



MULTIPLY

REPETITION REINVIGORATED

28.04.12 - 08.07.12



Wayne Yau:
'Hand of God' (2011-12)

MULTIPLE MEANING

JUDITH ANDERSON

Last year I was offered the opportunity to curate an exhibition at the Hastings City Art Gallery. I would like to acknowledge how seriously I have taken this responsibility.

The Hastings City Art Gallery has developed as an important cultural home to the fine arts, not only in Hawke's Bay, but throughout the country. By continuing to highlight curatorial strengths and maintain intellectual rigour, the reputation of the gallery is guaranteed to flourish and grow.

The basis of this exhibition is built on the intrigue that we, the viewing public, have with repetition - be it moving image, sculpture or painting, and also on the premise of what is often an egalitarian art practice.

Where does this age-old fascination with multiplicity come from? One of the many answers lies within art history, and also in one of the great archaeological discoveries of the late 20th century, which has become embedded in our minds as a wondrous multiple. In China in 1975, 1,000 terracotta warriors dating from 246BC were unearthed, and we cannot help but be awed by the power of these multiple images.

Today there can be humour, irony, obscurity, fun and deadly seriousness in the multiple. Nothing could have a more serious implication than *Mihala* by Brett Graham, contrasting with the sly irreverence of Ottmar Hörl's gnomes, whilst Tiffany Singh uses repetitive process to create contemplative objects often made with ephemeral materials.

Perhaps because repetition of motif is used in everyday life, not just art, we have already begun a process in our minds that allows us to enter into the world of multiples with ease, and engage with them on many levels.

Within this exhibition I have selected a range of works to illustrate that the multiple is as relevant now as it always has been. Technology and new production techniques have liberated artists to work in an expansive manner.

My hope is that this exhibition will attract vigorous conversations and enjoyment by a wide and diverse audience.

REPETITION REINVIGORATED



Ottmar Hörl:
'Hear No Evil, See No Evil,
Speak No Evil' (2009)

MAREE MILLS





That is the kind of provocative dialogue emerging from an exhibition that re-visits the use of the multiple. Many artists are using multiple works, series, replication or mass production for reasons that are not solely commercial. Some are tackling the provocations. They are interested in the association between new technologies and subsequent notions of excess or sustainability. The collective power of multiples to convey rigorous political and cultural narratives also seems relevant to our place in the world right now.

There is nothing new about artists using the multiple. Many of the canons of Western art embrace the use of multiples, repetition and reiteration.

Today, the 'multiple' is mass production of an art object so that it does not exist as one of a kind but exists rather in predetermined - or indeterminate - quantity. An 'original' is considered a model or pattern for the many to come. Each is given equal value and considered 'original'.

This 'multiple' is a recognised genre in contemporary art, introduced by Marcel Duchamp⁽¹⁾ with his renowned *Bicycle Wheel* (1913), which was replicated three times. That work heralded the idea that a work of art can be repeated. German theorist Walter Benjamin⁽²⁾ wrote *The Work of Art in the Age of Mechanical Reproduction* (1936), which became hugely influential across the cultural sector, inspiring John Berger's book⁽³⁾ and famous television series, *Ways of Seeing* (1972). Berger suggested that the ability to replicate through modern technology had challenged the role of art.

"For the first time ever, images of art have become ephemeral, ubiquitous, insubstantial, available, valueless, free."⁽⁴⁾

The great American Pop artists of the 1960s and 1970s, Jim Dine, Jasper Johns, Roy Lichtenstein, Claes Oldenburg and

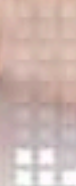
Andy Warhol, among others, used the multiple to explore new media, mass production, and consumerism. Engaging a wider audience outside the gallery particularly inspired Claes Oldenburg's⁽⁵⁾ project, *The Store* (1961-62), where Oldenburg displayed the art object as an everyday consumer item. The concept was reinvigorated by Keith Haring, with *Pop Shop* (1986) merchandising his artistic signature. Pop Shop was re-erected inside the Tate Gallery for the aptly named *Pop Life: Art in a Material World* in 2009-10. This large-scale exhibition surveyed ways contemporary artists engage with technology, mass media and mass production to create their own signature brand. Japanese artist Takashi Murakami⁽⁶⁾ featured there, because his style is recognisable across a wide trajectory. Many items, from large commissioned sculptures to high-fashion handbags and children's toys, sport Murakami's signature style. However, we do not need to look internationally for examples. While not on a global scale, Hawke's Bay artist Martin Poppelwell distributes his signature grid and distinctive text on wine bottles, cushion covers, lamps, tea towels, paintings, ceramics and prints - as well as in a recent Auckland mural.⁽⁷⁾

The artists selected by curator Judith Anderson for *Multiply: Repetition Reinvigorated* have not created signature brands; however they all evoke some big ideas associated with the Pop legacy. The *Multiply* artists use the multiple, work in series and /or employ repetitive processes or motifs in their practice. The breadth of application is in itself rewarding, indicating the myriad possibilities of the multiple. In addition, alongside historical precedents, there are connections from cultural theory evident across the practice of the participating artists.

COMMODITY CODES



Finn Mager
'Flat Light' (2010)



Finn Magee's design practice indicates a clear understanding of the study known as semiotics. Semiotics is now broadly understood as the study of 'signs', including any 'thing', words, images, sound, or body language that communicates something else. Structuralist Ferdinand de Saussure⁽⁴⁾ asserted that the sign itself and the real world thing it alludes to have no real relationship. This view is refuted by Magee, who presents us with the sign or the signifier as the thing it denotes. He presents an image of a lamp that is a lamp.

