

FUNDRAISER EXHIBITION

SALES ONSITE
& ONLINE

THE PHYSICS ROOM ANNUAL



5-9PM TUESDAY
12 DECEMBER 2023

THE PHYSICS ROOM FUNDRAISER 2023

DAN ARPS
MEGAN BRADY
SAM CLAGUE
TURUMEKE HARRINGTON
PRISCILLA ROSE HOWE
ANA ITI
MIRANDA PARKES
ZINA SWANSON
TYRONE TE WAA

12-16 DECEMBER

Launch: 5-9pm, Tuesday 12
December

Sales onsite and online

301 Montreal Street, The Arts
Centre Registry Building

physicsroom.org.nz/shop

The annual Physics Room Fundraiser returns! This year's fundraiser will feature a range of works from our 2023 exhibition programme artists, and other past legends. Proceeds from each sale will be split 50/50 with the 2023 contributing artists. The rest will go directly into our 2024 programme, with a goal to cover one whole exhibition project.

Works will be available for sale both online through our online shop, and in person.

A selection of works from previous years' fundraisers are also available, with 2023-fresh pricing. Works may be collected in person from Monday 18 December, delivered, or freighted on arrangement.

The 2023 fundraiser includes original paintings, photographic prints, collages, drawings and sculptures by artists Dan Arps, Megan Brady, Sam Clague, Turumeke Harrington, Priscilla Rose Howe, Ana Iti, Miranda Parkes, Zina Swanson and Tyrone Te Waa. The fundraiser includes works at a range of price points, starting at \$100, with the intention to provide an opportunity for our wider community to acquire original artworks at a more affordable price.

For more information, please email:
amy@physicsroom.org.nz

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The Physics Room thanks Dan, Megan, Sam, Turumeke, Priscilla, Ana, Miranda, Zina and Tyrone as well as our fundraising artists from previous years for their generosity in supporting The Physics Room. Thank you to Ilam School of Fine Arts, Univesity of Canterbury, for their support with printing. We are grateful to the following event sponsors: Three Boys Brewery, The Crater Rim, Antipodes Water, Barker's of Geraldine, Culley's, PAK'n'SAVE Moorhouse, Bellbird Baked Goods and Grater Goods.



Dan Arps

Pen Testing, 2015

dye sublimation print on polyester satin

1700 x 1200 mm

5,600.00

This work was included in *Plastic Mouthfeel II*, a solo exhibition by Dan Arps at Michael Lett Gallery. Claudia Arozqueta wrote in a review for *Artforum Magazine*, “Evoking the spirit of a workshop inside a gallery, Arps’s effective meta-space induces a feeling of being simultaneously a wanted art viewer and an unwelcome trespasser, a bipolar effect that is characteristic of the artist’s work... [*Pen Testing* (2015)] consists of a series of different pen marks that create a pleasing abstract composition in grey, blue, and black. [The series is] simple and effective; they have a sense of casualness that permeates Arps’s work.”

Arps has previously exhibited two solo shows at The Physics Room: *A Winter Garden*, 2000, and *Gestapo Pussy Ranch*, 2007.

Dan Arps’ installations, sculptures, and paintings respond to urban psycho-geography of cities. His work reflects on the way we inhabit places and the influence of architecture on subjectivity. In 2010 he was awarded Aotearoa New Zealand’s premier contemporary art award, the Walters Prize, for his exhibition *Explaining Things*, by international judge Vicente Todolí, who described the work as presenting ‘epiphany of everyday life ... the epiphany of the humble and the rejected’. Arps has exhibited extensively in Aotearoa New Zealand and Australia, as well as taking part in multiple international projects, and his work is held in private and public collections.



Megan Brady

A piece from 'A quiet corner where we can talk', 2018

handtufted wool, latex backing, wool binding

410mm x 920mm

commissioned by Dunedin Public Art Gallery

500.00



Megan Brady

A piece from 'A quiet corner where we can talk', 2018

handtufted wool, latex backing, wool binding

410mm x 920mm

commissioned by Dunedin Public Art Gallery

500.00



Megan Brady

A piece from 'A quiet corner where we can talk', 2018

handtufted wool, latex backing, wool binding

470mm x 1115mm

commissioned by Dunedin Public Art Gallery

550.00



Megan Brady

A piece from 'A quiet corner where we can talk', 2018

handtufted wool, latex backing, wool binding

470mm x 1115mm

commissioned by Dunedin Public Art Gallery

550.00

These rugs were created for Megan Brady's *A quiet corner where we can talk*, commissioned by Dunedin Public Art Gallery in 2018. The pattern is designed with a birds-eye-view of the Dunedin Public Art Gallery's spatial layout, and the work imagines a hypothetical conversation between composer John Cage and the founder of 'furniture music' (background music) Erik Satie. With the aid of an electric hand tufting gun, Brady spent months handcrafting a carpet that fills the entire gallery space—a direct, laborious and physically demanding engagement with both materials and process. *A quiet corner where we can talk* injects a sense of value and care into something that is seemingly banal—it is hand-made, a one-off, imperfectly perfect and heavy with Brady's labour and time.

