhile, Wellington, 2020), and *Te Wheke: Pathways Across Oceania* (Christchurch Art Gallery, Christchurch, 2020–22). Lee has been a finalist in several art awards, including the Wallace Art Awards in 2018 and 2019, and the Parkin Drawing Prize in 2016 and 2019. She has undertaken artist residencies at INSTINC, Singapore, in 2016, and Making Space, Guangzhou, China, in 2019. Lee lives in Tāmaki Makaurau Auckland.



NEXT SPRING

Über Distanz / On Distance 2020
audio, PDF, cut vinyl, printed book
text by Boaz Levin, edited by Laura Preston,
published by ATLAS Projectos & Adam Art
Gallery, Berlin, 2020
courtesy of Boaz Levin and Laura Preston

Havarie 2016
DCP, colour, sound, 93 minutes
a film by Philip Scheffner and Merle Kröger
courtesy of the artists

Next Spring, *On Distance*,
2020. Installation view
of *Crossings* (a group
show about intimacies and
distances), Adam Art Gallery
Te Pātaka Toi, Wellington,
2021. Photo by Ted Whitaker.

Next Spring is an occasional series of texts commissioned, edited and published in book form by Berlin-based New Zealander Laura Preston. Each issue is an essay of art criticism focused on a moving-image work, published both in English and the language of place. *On Distance*, an essay by Berlin-based art writer Boaz Levin, written in that city and published in German and English, is the third in the series (the previous publications derived from Paris and Athens respectively). Preston's ambition for the series has been to create an opportunity for a writer's deep and sustained engagement with a work of art, that is written from somewhere so that the text openly reflects on how context and occasion always affect an author's response. Key to her project is the format of the printed book: a resourceful edition that can travel, taking words, ideas and images to other places, and therefore connecting people through touch and attention, as a conscious rejoinder to faster, destabilising global flows.

This is the ideal frame for an essay about a film that structurally and thematically deals with distance. The film *Havarie*, by Philip Scheffner and Merle Kröger, repurposes a short, amateur video clip uploaded to YouTube by Terry Diamond, a passenger on board a cruise liner, who caught on camera a mid-Mediterranean encounter with a small boat of refugees making their treacherous passage across the sea. The 13 passengers in their flimsy dinghy are just some of the thousands who have embarked on this journey as a consequence of the uneven distribution of wealth and opportunity that has forced them to leave their war-torn and economically fragile homes in the African sub-continent in the hope of a better life in Europe. The film mirrors the length of time of the encounter – 90 minutes – starting from the moment the cruise ship reports sighting the vessel to the Spanish coast guard. The ensuing soundtrack unravels as a 'chain of encounters' with other protagonists we do not see, all of whom have been tracked by the documentary makers because they are connected by the body of water on which the drama plays out. By this means, the filmmakers defeat the distance between the viewer and the refugees, turning the blue expanse, with its tiny bobbing boat, into a meditative meeting ground where individual narratives intersect and meet, extending the actual event and turning it into a metaphor for the larger political and social catastrophes that attend our fraught geopolitical moment.

Taking the film as his ostensible subject, Boaz Levin uses the occasion to offer his own meditations on distance. These draw on philosophy, art history, film theory and autobiography, as he recounts his own separation from his parents, who live in Jerusalem, and the alienating effects of communicating with them through his computer screen. Distance, then, is considered here from a set of nested vantage points, where the film, the essay, and the book, are all connected, as a single, layered experience.

Boaz Levin was born in Jerusalem in 1989 and currently lives in Berlin. He studied at the Bezalel Academy of Arts and Design and the Berlin University of the Arts. Together with Hito Steyerl and Vera Tollmann, he co-founded the Research Center for Proxy Politics, and his work has recently been exhibited at the Center for Contemporary Art in Tel Aviv; Human Resources in Los Angeles, and FIDMarseille in Marseille. Since October 2016, Levin has been a PhD candidate as part of the Cultures of Critique research training group at Leuphana University, Lüneburg.