Charles Sanders Peirce⁽⁵⁾ provided an alternative to the Saussure model by looking at the way signs were used in specific social situations. His expanded application meant that semiotics became a major component of cultural studies in the 1960s, when contemporary academics were faced with mass media communication systems, such as television.

The analysis of 'text', referring to any message conveyed by words, radio, television, film and so on, as a system of signs, enabled a new understanding of how signs are made and how signs work within a system to create meaning or to construct realities. Together with discourse and content analysis, semiotics was powerful knowledge in the hands of the advertiser.

In essence, it empowered a language of consumerism.

Finn Magee became interested in exploring the social context and values associated with consumerism, mass production and the manufacturing process when he studied industrial design in Ireland. Later, at the Royal College of Art in London, Magee focused on how advertising exploits meaning through the construction of image. *The Flat Light* (2010) series comes in an edition of fifty, of various colours, enabling consumers to select a work that will 'match' their home or office interior and contribute to the design decision.

Some would assert that Magee's particular genre of product or industrial design, is synonymous with creating desire for new commodities. The slippery distinctions between art and design, or commercial and fine art, are not helpful here. We must acknowledge that art has become a commodity.

German artist and academic **Ottmar Hörl** employs the language of consumerism by giving it 'the finger', with his *Non-Conformist Gnomes* (2005). As with Magee's work, the gnomes come in various spray-painted colours. They are cast in plastic, resulting in accessible prices. Like

earlier Pop artists, Hörl is often quoted as saying that he wants to connect with the common man, and detests the elitism of the art world.⁽⁶⁾ As does Magee, Hörl uses 'surprise' by enlisting the benign symbol of the gnome to lure us into complacency - before we notice its rude gesture. *Non-Conformist Gnomes* might generate a smile, but Hörl has previously used the gnome effectively in a much more provocative way. His *Nazi Dwarf* (2009) made in both print and physical form with the word 'poisoned' stamped on its base, created public outrage.⁽⁷⁾ Hörl's use of the gnome motif in Nazi salute alluded to the manipulative power of the Nazi regime in World War II.

The production of the ceramic gnome began in Germany during the 19th century. As a humanoid representation of the element of earth, the gnome came to be used affectionately, as a garden ornament to ward off evil. The gnome has also become synonymous with practical jokes - many have woken to discover a visiting gnome in their garden, or been posted an image of their kidnapped gnome on holiday. It is no wonder Hörl has stayed with the gnome or garden dwarf as his multiple. It is the perfect democratic figure to signify human folly.

CONTEXT IS A GAG

Great comedy writers know you can get away with serious social commentary by engaging your audience in a laugh. **Wayne Youle** (Ngā Puhi, Ngāti Whākeke, Pākeha) joins Ottmar Hörl in this exhibition in making social comment by using humour. While many contemporary Māori artists have used wit to portray bicultural tensions, it seems to be Wayne Youle who deserves the title 'Cultural Prankster'.⁽⁸⁾ Youle has pirated iconography and replicated object to create poignant social and cultural dialogue.

Like Magee, Youle uses a design aesthetic to replicate digitally both object and image in order to arrive at his contemporary Pop combination. Playful and often irreverent, he utilises the multiple to create the players in his art game. *Hand of God* (2012), made for this exhibition, uses the multiple in the form of his tool of trade, the pencil. He romanticises the power attributed to the tool.

Youle pays homage to legendary New Zealand artist, Colin McCahon,⁽⁹⁾ by creating a stack of pencils sporting McCahon's name. He enlists participants by encouraging a donation for the 'collection box' in exchange for one of McCahon's pencils. This act of tithing in honour of Colin McCahon enables participants to own a pencil that could be imbued somehow with both Youle's and the deceased artist's talents. More donations might allow Youle to create more pencils and therefore 'spread the talent around'.

A Pile of Crowns for You (2011) uses laser cutter technology to create a multitude of crowns. Piled up in crown formation, they beckon viewers to engage in their own coronation, and elicit dialogue extending from that about the role of the Crown in colonial settlement to questioning the current relevance of royalty to Aotearoa New Zealand.

"All of a sudden I had the feeling of importance, and power had returned to my pencil and therefore my hand"⁽¹⁰⁾



Ottmar Hörl:
'Non-Conformist
Gnome' (2005).

CULTURAL HYBRID

Wayne Youle has managed to flout the expectations of the essentialist cultural stereotype that work exhibited indicate authentic Māori content (referring to traditions of Māori carving or weaving). Contemporary Māori artists have put this expectation to rest. They possibly concur with critic and cultural theorist Homi K Bhabha,⁽³⁷⁾ who took an anti-essentialist stance regarding culture. While Bhabha has often been criticised for his elitist writing, his theories are important in the quest for identity and subjectivity experienced by colonised peoples. He stated that colonial societies are not binary, as in either/or, us and them, before and after. What occurs is often mimicry of the dominant culture. Consequently, culture can be seen as constantly evolving. This can certainly be seen in the hybrid works of established artist **Brett Graham** and the emerging talent of **Ngaahina Hohaia**.