Brady has been included in two shows at The Physics Room: *Dead Reckoning*, 2019, with Oliver Perkins, and *Te Hā*, 2023, curated by Taniora Tamati-Rakete.

Megan Brady (Kāi Tahu, Ngāi Tūāhuriri, Pākehā) is an artist currently based in Ōtepoti Dunedin. Working across sculpture, installation and sound, she is particularly interested in the way we navigate sites—often responding to patterns and details in the environment. Selected recent exhibitions include *Spring Time is Heart-break: Contemporary Art in Aotearoa*, Christchurch Art Gallery Te Puna Waiwhetū, 2023; *At Home*, Te Ara Ātea, 2023; *Te Hā*, The Physics Room, 2023; *Paemanu: Tauraka Toi*, Dunedin Public Art Gallery, 2021-22; *Lay in measures* with Ed Ritchie, Enjoy Contemporary Art Space, 2020; and *A quiet corner where we can talk*, Dunedin Public Art Gallery, 2018.



Sam Clague

Ocean, 2023

metal fixings, door hook, printed tube, triangle, and screws

270 x 660mm

900.00

This work was made by Sam Clague as part of a sprawling installation called *Hot Sick*, a collaborative exhibition by Clague and Gareth Brighton at Stanmore Road Block, described by the artists as “an apocalyptic bricolage”. This work, among others, was made from discarded materials, with the intention of tapping into and transforming the flows of waste that crowd our present. The title, *Ocean*, may take us to an imagined place of expanse, depth, fluidity. In the work itself, a horizontal roll fixed in place on a wall, accompanied by a metal hook and triangle, the reality feels more prosaic. Perhaps it’s about keeping one’s eyes on the horizon though, responding to the prompt or possibilities within everyday things.

Sam Clague is an Ōtautahi Christchurch based artist. His practice spans the mediums of painting, sculpture, installation, video, and sound. These works combine varied and seemingly unconnected cultural and artistic references into a scatterbrained, compulsively poetic matrix of signs and symbols. Recent solo exhibitions include *Singalongs Volume 1*, Pyramid Club, Te Whanganui-a-Tara, 2022; *Der Wanderer*, Hot Lunch, Ōtautahi, 2021; and *Drink The Ocean*, RM Gallery, Tāmaki Makaurau.



Turumeke Harrington

Te Tauwhirowhiro Maruwehi (Can't hold this sunny disposition back) II, 2021

steel, acrylic perspex, LED light bulbs and electrical components

edition of 12

230 x 230 x 160mm

Image courtesy of the artist and Page Galleries, photo: Cheska Brown

1,600.00



Turumeke Harrington

(He Newanewa, He Kuratea, Ko Momia) Bundle of Nerves, 2022

powder coated steel, LED bulb, electrical components

edition of 12

200 x 200 x 100mm

Image courtesy of the artist and Page Galleries, photo: Michael Mahne Lamb

900.00

Turumeke Harrington's practice moves between objects, furniture, and installation. Harrington's clarity of form and function is supplemented by a poetic pragmatism. Her sympathetic approach to materials combines with a bold colour palette to create engaging works, which speak to the artist's own personal relationships, cultural anxieties, and everyday musings.

Harrington's solo show at The Physics Room, *Hey māmā, come play with me*, was held in 2019, where the artist made an installation-come-playground in order to engage audiences in small moments of respite from daily life.

Turumeke Harrington (Kāi Tahu, Rangitāne) is a Te Whanganui-a-Tara Wellington based artist working across sculpture and installation. Making work that sits somewhere between art and design she is interested in exploring how objects, material and colour can subvert, challenge and express mātauranga Māori. Harrington holds bachelor's degrees in Industrial Design from Victoria University and Fine Arts from Canterbury University and a Master of Fine Arts (Distinction) from Massey University. She has recently exhibited at Christchurch Art Gallery Te Puna o Waiwhetū, The Dowse Art Museum, Tauranga Art Gallery, National Library of New Zealand Te Puna Mātauranga o Aotearoa, Pātaka Art + Museum, Adam Art Gallery Te Pātaka Toi, Enjoy Contemporary Art Space, Toi Pōneke, RM Gallery and Objectspace.