Laura Preston was born in Auckland in 1978. She has a Masters in Art History from the University of Auckland. She held a range of curatorial positions in New Zealand, including Adam Art Gallery Curator (2008–12) before leaving to work and study in Europe. She has been a guest curator at Portikus, Frankfurt am Main, and an editor for documenta14. She initiated *Next Spring* during a residency in Paris and while acting as the Adam's Curator-at-large (2013–15). She is currently living in Berlin and completing a PhD with the Institute of Art Theory and Cultural Studies, Academy of Fine Arts, Vienna.

Philip Scheffner (born 1966) is a German video and filmmaker and a sound artist. With author, screenwriter and filmmaker Merle Kröger (born 1967), he founded the film production company Pong in 2001. Their films have been shown in numerous festivals and in January 2021 Arsenal Cinema in Berlin undertook a retrospective of their work. They are based in Berlin.



Yolunda HICKMAN
(born 1988)

Clearings 2019
acrylic and cotton appliqué stretched,
24 panels
courtesy of the artist

Yolunda Hickman, *Clearings*,
2019, installation view
of *Crossings* (a group
show about intimacies and
distances), Adam Art Gallery
Te Pātaka Toi, 2021. Photo by
Ted Whitaker.

From afar Yolunda Hickman's canvases look like brightly coloured and patterned abstract paintings. But up close you realise these are not painted surfaces but collages made from printed and cut up cloth. She uses store-bought quilting fabric featuring hackneyed imagery – bright marine fish, big cats, wild horses, eagles, leaping trout, rushing rivers, verdant pastures, lurid sunsets, sweet treats, soft toys, and so on – in seemingly endless repeating patterns. She has then submitted these fabrics to a range of procedures, stretching lengths as grounds for negative and positive cut-out details that confound perspective and create a mise-en-abyme effect. Each panel has its own internal logic, but seen together they all connect as a networked field of repeating motifs and colours.

To Hickman a clearing is 'a gap in a forest or an open area between trees.' Yet these overwhelming and layered canvases are anything but clear and open. Their dense surfaces are quite impenetrable, even though the imagery layered on to them offers a false promise of escape. They have a passing resemblance to the DeepDream code generated by Google AI whose artificial neurons see endlessly replicating images of dogs and other mutant animals. Hickman uses quiltmakers' fabric as an analogue for this frightening digital miasma, to comment on the virtual domain that dominates our lives and filters our experience. She seems interested in what happens when a pre-digested lexicon is submitted to procedures that generate the vertigo-inducing effects of our digital age, yet which pull us back from that edge through the materiality of her medium.

Yolunda Hickman is a Tāmaki Makaurau Auckland-based artist. She graduated with a Doctorate of Fine Arts from Elam School of Fine Arts, University of Auckland, in 2020. In 2016 she undertook a residency at the Banff Centre for Arts and Creativity, Canada, and was part of the 2019 RM Gallery Summer Residency in Auckland. Solo exhibition projects include *Passed, Repeating Last* (Five Walls, Melbourne, 2016); *Shoaling* (Blue Oyster Art Project Space, Dunedin, 2020); *Signal Forest* (4 Plinths, Wellington Sculpture Trust, Wellington 2020) and *Zombies Everywhere* (Sumer Contemporary Art, Tauranga, 2020). Hickman is currently Programme Leader for the Master of Fine Arts at Whitecliffe College of Arts and Design, Auckland.



Richard SHEPHERD
(born 1983)