Mihai (2010) (Messiah) is a nearly full-scale Russian BRDM-2 scout car created from MDF by **Brett Graham** (Ngāti Koroki Kahukura). The entire surface of the scout car, which is seen by the public as 'Tank', is reverently incised with repetitive Māori whakairo (carving). The skilled symmetry of repetitive design in carving can communicate cosmology, mythology and, in the case of the tokotoko, (ceremonial staff) the design unlocks layers of genealogical information for the orator. Whakairo also acts as a visual representation of the karakia (prayer or repetitive chant), which might have been cited in the making. *Mihai* initially causes a gasp, because of the irreverence of adorning a vehicle of war with whakairo. However, some of the most extraordinarily fine examples of carving can be found adorning the implements of mau rākau (Māori weapons of hand-to-hand warfare). It seems appropriate then, that a contemporary tank be adorned with culturally significant

armour, carrying with it the spirits of ancestors who might have given their lives for someone else's war. *Mihai* is the kind of cultural hybrid, created around an icon of dominant culture from an indigenous perspective, to which Bhabha alludes. Globally current, Graham's sculpture relates to many nations seeking to assert cultural identity. When it was exhibited at the 17th Sydney Biennale, the guide to works made the following statement regarding *Mihai*:

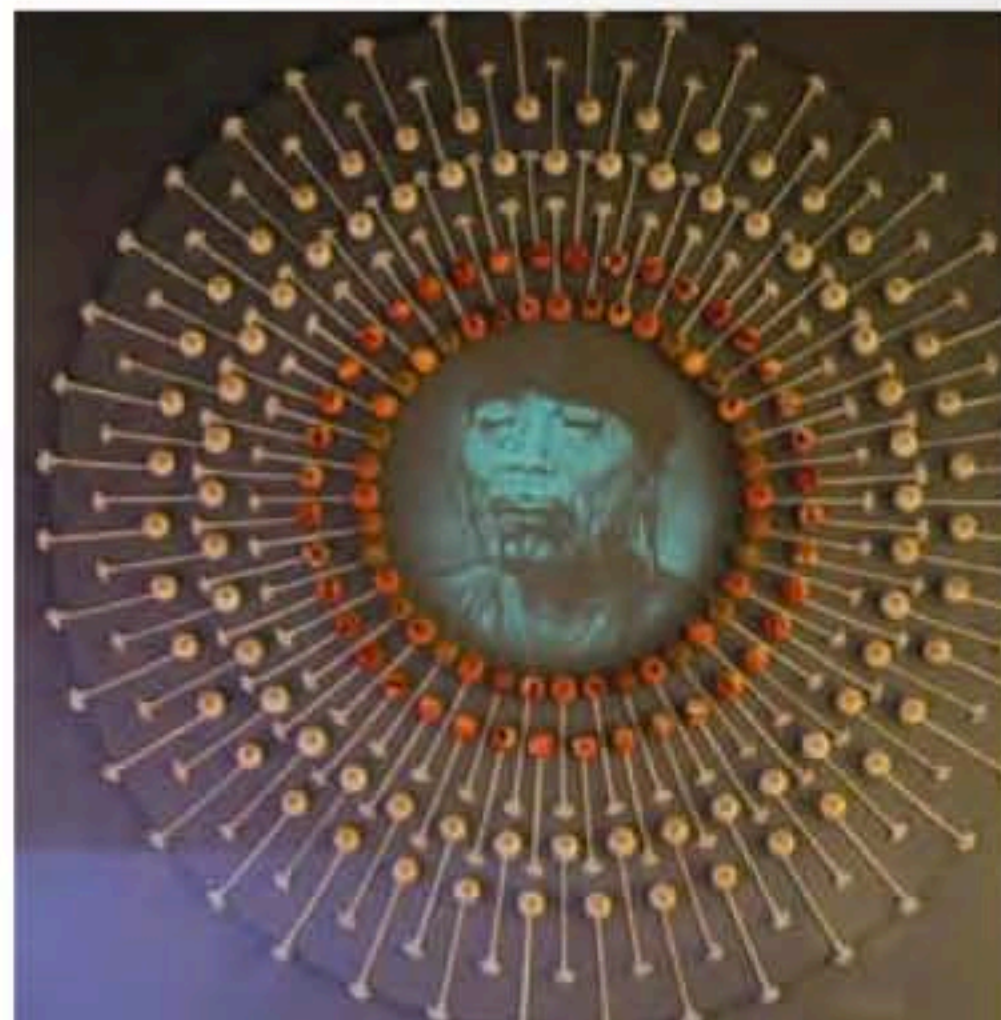
"Just as western nations often appropriate the names of fourth-world peoples for their weapons, indigenous peoples have appropriated the technology of their enemies as ritualistic power symbols. A response to colonisation has been the rise of indigenous millennium cults seeking salvation and identification with both the lost tribes of Israel and the later plight of Palestinian refugees: the BRDM-2 has been used on both sides of the Middle East conflict".

In contrast to Graham's carved war machine, fellow contemporary Māori artist **Ngaahina Hohaia** (Taranaki iwi, Parihaka, Ngāti Moehau, Ngāti Haupoto) utilises the female tradition of fibre craft to make cultural comment. Hohaia's extraordinary *Reimata Tōroa* (*Tears of the Albatross*) and *Paopao ki tua o rangi* launched the new Gillian and Roderick Deane Gallery for Māori and Pacific Art in 2009 at City Gallery, Wellington. This large-scale installation employed her background skill in tāraanga (weaving) to create hundreds of poi,⁽³⁸⁾ using the metaphorically loaded woollen blanket. Symbolically representing the exchange of such items for land, the blanket surface of each poi is intricately embroidered with emblems that represent the journey of Parihaka, the artist's homeland.