Priscilla Rose Howe

Untitled, 2023

coloured pencil on paper
210 x 297mm (unframed)

1500.00 + framing

Priscilla Rose Howe's coloured pencil drawing, *Untitled*, depicts a figure folded into itself, filling the entire space of the frame. The artist refers to the work offering "an otherworldly space of rest" at a time of multiple pressures, and world anxiety. Powerful queer subjectivities hold the space throughout Howe's practice, this work's expression of agency, joy, resistance is no exception.

Howe's large-scale mural, *Pool Party*, was exhibited at The Physics Room in *Backdirt*, 2023, alongside works by Daniel John Corbett Sanders.

Priscilla Rose Howe is an artist based in Ōtautahi. Predominantly using drawing materials, Howe explores ideas around queerness, phenomenology and the supernatural within domestic and public settings. Her works suggest a space that is at once magical and worldly, grotesque, and desire-filled. Recent exhibitions include *Spring Time is Heart-break: Contemporary Art in Aotearoa*, Christchurch Art Gallery Te Puna o Waiwhetū (2023); *Banquet*, The Art Paper, 31 Lorne St, Tāmaki Makaurau (2023); *Green Lipped*; Jhana Millers Gallery, Te Whanganui-a-Tara (2022); *The Person* (with Alex Laurie and Tom Tuke), Coastal Signs, Tāmaki Makaurau (2022); *Cruel Optimism: New artists show*, Artspace Aotearoa, Tāmaki Makaurau (2021); and *In a pool of mud, the night was hot*, Sanc Gallery, Tāmaki Makaurau (2021).



Ana Iti

I am a salt lake (still), 2023
digital print on Epson enhanced matte 192gsm
edition of 3, series of 3, + AP
140mm x 249mm

300.00 (unframed)



Ana Iti

I am a salt lake (still), 2023

digital print on Epson enhanced matte 192gsm

edition of 3, series of 3, + AP

140mm x 249mm

300.00 (unframed)



Ana Iti

I am a salt lake (still), 2023
digital print on Epson enhanced matte 192gsm
edition of 3, series of 3, + AP
140mm x 249mm

300.00 (unframed)

These photographs are stills from Ana Iti's moving image work, *I am a salt lake*, 2023, commissioned by The Physics Room. The film brings together footage from Kapara-Te-Hau (the salt lakes in Te Tau Ihu, near Blenheim), abstracted diagrams drawn on glass, and a first person text, registering the difficulty of finding language sufficient to articulate the relationship with the different whenua, seas, lakes, winds, houses, that the artist passes through. In the work Iti draws lines on a glass windowpane, which is semi-opaque with condensation. This part of the work was filmed in Heretaunga Hastings, where the artist has recently relocated.

Ana Iti (Te Rarawa, Pākehā) is an artist currently based in Te Matau-a-Māui Hawkes Bay. She works across sculpture, video, and text. Iti's work explores poetic and structural relationships between language and our environment, as well as the practices of shared and personal history-making. Iti has a BFA (Sculpture) from the Ilam School of Fine Arts in Ōtautahi Christchurch and a MFA from Toi Rauwhārangī Massey University in Te Whanganui-a-Tara Wellington. Iti was the recipient of the Grace Butler Memorial Award in 2022 and is a nominee for the 2024 Walters Prize.



Miranda Parkes

Stellaria, 2008

acrylic on canvas

880mm x 850mm x 230mm

9,000.00



Miranda Parkes

Riot (exploded book: French Painting), 2021

mixed media: gold and silver foil, collage elements, acrylic, varnish on photogravure book plate
295 x 370mm (framed with UV glass)

photo: Cheska Brown

1,400.00 (including framing)



Miranda Parkes

All My Christmases (exploded book: French Painting), 20221

mixed media: gold and silver foil, collage elements, acrylic, varnish on photogravure book plate
295 x 370mm (framed with UV glass)

photo: Cheska Brown

1,400.00 (including framing)

In Miranda Parkes work, painting steps off the traditional flat canvas and becomes three-dimensional object. Best known for her scrunched canvases, she works across a range of substrates including canvas, paper, timber pallets, book pages, plastic tiles but never stretched flat canvas. Painting itself, rather than the surface on which it sits, has primacy and colour is foregrounded—often glorious fluro colours, golds and silvers.

Underpinning her surfaces is a play with depth, layering and two and three dimensionality to explore what abstract painting can be. Flat canvases are not part of her repertoire. Scrunched up ‘voluptuous’ canvases have become her signature.

The artist talks to painting as a discipline—exploring and disrupting its conventions and histories to deliver on her intention to offer viewers “a clear-minded, joyful and reflective space.”