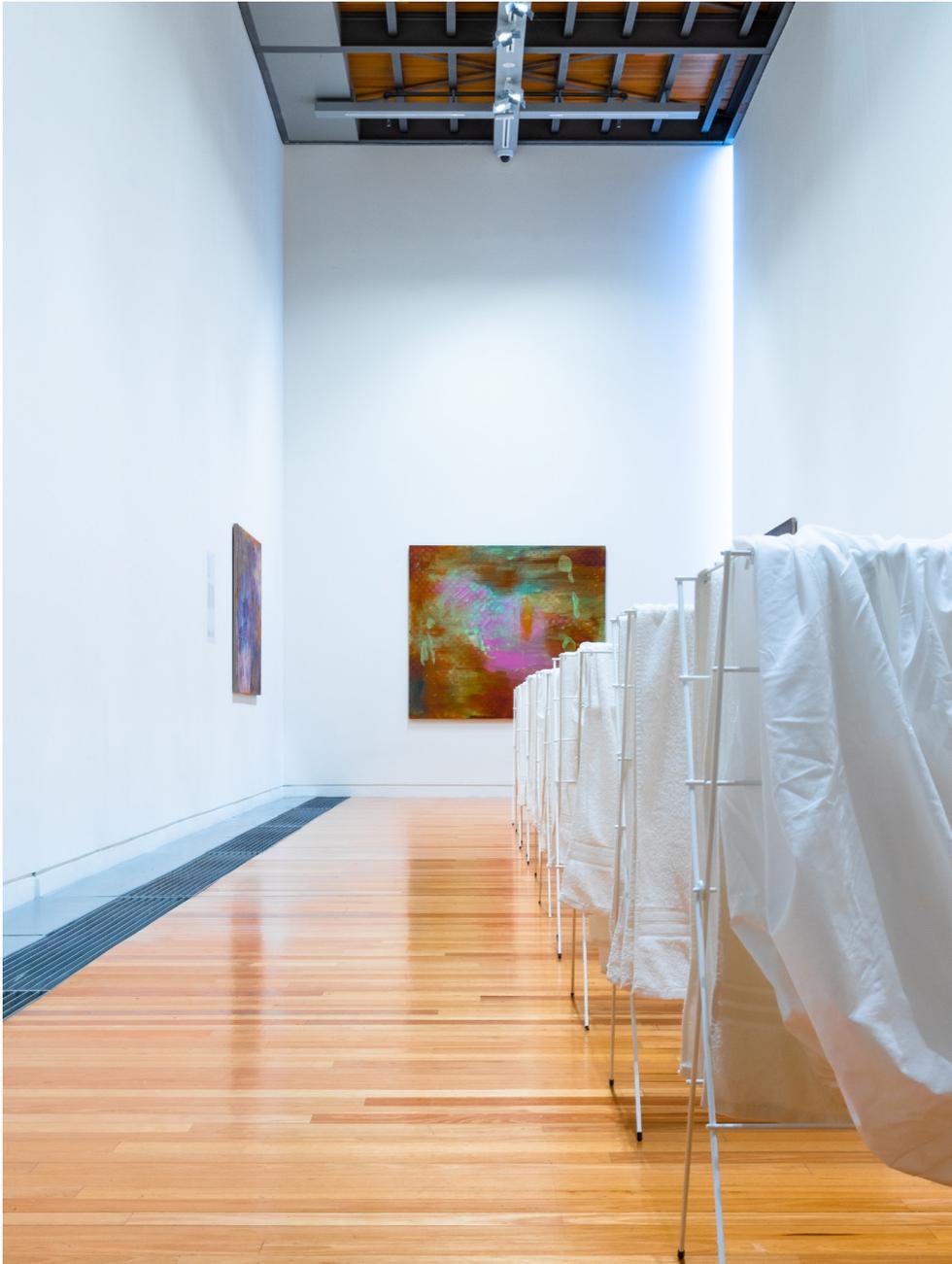
Crisis Meeting 2017
nine black and white photographs
from the Crisis Meeting series
courtesy of the artist

Richard Shepherd, *Crisis meeting*, 2017, installation view of *Crossings* (a group show about intimacies and distances), Adam Art Gallery Te Pātaka Toi, 2021. Photo by Ted Whitaker.

In 2017 the Kāpiti Women's Refuge safehouse was closed for a protracted period while it negotiated with its landlord over essential and long overdue maintenance. A requirement made by the landlord for any work to go ahead was that any moveable chattels must first be cleared from the house. Alongside various domestic items were donations, handmade toys, bedding, and clothing. These ended up in Richard Shepherd's garage, stored there by his partner, who at the time worked for Women's Refuge.

Shepherd came across these displaced items and could not help but think of them as stand-ins for the displaced people who once used them. In the artist's words the resulting photographs, 'attempt to negotiate the terrible open secret of everyday violence in communities and households across the country. How do you make an image of violence? How do you represent neglect and indifference? How do you expose injustice and keep the vulnerable safe?'. The images speak to these unresolved questions not by invoking the traditions of social documentary, in which poor and vulnerable people are exposed to the eye of the camera, but by attending to the humble possessions they have left behind. We see details desaturated of colour – of coverlets and clothing, damaged upholstery and scratched surfaces, the back of a washing machine and bulging plastic rubbish bags – that speak of small comforts, hurried departures, wrenched-apart lives. These in turn allude to vulnerable children, a housing crisis, underfunded and overstretched care services, and the sad realities located in capitalist structures of inequality and domestic abuse.