Some of the most extraordinarily fine examples of carving can be found adorning the implements of mau rākau, (Māori weapons of hand to hand warfare)



Brett Graham:
'Mihai' (2010)



Hohaia wished to honour those who were engaged in the colonial conflict at Parihaka, in particular pointing to the pacifist philosophy of leaders Te Whiti o Rongomai and Tohu Kakahi (both Te Ati Awa). Applied in a contemporary context, their beliefs are seen as a way forward: both to abate current cultural collision and to generate peace on an international scale.

In the work *Paopao ki tua o Rangi* (2009) selected for this exhibition, the poi meet in a circle, like the surrounding of family to protect the young. They also enclose the living voice of history, communicated by emotive video media. Moving image and sound centred in this work are crucial, as they activate narrative based on the Māori oratory tradition of waiata (song) and, in particular, Parihaka chants. Nigel Borrell, in conversation with the artist about the exhibition *Manawa Wera: Defiant Chants*, says: "Hohaia draws on the concepts and ideas found within these waiata to present her own contemporary poi manu that activate this tradition of ritual narration."⁽⁹⁾

The visual of the multiple poi and its associated repetitive movements is emphasised by clever rhythmic lighting through projection. Accompanied by waiata and chant, the work entices the viewer to stand and capture images as they flee past. Indicating specific memories alive and then lost, Hohaia has the viewer experiencing events at Parihaka, and forming a connection with the artist.

"Think of dance and think of prayer. In rituals of joy and contemplation what we do is repeat ourselves. Indeed, the value of these acts comes through repetition - of steps taken, words uttered, beauty derived from repetition"⁽¹⁰⁾

John Persault, senior museum curator for the American Craft Museum

Ngaahina Hohaia. Top: 'Paopao ki tua o Rangi' (2009). Left: 'Roimata Toroa' (2006).

A MEDITATIVE PRACTICE

Through the sensual use of colour, smell and texture, **Tiffany Singh's** installations encourage the viewer to consider her philosophical and spiritual beliefs. Her rainbow of highly perfumed, multiple-wax votives seems to exude the enlightenment the forms suggest. Gifted by significant people in Singh's life, signature motifs are the lotus (Eastern creation myth), apple (seed of consciousness), Ganesh (Hindu god of overcoming obstacles), Thiep Phnom (Buddhist guardian angel) and Mother Mary (sacred feminine). They also communicate the artist's mix of Māori, Samoan, Indian and Pākehā ethnicity.

In opposition to the industrial act of mass production, Singh casts each individual multiple from the same single mould, altering the pigment content so that form remains constant but each surface is unique. She sees her multiples as a family, each work related to the other. Her process and principles have emerged from travelling to India and Nepal, where she studied Buddhism and religious philosophy before attending art school. In India, she volunteered to use her art practice to transform slum walls with colour and this experience has caused her to further focus on community projects.

Irupapa Itulagi: Part Rock Part Heaven (2011) was shown at Whitespace gallery after a residency in Samoa. Individual fired-earth temples were made for Singh's wax votives. They are adorned with the textured offerings of the earth's abundance.

On returning to New Zealand, Singh installed *Preserve*.⁽¹¹⁾ Viewers were invited to donate preserved food items for the local food bank, or toys for the children's

ward at the local hospital in exchange for one of her multiples. This exchange expands the notion of art as commodity and raises the question of how the artist can feasibly exist in our capitalist society.

In *To Know Me Is To Love Me*, made for this exhibition, the number of multiples was predetermined by the financial support given, this time by the curator. It seems there is no shortage of support for Singh, who is the recent recipient of a

Tiffany Singh: 'To Know Me Is To Love Me' (2013).



"We are convinced that the world of art is not only a colony of individuals who act alone, it is a community of intentions."⁽²³⁾

Bice Curiger, Director 54th International Art Exhibition ILLUMInations, 2011 Venice Biennale

number of residencies, grants and awards. Perhaps the art world will encourage its own deconstruction, by fostering collaboration and exchange across the domain of maker and receiver as well as across media and artists.

Elizabeth Thomson's multiples seem initially to be far from Singh's sacred gods. The idea of moths en masse is the stuff of nightmare - the horror genre has often employed seething insect life to induce panic in the viewer. Rather than have us frantically swatting the air, artist Elizabeth Thomson lets us breathe easy as she orders her moths in a beautiful, symmetrical 'X' arrangement. *The Black and Whites* (2007) creates peace from the plentiful, and collectively indicates the mathematical symbol for 'multiply'.

The film world is a good place to start when thinking about Thomson's work, since her earlier interest in the museum diorama. Making props to create false perspective was a pre-production skill required in the pre-digital film-making era. Enticing viewers to read a two-dimensional

surface as three-dimensional space now derives from the trickery of computer-generated imagery. Made tangible and eloquently simple, these visual devices are manifest in Thomson's sculptural work.

The Black and Whites was included in Thomson's large survey exhibition, *My Hi-Fi, My Sci-Fi* (2006)⁽²⁴⁾. Large relief works in this show required virtuosity with materials - in bronze casting, glass, and fibreglass - that might have been initiated by the technical ambitions of her earlier photographic lithography.