Art historian Dr Kirsty Baker has described her work as an exuberant rebuttal of the earnest pared-back formalism of modernist abstraction... Her maximalist approach results in a show which offers a joyful wink to the artifice of any dominant art-historical narrative.

- Text from Bartley & Company

Parkes has exhibited at The Physics Room in group shows *The Water Show*, 2008, *(Un)conditional I*, 2018, and *(Un)conditional V*, 2019, an offsite exhibition at the Aigantighe Art Gallery.

Miranda Parkes graduated with a Master of Fine Arts (distinction) in painting from Ilam School of Fine Arts, University of Canterbury, in 2005. She had her first solo exhibition in 2003 and has since exhibited throughout Aotearoa and abroad. Parkes was artist-in-residence at Tylee Cottage, Whanganui, in 2009, and was the William Hodges Fellow in Southland in 2007. She was the 2013 recipient of the Olivia Spencer Bower Foundation Art Award, Ōtautahi Christchurch and in 2016 was the Frances Hodgkins Fellow at the University of Otago, Ōtepoti Dunedin. Recent exhibitions include *Baller*, Jonathan Smart Gallery, 2023, and *Pahū!*, Te Ara Ātea, 2022.



Zina Swanson

Convolvulus Diaries 2, 2023

watercolour and pressed convolvulus leaf on paper

148 x 210mm

850.00



Zina Swanson

Convolvulus Diaries 3, 2023

watercolour and pressed convolvulus leaf on paper

148 x 210mm

850.00



Zina Swanson

Convolvulus Diaries 4, 2023