Richard Shepherd was born in Johannesburg, South Africa. He moved to Auckland in 1994. He holds a Bachelor of Arts in Communication Studies from the University of Otago (2004); a Diploma of Photography, a Postgraduate Diploma in Fine Arts, and a Master of Fine Arts from Massey University, Wellington (2011). His video work *On Borrowed Sand* was exhibited at City Gallery Wellington's Square2 space in 2011 and the photo series *Romance* was exhibited in the Courtenay Place Lightboxes in 2016. His work is in the Wellington City Council Collection. Shepherd is currently undertaking a PhD in Film through Te Herenga Waka Victoria University of Wellington and living in Whanganui.



Grant Lingard, *Swan song*, 1995–6; Emma McIntyre, *Veils*, 2020; Emma McIntyre, *The cove*, 2020, installation view of *Crossings* (a group show about intimacies and distances), Adam Art Gallery Te Pātaka Toi, 2021. Photo by Ted Whitaker.

**Grant LINGARD
(1961–1995)**

Swan song 1995–96
white enamel-coated laundry drying racks,
sheets, pillowcase and towels
collection of Christchurch Art Gallery,
gifted by Trevor Fry, 2013

Swan song is the ending and beginning of a new challenging period where as an HIV positive man I too have to rethink the familiar, question the everyday and try and avoid that false sense of security.

—Grant Lingard

How poignant that this work, one of several that were installed at First Draft, a contemporary art space in Sydney Australia in February 1996, was indeed Grant Lingard's swansong. The exhibition was realised according to his instructions by close friends after he died of AIDS-related illness. By using ordinary and quotidian objects the tragedy of a life cut short is here tenderly conveyed, and the discrimination that accompanied an HIV-positive diagnosis is neutralised.

Clean sheets, towels and pillowcases, items that come into intimate contact with the human body, are here draped over store-bought laundry racks, as they might in any domestic environment. But when we learn they are the work of a dying person, their imagined proximity to an 'infected' body gives viewers pause, turning these pristine linens into shrouds. The eleven racks form a solemn parade that marks not one but many passings. Using the language of post-minimalist installation, *Swan song* speaks of a collective tragedy, its crisp simplicity a redemptive gesture designed to challenge homophobic stereotypes but also to remind us we are all mortal.

Grant Lingard was born in Blackball on the West Coast of the South Island and studied at Ilam School of Fine Arts at the University of Canterbury, graduating in 1984. His practice evolved over his short career into a simple language of sculptural forms that combined everyday materials like carved soap, tar and feathers, and men's underwear, to explore his experience as a gay man in New Zealand. His practice gained a special urgency after his HIV-positive diagnosis, and his untimely death in 1995 marks him as one of the first wave of victims of this illness. He enjoyed attention in the mid-1990s for his important statements concerning his sexuality as it rubbed against the tropes of 'Kiwi' masculinity, notably with his inclusion in *Art Now: The First Biennial Review of Contemporary Art* at Te Papa Tongarewa Museum of New Zealand in Wellington in 1994, and a string of projects that grew out of his artist-residency at Ilam that same year and in the wake of his death in 1995. Lingard's work has lately experienced a new wave of interest from a younger generation of artists, curators and writers. His works have been included in: *Implicated and Immune* (Michael Lett, Auckland, 2015); *Sleeping Arrangements* (Dowse Art Museum, Lower Hutt, 2018), and *True Love: A Tribute to Grant Lingard* (Ilam Campus Gallery, Christchurch, 2021). A website dedicated to his work and memory was established by Jeremiah Boniface on the strength of his Art History Honours' research undertaken at Te Herenga Waka Victoria University of Wellington.



Emma McINTYRE
(born 1990)

Veils 2020
oil and flashe on linen
on loan from a private collection

The cove 2020
oil and acrylic on linen
on loan from a private collection

Love in a time of iridescence 2020
oil and flashe on linen
on loan from a private collection

Emma McIntyre, *Veils*,
2020, and *The cove*,
2020. Installation view
of *Crossings* (a group
show about intimacies and
distances), Adam Art Gallery
Te Pātaka Toi, Wellington,
2021. Photo by Ted Whitaker.