Like a botanist or an entomologist, Thomson reverently displays the species in pattern to encourage closer inspection. Her cast bronze moths suggest momentary inertia. As a poetic multiple component of a much larger composition, each work has the ability to initiate geological, scientific and conservation narratives. It is perhaps one of the reasons Gregory O'Brien invited Thomson on board HMNZS Otago along with others who last year travelled to Raoul Island in the Kermadecs and then on to Tonga.⁽²⁵⁾ In an interview after the trip,

Thomson stated: "That purity of sensation, it's something we all need to experience to really understand what it is we need to protect."⁽²⁶⁾

The employment of the multiple in Thomson's work allows us a glimpse of the 'natural world' in a heightened experiential yet disconcerting way. Writer Ian Wedde described it "as a tension between a kind of gothic or uncanny weirdness and a sense of order, control and patterning. The effect is to make the organisation of nature seem unstable or shape-shifting or temporary, while its disorderly or fantastic aspects appear 'natural'."⁽²⁷⁾

Like Singh, Thomson has often called on the contribution of others, but at the point of the making process itself. With some works requiring thousands of individual hand-painted components, helpers are enlisted, including technical specialists when required.

Rohan Wealleans' labour is very much a solitary one. To peel back and dig into his painted surface is to expose the slow build of colour, sometimes up to



While the aesthetic of collecting finds intimations in the work of both Thomson and Weslleans, Australian artist **Linde Ivimey** is the collector. Like many artists, Ivimey engaged in childhood collecting. Her display, however, has not remained in the artist's studio. Bones, seeds and other finds have become the 'matter' of a studio practice that utilises these items on a large, repetitive scale.

Ivimey can be found dressed in surgeon's apparel, stripping flesh from bone in her studio. She enlists her mother to help boil down chickens and clean multiple neck and vertebrae bones. The material is needed in her laborious assembling of woven exoskeletons for figurative sculpture. Faceless, the figures exude the eerie spirituality of voodoo. Mummified figures bandaged in cotton, stuffed hessian, bird-bone chainmail suits, seeds, laundry lint and dirt are all stabilised with resin to create figures that communicate in pairs or groups. The multiple enables them to become protagonists or antagonists in emotional scenarios or historical re-enactments that conjure up disquieting feelings in the viewer.

Ivimey, like many female artists before her, engages with what psychoanalyst Julia Kristeva⁽³⁴⁾ coined 'abjection', referring in this case to an artistic practice that confronts the primal, where decay, particularly associated with the body, is suggested and materials are used that speak of the unclean or impure.

Although Ivimey says she does not adhere to any religion, she does admit to a belief in an afterlife, and in particular finds resonance in the pagan worship of nature. Such elemental reverence is apparent in her work. Showing with Martin Browne Contemporary Art at the Auckland Art Fair last year, Ivimey stated that New Zealand audiences were perhaps ready to read her work at this spiritual level, a comment on reverence for reanimation due to our cultural exposure to bone and stone:

"...I think they have already got such a good handle on stone and bone in their spiritual crafting that they are very easily able to look a bit further into what I do." (35)

As with Weslleans' signature paint layers, Ivimey has become instantly recognisable through her repetitive use of these unconventional, often abject, materials. They build a vocabulary that allows for personal meaning and public narrative. *The Twelve Apostles* (2003) are made from dyed silk, turkey, chicken and quail bones, seed pods and other found objects. In a line, they blindly hold on to one another as their mummified forms indicate both their destiny with death, and, alternatively, their eternal existence as religious icons. Since the figures are faceless, their gestures allow us to build our own narrative and decide who is who, thus engaging with the artist's story.

Right: Gregory Bennett: 'Utopia #1' (2011)

CROWD CONTROL

The faceless human figure is the chosen multiple motif of **Gregory Bennett**. One generic figure is used as a modular device that is replicated by computer. Once replicated, the figures create mass pattern or phasing in varying compositions. In her *Masters'* dissertation about her artistic practice using the multiple, Fiona Hislop says: *"Images of crowds are sensuous and attractive because they create mesmerising serial compositions that reflect the mass hypnotism we ourselves experience in a crowd."* (36)

This sentiment is certainly communicated by Bennett's earlier *Meme and Phase* series (2006-7). Highly reminiscent of Eadweard J Muybridge's⁽³⁴⁾ photographic motion studies, Bennett's figures replicate movement en masse to create synchronous pattern. In still circular form suggestive of lace, his collective human patterns elicit harmony like the music of a choir. Elevated in animated works, they become three dimensional and beautifully similar to synchronised swimming, or to the large dance spectacle of Busby Berkley. We are all going in the same direction, and it feels great to be one of the crowd!





Gregory Bennett has a background in the film industry. His technical prowess with digital media has enabled him to develop software that extends his art practice to explore further the visual and narrative qualities derived from figures in mass motion. In 2008, Bennett began to build simple block environments for his figures. The interaction of his characters with these spaces and each other introduced the disquieting systems of control.

Rather than a happy dance, *Utopia #1* (2011) and *Utopia #2* (2011) show us automatons that march uniformly to the top of a contemporary tower of Babel. Some break away and fall free, but others are crushed as structures collapse. It has that Sisyphus⁽³⁵⁾ feel, where we are trapped by our own labours. The digital prints afford us the luxury of 'freezing frame' to really examine what is going on. Bennett's figures are not androgynous as expected, but distinctly male, perhaps suggestive of that gender's association with power and control. Props are introduced and colour identifies 'other'. Members of the mass are no longer equal. Enclosed in a room, a single bed with a prostrate blue figure is accompanied by a hunched white watcher. Some of the figures are now isolated and attached to one other by an electrified cable plugged into an unknown source.

Bennett has joined a large number of artists who are commenting on 'dystopia', the idea of a society repressed or in a controlled state, often posing as safe and utopian. Fittingly, the technological advances in digital media that Bennett has harnessed to make his art have also resulted in the extreme surveillance of contemporary life that enables such control.