watercolour and pressed convolvulus leaf on paper, clear acrylic sheets

148 x 210mm

850.00



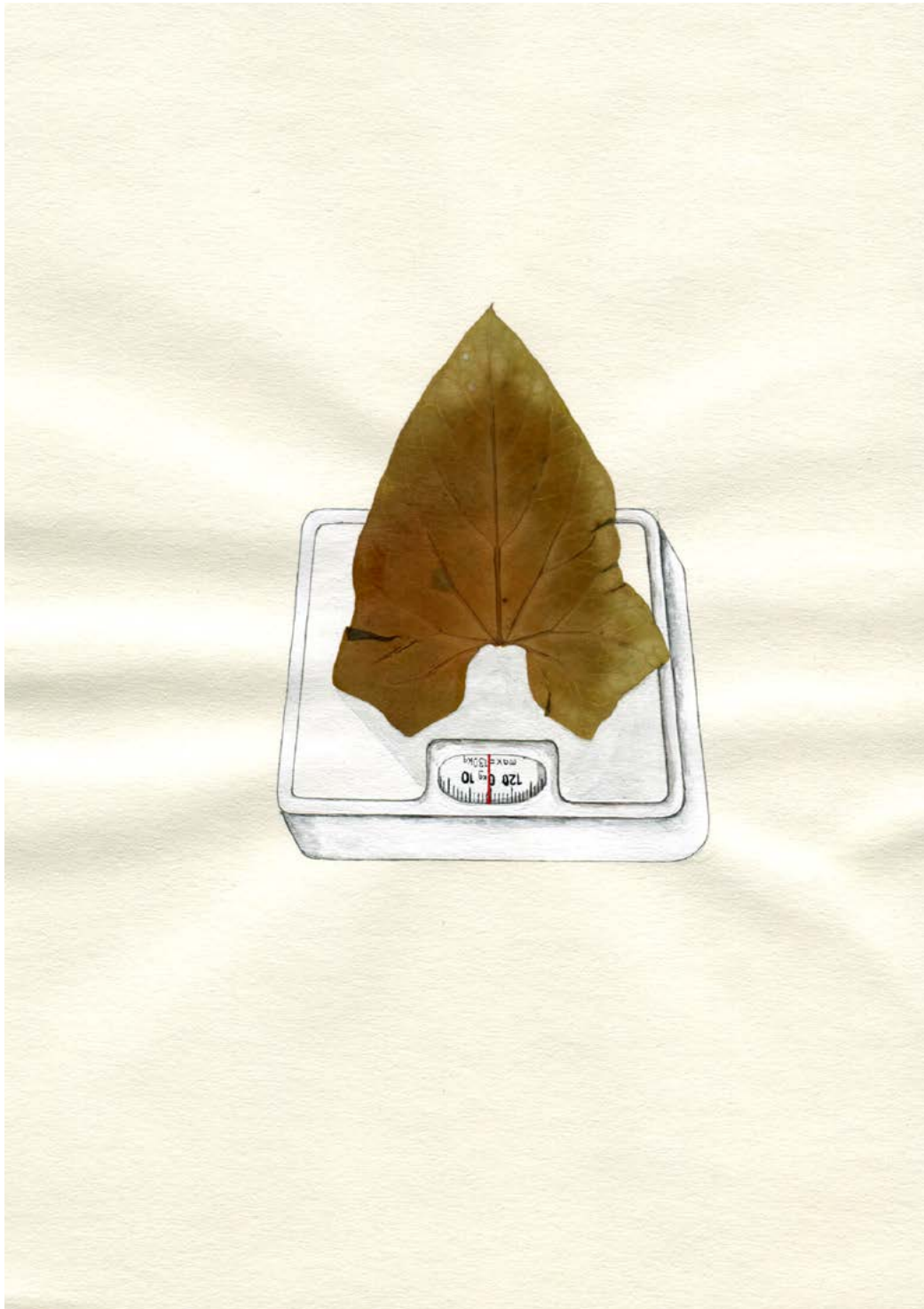
Zina Swanson

Convolvulus Diaries 5, 2023

watercolour and pressed convolvulus leaf on paper, clear acrylic sheets

148 x 210mm

850.00



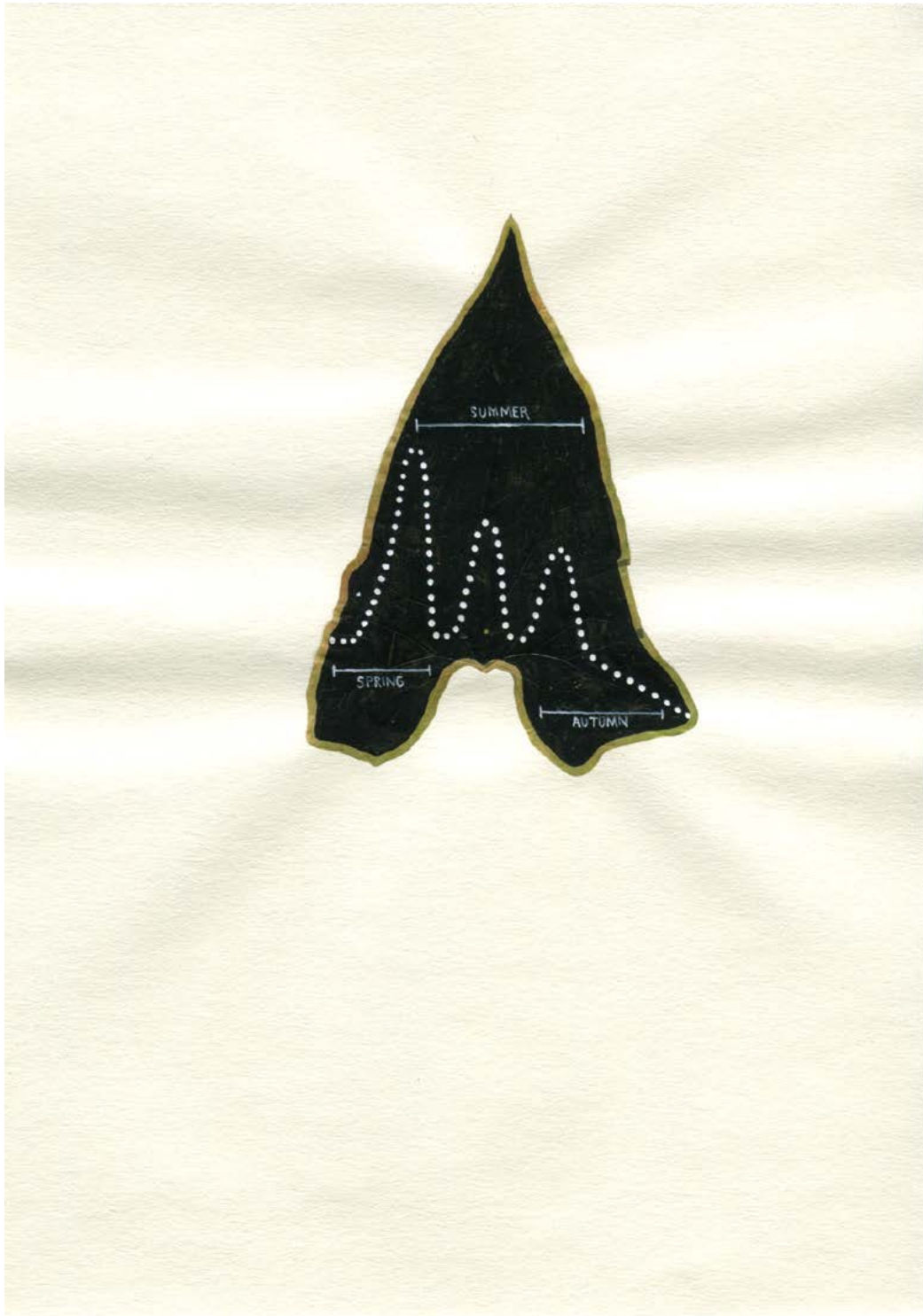
Zina Swanson

Convolvulus Diaries 6, 2023

watercolour and pressed convolvulus leaf on paper, clear acrylic sheets

148 x 210mm

850.00



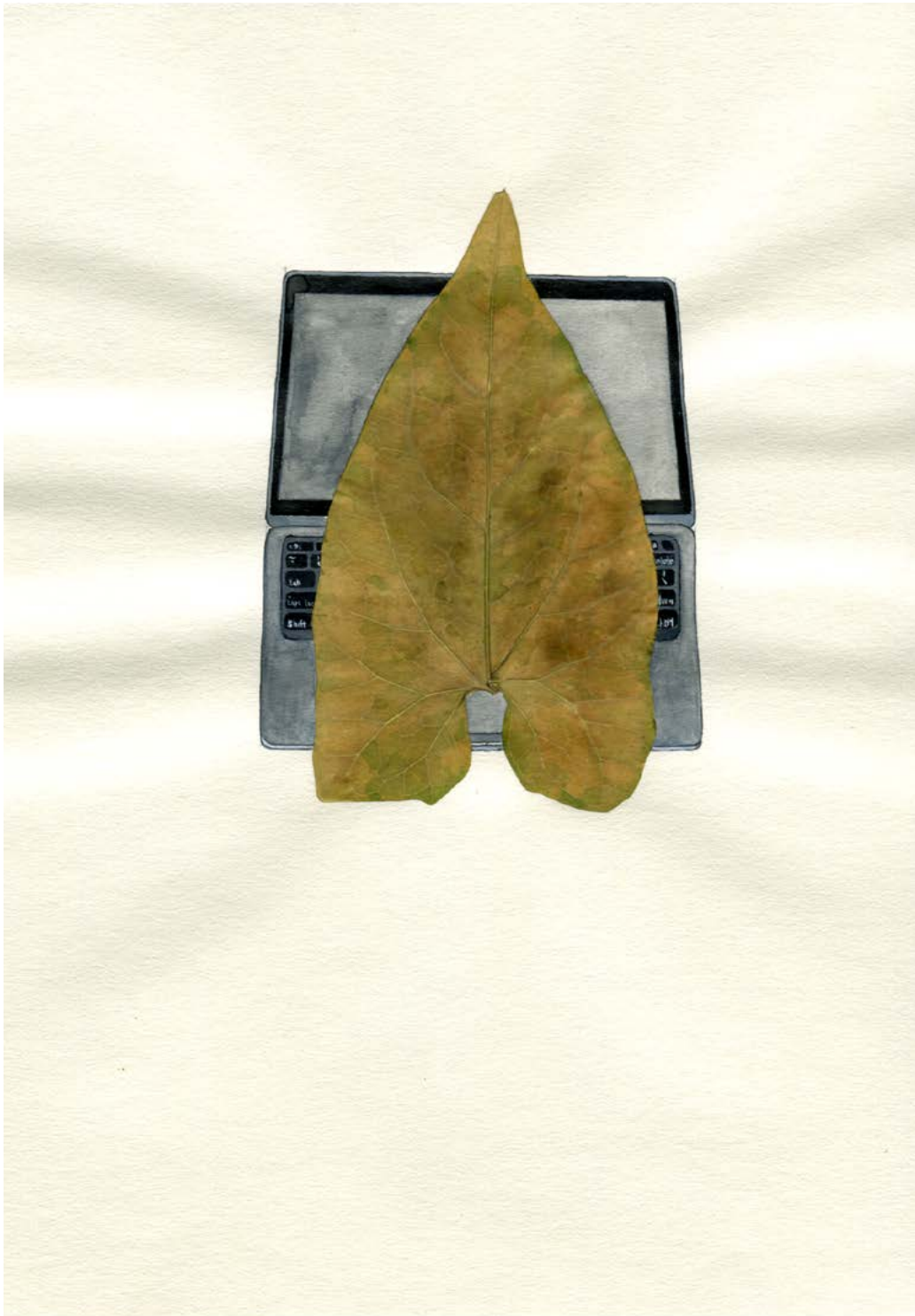
Zina Swanson

Convolvulus Diaries 7, 2023

watercolour and pressed convolvulus leaf on paper

148 x 210mm

850.00



Zina Swanson

Convolvulus Diaries 8, 2023

watercolour and pressed convolvulus leaf on paper

148 x 210mm

850.00



Zina Swanson

Convolvulus Diaries 9, 2023

watercolour and pressed convolvulus leaf on paper

148 x 210mm

850.00

Zina Swanson's paintings, sculptures, and installations draw on plant-related lore, and while they're often humorous and uncanny they also hint at a darker view of humanity's relationship to the natural world. Her paintings are detailed, precise. The visual pleasure of her use of repetition is also undeniable: a silhouette of a head composed of pressed forget me not flowers; a skirting of blades of grass and "fake" four-leaf clovers that rings the gallery; two walls of painted freckled noses appearing to close in on a blooming tiger lily. Though take a step back from this last work, and the noses collectively could be mistaken for a pair of