Writer and curator Chris Sharp aptly describes Emma McIntyre's recent paintings as 'frank and unfettered incidents of a body thinking on canvas.' She painted these three works outside her apartment in LA through the summer months of 2020 when the COVID-19 pandemic was rampant in California. She'd moved there to study at the renowned Art Center College of Design in Pasadena, but with the school's studio spaces in lockdown she found herself isolated and working in her bubble. As a result they seem to be soaked with the city's atmosphere as if seen through a fog of hot and acid colour that is felt rather than seen. Built up through a combination of brushy swathes, blobs, runs and wipes, which appear to gravitate towards or coalesce around a brighter area near each painting's centre, it is as if the artist is pushing her way through or reaching towards some opening that still eludes her. To reinforce this sensation there are places where McIntyre has pressed her body against the surface, leaving impressions of an arm, breast, fingers or shoulder. This kind of painting suggests an encounter between body and surface that mirrors an embodied relation between self and world. These and three other paintings were first shown in Wellington in a show called *Heat* at Mossman in September 2020. Like emissaries from one of the pandemic's hot spots, they spoke volumes to a local audience still learning to live with closed borders.

Emma McIntyre was born in Tāmaki Makaurau Auckland. She graduated with a Bachelor of Visual Art from Auckland University of Technology in 2011, and a Master of Fine Arts from Elam School of Fine Arts, University of Auckland, in 2016. Solo exhibitions include: *Pink Square Sways* (Hopkinson Mossman, Auckland, 2017); *Rose on Red* (Hopkinson Mossman, Wellington, 2018); *Heat* (Mossman, Wellington, 2020), and *Pour Plenty on the Worlds* (Chris Sharp Gallery, Los Angeles, 2021). In 2019 she was awarded a Fulbright General Graduate Award to study at Art Center College of Design, Pasadena, CA, and she will graduate this US summer.



Layla RUDNEVA-MACKAY
(born 1975)

Dark moon 2017
oil on canvas
courtesy of the artist and Starkwhite,
Auckland

Glazed bunch 2018
oil on canvas
courtesy of the artist and Starkwhite,
Auckland

Layla Rudneva-Mackay,
Glazed Bunch, 2018
installation view
of *Crossings* (a group
show about intimacies and
distances), Adam Art Gallery
Te Pātaka Toi, 2021. Photo by
Ted Whitaker.

What is going on when the fruit bowl at home starts looking sinisterly back at you? Layla Rudneva-Mackay's recent paintings turn everyday fruits into leering faces that are at once funny and frightening. Painted with bold, dynamic brushstrokes she offers a twist on the art historical tradition of still life painting. This body of work was made during a period of extreme physical pain as a consequence of invasive post-natal procedures. As she puts it: 'While parenthood alters almost everything about a life, so does the experience of pain and medical misadventure.' Darkly sentient, these small paintings speak with a comic malevolence that is beyond words: we feel something by looking, and understand that home can be more a living hell than a safe haven.

Layla Rudneva-Mackay graduated with a Masters of Fine Arts from the Elam School of Fine Arts, University of Auckland, in 2006. Her practice has progressed through sculpture, photography and painting, united by an exploration of colour, tone and shape through carefully considered compositions, but also evolving as a consequence of managing various serious health conditions. Her paintings in *Crossings* were included in ACC *bcc Bananas* at Starkwhite in Auckland in July 2020, and she has exhibited there regularly since 2009. Solo shows include: *6 French Street, New Plymouth* (Te Tuhi Billboards, Auckland, 2003) and *Your words in my mind become mine. Your words are mine now* (Enjoy Public Art Gallery, Wellington, 2007). Group exhibitions include: *Ready to Roll* (City Gallery, Wellington, 2010); *Julian Dashper (1960–2009): It is Life* (Minus Space, Brooklyn, New York, 2010); *Reverie* (Dowse Art Museum, Lower Hutt, 2014); and *Ice Cream Salad* (Melanie Roger Gallery, Auckland, 2019). Rudneva-Mackay lives and works in Tāmaki Makaurau Auckland. She is represented by Starkwhite, Auckland.