Gregory Bennett: 'Utopia #2' (2011)

Dystopia/utopia and surveillance are hot themes in contemporary culture. The recent box-office success of the feature film *Hunger Games* based on the dystopian novel⁽³⁶⁾ comes as no surprise to the groundswell of artists whose work engages with contemporary issues of power and control. South East Asia and China in particular have produced contemporary artists whose practice serves to expose oppressive regimes. Like Bennett, these artists have often used the 'multiple' to represent humans, operating under the heavy hand of martial law, population control, immigration control and so on. While democratic process has liberated many from colonial occupation, capitalism, with its associated consumer culture, is sometimes seen as the new enemy of creative freedom. Taiwanese artist Chen Cheih-jen says:

"In the past, it was martial law. Today it's due to neoliberalism... The first was tangible. They used tangible means to limit our freedom of speech. But nowadays we see these intangible forces that use commercial considerations to exclude the marginal or alternative art."⁽³⁷⁾

One way of tackling this is to avoid the marginal, dive right in and use consumerism to your advantage. **Finn Magee** found the right synergy between art form and functional object. **Wayne Youle** and **Ottmar Hörl** in a sense hold the mirror up, charm us with the ability to laugh at our desires, and cleverly suggest the marginal. **Brett Graham** and **Ngaahina Hohala** fuse the dominant culture with their indigenous voice and expose neoliberalism, suggesting that answers to real freedom actually lie with the marginal. **Linde Ivimey** proves that pushing norms can result in a notoriety that makes you collectible. **Rohan Wealleans** suggests the extremes of his labour are enough of an alternative, while **Elizabeth Thomson**

draws our attention to the marginalised natural world in order that we understand our symbiotic relationship with it.

It is heartening to see **Tiffany Singh's** work recognised as emancipatory, because it is indeed an alternative to the commercial model. Using creativity to facilitate and empower individuals, her take on multiplicity is grounded in giving and receiving, which is a reason she has been invited to participate in the 18th Sydney Biennale. The artistic directors have titled the coming Biennale '*All Our Relations*' because they wish to encourage new models of working, fostering connectivity and collaboration between artists and between the artist and audience "*as an active generation of meaning is realised by the multitudes who take part*".⁽³⁸⁾

The questions posed at the beginning of this essay regarding the unsolicited use of the multiple and the engagement of repetitive practice in art now seem to be irrelevant. What has emerged is a far deeper appreciation of the multiple's contribution to contemporary culture, and social comment. The Pop generation would surely have agreed that 'one is never enough' to initiate open-ended thinking.



ENDNOTES

1 New Zealand Sculptor Neil Dawson is represented by Page Blackie Gallery in Wellington. The work referred to was exhibited in *Game On: A Selector's Choice of New Zealand Contemporary Artists* at Hastings City Art Gallery in 2011. Curators John Walsh and Jacob Scott selected contemporary New Zealand work for Festival 2011 celebrating Rugby World Cup.

2 Artist Bronwyn Holloway Smith is represented by Bartley & Co, Wellington, New Zealand and appeared in the same exhibition as Dawson.

3 Marcel Duchamp (1887-1968) was considered a founding artist in the Dadaist and Surrealist movements. Making some of the most provocative works in Western art history, he challenged conventional thinking about art by using the readymade and committing subversive acts.

4 German Jewish critic Walter Benjamin (1892-1940) published this important essay in 1936 after his escape from Nazi Germany. He took his own life when ejected from Spain in 1940.

5 Berger, J. *Ways of Seeing*. Penguin Books, London, 1972, pp. 33-4.

6 *Ways of Seeing* (1972) by English cultural critic John Berger was a four-part television series adapted from his book. The book is considered a seminal text for Art History and Cultural Studies.

7 Claes Oldenburg (1929-) Sculptor best known for monumental replicas (sometimes soft) of everyday objects.

8 Takeshi Murakami (1963-) initially studied traditional Japanese art. However, due to the mass popularity of anime and manga, Japanese styles of animation and comic graphic stories, Murakami became intensely interested in otaku culture, which he felt was more representative of modern-day Japanese life. This resulted in his 'superflat', signature style.

9 Martin Poppelwell (1968-), painter and ceramicist based in Hawke's Bay, studied at Elam School of Fine Arts, University of Auckland, in the early 1990s and under potter Ross Mitchell-Arnyon in Whangarei. Since then he has exhibited widely. His mural is in Mackerel Street, Ponsonby, Auckland. He is represented by Melanie Roger Gallery in Auckland.

10 Ferdinand de Saussure (1857-1913), French linguist who headed the Structuralist school of thought.

11 Charles Sanders Peirce (1839-1914), American philosopher.

12 Ottmör Hori: <http://kunstblog.nl/news/2009/07/nieuw-zeelandse-uit-to-ophet>

13 <http://www.dailymail.co.uk/news/article-1200368/Pictured-The-little-14-inch-golden-gnome-causing-offence-Germany.html> Sourced 3/3/2012

14 Brown, Warwick, *Seen this Century: 100 Contemporary New Zealand Artists: A Collector's Guide*, Godwit, published by Random House, Auckland, New Zealand, 2009, p. 419.

15 Abbreviated from the artist's statement for this work, February 2012.

16 Colin McCahon (1919-87), is widely recognised as New Zealand's foremost painter.

17 Homi Bhabha (1949-) Cultural theorist, educated at University of Bombay and at Oxford. During the course of his academic career, he has published widely on the post-colonial tradition. He has criticised other cultural theorists for marginalising the 'colonised other'.