menacing wasp nests. Swanson aims to unsettle. Her practice has an ongoing relationship with several texts including Peter Tompkins and Christopher Bird's infamous *The Secret Life of Plants* (1973), *Primary Perception: Biocommunication with Plants, Living Foods, and Human Cells* (2003) by CIA lie-detector specialist Cleve Backster, and *Animal and Plant Lore* (1899). What Swanson has in common with these "pioneers" of plant research is an inquisitiveness bordering on suspicion in the beauty, complexity, and potential of plants. Still, there is always a human presence in her works—the outline of a face, noses, a hand—or something that suggests a human has been here: a window, neatly arranged sticks. These works are often smaller in scale, though this is one of their strengths. They're scaled for an interaction with the viewer that is personal, intimate, and so wonderfully unnerving.

- Text from Sumer Gallery

Swanson has had two solo shows at The Physics Room: *Untitled*, 2007, and *The risk of it all falling apart*, 2009.

Zina Swanson lives and works in Ōtautahi Christchurch. She has exhibited extensively with solo and group presentations at most of Aotearoa New Zealand's top galleries and museums. These include the Christchurch Art Gallery Te Puna Waiwhetū, Dunedin Public Art Gallery, City Gallery Wellington and Artspace Aotearoa. Her works are also held in the collections of the Wallace Arts Trust, Christchurch Art Gallery Te Puna Waiwhetū, Dunedin Public Art Gallery and The Dowse Art Museum, and she has been the recipient of the prestigious Frances Hodgkins Fellowship, and in 2014 was an Apexart New York Inbound Resident.



Tyrone Te Waa
Pekepeke (N.Z.), 2023
wool, stretcher
380 x 190mm

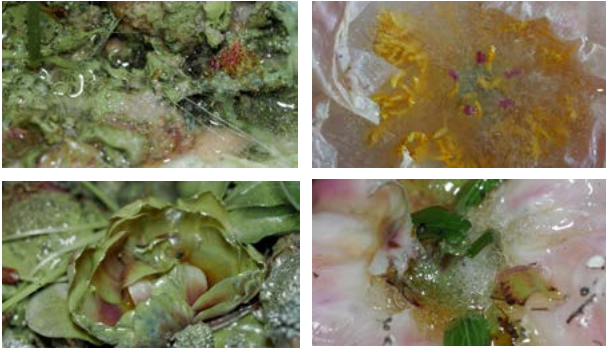
1,800.00

This work, *Pekepeke (N.Z)*, is a reminder of reciprocal connections between people and place. It references both physical roots (the pekepeke is the mountain daisy, endemic to Te Waipounamu and Rakiura), as well rootedness or grounding in mauri. The composition itself maps a relational cycle involving manu and atua, the sun, tangata, plants, and Papatūānuku.

In 2023, a series of Te Waa's felted works were included in The Physics Room exhibition, *Te puku o te taniwha*, curated by Aj Fata and alongside works by Kahurangiariki Smith and Fata.

Tyrone Te Waa (Ngāti Tūwharetoa) lives and works in Tāmaki Makaurau. Te Waa typically works with materials, making sculpture and more recently, wall based textile work which continue to be informed by his research into takatāpui, queer, and gay histories. He completed a Master of Creative Practice through Unitec in 2021, and has since held exhibitions including *Clingwrap*, Sanc Gallery, and *A New Net: Four Early-Career Māori Artists* at Tim Melville Gallery, both in Tāmaki Makaurau, 2021. Te Waa's solo exhibition, *WīWī WāWā*, was hosted at Anna Miles Gallery, Tāmaki Makaurau, earlier in 2023.