18 'Poi' is the Māori word for 'ball' on a cord. Females perform the Māori poi, a dance performed with balls attached to flax strings, swung rhythmically. http://www.hemelpoi.com/articles/History_of_Poi_NewZealand.php sourced 29/3/2012

19 <http://www.objectspace.org.nz/programme/show.php?documentCode=3308>

20 Akiko Bush, *A Generous Proposition*, American Craft, December 1992 - January 1993, p35.

21 *Preserve*, an installation by Tiffany Singh, was held at Hastings City Art Gallery in January-February 2012.

22 Cugier, Bice (ed), *ILLUMinations: 54th International Art Exhibition, La Biennale Di Venezia*, Catalogue Marsilio Editori, August 2011, p37.

23 Curated by Gregory O'Brien at City Gallery, Wellington in 2006, the exhibition subsequently toured to major cities and introduced many New Zealanders to Thomson's work.

24 *Kermadec* is produced and toured by the Pew Environment Group in association with Voyager Maritime Museum and Tauranga Art Gallery. In May 2011, the Kermadec Initiative of the Pew Environment Group invited nine contemporary artists to travel together to the Kermadec region. The exhibition *Kermadec* showcases art works that were inspired by this voyage. The artists are Phil Dadsen, Bruce Foster, Fiona Hall, Gregory O'Brien, Jason O'Hara, John Pule, John Reynolds, Elizabeth Thomson and Robin White.

25 <http://jasonohara.wordpress.com/projects/kermadec/interviews-with-the-kermadec-artists/reflections-on-a-voyage-elizabeth-thomson/> sourced 11/3/2012

26 Wedde, Ian, *Nature's Volume, Elizabeth Thomson and the Organisation of the World*, New Zealand Listener Magazine 17 June 2006 PP39.

27 First published in *Eyeline*, Issue 63, Summer 2007/8.

28 Paton, J. 'Bullrush: The Art of Rohan Wealleans', in *Rohan Wealleans: Let's Make the Fire turn Green*, Hocken Collections and Dunedin Public Art Gallery, 2007; editors Linda Tyler and Justin Paton.

29 Wealleans produced the works for *Tatunka* during a twelve-month residency as part of the Frances Hodgkins Fellowship at Otago University. *Tatunka*, Wealleans' first solo museum exhibition, was shown at Dunedin Public Art Gallery in late 2006.

30 <http://www.youtube.com/watch?v=VT67sQGv-2>

31 Kristeva, Julia (1941-) Bulgarian-born French feminist philosopher and psychoanalyst.

32 <http://www.artzoll.com.au/ArtistInterviewLindaTyler> sourced 1/5/2012

33 Hislop, Fiona, *Multiple She's*. Dissertation submitted for Masters in Fine Art, Auckland University of Technology, 2002, p. 28.

34 Eadweard J. Muybridge (1830-1904) was a British photographer who lived in America. He is known for his pioneering use of multiple cameras to capture the movement of animals and people.

35 Sisyphus: Greek myth in which punished king rolls boulder up hill only to have it roll down again and require his eternal labour, the task never complete.

36 Collins, Suzanne, *The Hunger Games*, Scholastic 2008. Lionsgate Entertainment released the movie version in March 2012. Directed by Gary Ross, it had the third-best opening weekend box-office sales of any movie, and the biggest of any non-sequel in North America.

37 Hanson, Ron, 'Technologies of Governmentality and the Impossibility of Total Control: Themes of Resistance in the Work of Chen Chieh-Jen', in *White Fungus Magazine*, Issue 13, p. 93. Taiwan 2012.

38 <http://www.blenaislandydney.com.au/exhibition/2012>

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Adrian Burr
Rebecca Turner
Kim and Margaret Wicksteed



ARTIST BIOGRAPHIES

Bennett, Gregory

*Born 1965 in Tauranga, New Zealand
MFA Elam, University of Auckland*

Gregory Bennett has a background in both fine art practice and film post-production, and has been exhibiting since he graduated from the Elam School of Fine Arts with a major in Intermedia Studies in 1990. Currently living in Auckland, he works as senior lecturer in Digital Design at AUT. His art practice features groups of digitally generated and animated generic figures, and explores issues of group dynamics, modularity and automation in imagery which can be read as simultaneously utopian and dystopian. He has exhibited in both New Zealand and Australia, and his video works have been purchased by a number of public and private collections including the Chartwell Collection and The James Wallace Arts Trust. As a practicing artist he is represented by Two Rooms Gallery in Auckland.

Graham, Brett

*Born 1967 in Auckland, New Zealand.
Ngāti Koroki Kahukura, sub-tribe of Tainui
DCC Fine Arts Auckland University*

Currently living in Auckland, Sculptor Brett Graham explores complex historical, political and cultural concepts. He is considered a leading authority on contemporary Maori sculpture and works in varied materials, often utilising stone or wood. Exhibiting widely he has also completed many large public commissions. His work, *Aniwanuiwa*, a collaboration with Rachel

Rakena, was at the 53rd Venice Biennale in 2007. At the 17th Sydney Biennale 2010, he exhibited a Stealth Bomber with its identity reformed by carved Maori symbols, now in the collection of the Auckland Art Gallery. In the same series *Mihata* (2010), a near full-scale Russian BRDM-2 scout car, makes a very strong statement about the abuses of power throughout the world. Graham is represented by Two Rooms Gallery

Hohaia, Ngaahina

*Born 1975 in Taranaki, New Zealand
Taranaki iwi, Parihaka, Ngāti Manuhū, Ngāti Hapoto
MMVA Massey*

Ngaahina Hohaia came to national attention when she launched the new Gallery for Māori and Pacific Art, Wellington City Art Gallery in 2009. Her installation comprised of many hand made and embroidered poi, enhanced by sound and moving image to evoke the memory of cultural conflict encountered by her ancestors at Parihaka. The exhibition quickly propelled her into the art world limelight receiving an Arts Foundation of New Zealand New Generation Award the following year. Ngaahina has a traditional weaving and fibre background but has developed other materials into her sculptural practice. Currently Living in Taranaki New Zealand, she is a registered Toi Iho artist and her work is now included in several public and private collections.

Hörl, Ottmar

*Born 1950 in Neuheim, Germany
Professor Fine Arts 1999*

Currently living in Germany and president of the Academy Fine Arts Nuremberg, Hörl is both writer, educator and artist. He has a background in architecture and set up the 'Formalsaut' group in 1985. They became renown for contract work concerning high profile architectural art in public environments. Hörl has won many awards for both architecture and art including the 1997 Art Multiple Award in Dusseldorf. He has had numerous international exhibitions as well as many sculptural and installation projects in public places.

Ivimey, Linde

Born 1965 in Sydney, Australia

Currently living in Melbourne, sculptor Linde Ivimey showcased new work with Martin Browne Fine Art at last year's Auckland Art Fair. Ivimey is renowned for her use of object and discarded materials to make figurative work. Animal bones, earth, wax, human hair, buttons, coloured foils from wine bottles, bobbins and fabrics from pre-loved clothes have all at some point been assembled to make up her provocative voodoo-like characters. Her sculptures can evoke strong reactions, but they are delicate and inspired by personal experiences, spiritual beliefs and sometimes indicate a historical narrative. The labour in their creation has stunned audiences internationally. Ivimey has exhibited widely since 1995, receiving many awards, and her work is held in many Australasian collections.

Magee, Finn

*Born 1982 in Dublin, Ireland
MA (Design) Royal College of Art*

Magee's work is rooted in how we consume objects and ideas. He uses advertising techniques such as surprise, juxtaposition and humour to create and sell products. Magee has exhibited extensively including at Design Mai in Berlin and the Salone del Mobile in Milan. He completed a residency at the Design Museum, London and commissions from the Phillips de Pury Gallery (London), Moss (New York) and the Lawydog Gallery (Hamburg). Finn Magee lives and works in London.

Singh, Tiffany

*Born 1978 Auckland, New Zealand
BFA Elam 2008*

Currently Living in Auckland, Singh is of Māori, Indian and Pacific Island descent. Her influences are as varied as Modernism, Eastern and Western spiritual beliefs, Jungian psychology and ancient cultures. Her use of ceremonial and ritualistic materials gathered from the everyday in order to transcend culture is what Singh is most recognised for. The religious associations of her materials - honour, wisdom, enlightenment and energy also reiterate her own exploration of spiritual beliefs. Due to her interest in cultural preservation, Singh began working in the volunteer sector in Northern India in 2005. By using art as a tool for education, empowerment and communication, Singh has developed a means to generate and

affect change. After completing a residency in the Samoa in 2011, Singh has been invited to participate in the 18th Biennale of Sydney: All Our Relations.

Thomson, Elizabeth

*Born 1955 in Auckland, New Zealand
MFA Elam 1988*

An upbringing steeped in New Zealand Gothic lead to a preoccupation with the distant and the remote. By the mid 1970s, Thomson sought out far flung locations, not only in New Zealand, travelling in Europe, North America, Mexico and the Pacific, seeking inspiration for her art. She moved to Wellington where she established a large studio in Newtown. She exhibits widely throughout New Zealand including the recent 'Over and Above' at Black Barn Gallery in Havelock North. Thomson's works are included in major public collections, including a recent acquisition by Wellington City Council.

Youle, Wayne

*Born 1974 in Porirua, Wellington
Ngā Puhi, Ngāti Whākeke, Ngāti Pākehā
BDes WPSD 1999*

A versatile and prolific artist, Wayne Youle lives and works in Amberley in North Canterbury, New Zealand. He holds a Bachelor of Design from the Wellington Polytechnic School of Design (1999) and was recipient of the 2010 Rita Angus Residency. He has produced an impressive and remarkably varied body of work in the last decade, which has attracted considerable critical acclaim. His bicultural

heritage is reflected in his practice, which often deals with Māori-Pakeha relationships and the place of Māori culture within New Zealand's dominant pakeha mainstream. In an often humorous approach, the representation of Māori art throughout history and contemporary art and culture are central to his subject matter. Exhibiting extensively since 2000, Youle is represented by Suite Gallery.

Wealleans, Rohan

*Born 1977 in Invercargill, New Zealand
MFA Elam 2003*

Currently Living in New Zealand, Rohan Wealleans shot to artistic notoriety after winning the Trust Waikato National Contemporary Art Award in 2003 before he had graduated with his Fine Arts Degree. He has since received the paramount award at the 15th Annual Wallace Art Award in 2006, and been selected for *Prospect* 2007 at Wellington City Art Gallery. In 2008, he completed the International Studio and Curatorial program residency in New York. His invitation to the 6th Asia-Pacific Triennial of Contemporary Art (APT) in 2009 was followed by an exhibition of three dimensional figures at the Turbine Hall on Cockatoo Island for the 17th Biennale of Sydney in 2010. His work is now held in many major collections and he is represented by Roslyn Oxley Gallery in Sydney and Ivan Anthony in Auckland.



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