PREVIOUS WORKS



Laura Duffy

Spawn, 2022

digital print on Epson enhanced matte 192gsm
450 x 800mm

edition of 3, series of 4

200.00 (unframed)

edition of 3, series of 4

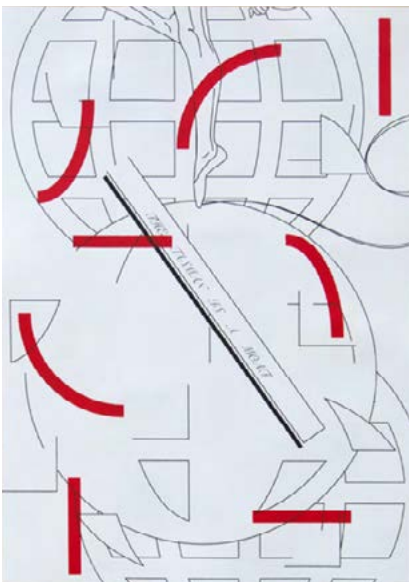
200.00 (unframed)

edition of 3, series of 4

200.00 (unframed)

edition of 3, series of 4

200.00 (unframed)



Matthew Galloway,

The Tasman is a Moat, 2019

Screenprint,

472 x 662mm (paper size)

printed in an edition of 15 by Ilam Editions

200.00



Yukari Kaihori

2022

agates, pebbles and stones collected from
Hakatere and Wakanui; aluminium and

pewter cast acorns, magnolia and conifer
cones from Ashburton Domain

dimensions variable (approx. 150 x 150mm)

commissioned by The Physics Room for *The
moon and the pavement*

unique edition 1 of 10 (pictured)

250.00

unique edition 2 of 10

250.00

unique edition 3 of 10

250.00

unique edition 4 of 10

250.00

unique edition 5 of 10

250.00

unique edition 6 of 10

250.00

unique edition 7 of 10

250.00

unique edition 8 of 10

250.00

unique edition 9 of 10

250.00

unique edition 10 of 10

250.00



Sonya Lacey

Wipe (2), 2018

newspaper, spray cleaner and conservation
tape

205 x 135mm (unframed)

555mm x 465mm (framed)

1200.00



Xi Li 李曦

Spirit Ether, 2021

digital print

edition of 5

594 x 841mm

200.00



Jeremy Leatinu'u

Te Whakawhitinga, 2022

hand-printed from original 16mm film
on silver gelatin photographic paper by *Te
Whakawhitinga* cinematographer Ian Powell
56 x 148mm (sheet 127 x 178mm)

edition of 5, series of 4 (top)

300.00 (unframed)

edition of 4 of 4, series of 4 (below)

462.00 (framed)



Emily Parr

digital print from 35mm film

841 x 594mm

printed in an edition 3 by Ilam Editions

Tongatapu (Full Moon), 2021 (left)

200.00

Fyffe House, 2021 (right)

200.00



Mark Schroder

ceramic vessel with glaze
various dimensions

*VPLN-XPlan (No.5) Supplemental
Supplements, 2020*
edition 4/5
100.00

*VPLN-XPlan (No.5) Supplemental
Supplements, 2020*
edition 5/5
100.00

*VPLN (No.5) SI Supplemental Supplements,
2020*
edition 4/5
100.00

*VPLN (No.5) SI Supplemental Supplements,
2020*
edition 5/5
100.00

*VPLN-Lite (No.5) Supplemental Supplements,
2020*
#18
100.00

*VPLN-7 (No.5) Supplemental Supplements,
2020 (pictured)*
#9
100.00

*VPLN-Lite (No.5) Supplemental Supplements,
2020*
#24
100.00

*VPLN-Lite (No.5) Supplemental Supplements,
2020*
#27
100.00



Susu

Diver's souvenir, 2022
epoxy resin, laser-jet print on transparent
sheets
100 x 100 x 20mm

unique edition 1 of 8
200.00

unique edition 2 of 8
200.00

unique edition 3 of 8
200.00

unique edition 4 of 8 (pictured)
200.00

unique edition 6 of 8
200.00

unique edition 7 of 8
200.00

unique edition 8 of 8
200.00



Lucy Skaer

In the Shelterbelt, Arrows Rain Down, The Day is Bright and Open, Hare Darts for Cover and the Chord of C Minor Sounds, 2021
Oak (ebonised), resin, aluminium, macrocarpa, and bioplastic
dimensions vary
1,200.00



Steven Junil Park (6x4)

Rain garments, 2022
PVC billboards from *Invasive weeds* by Hana Pera Aoake, Wesley John Fourie and Taarn Scott
one size fits most

Draped dress (draft) (pictured left)
500.00

Draped dress (pictured right)
900.00

Raincoat with ties and detachable capelet hood (not pictured)
1500.00

Draped scraps tote bag (not pictured)
400.00