



THE KIOSK: A HISTORY* & PROJECT LOGBOOK 2000-20

KIOSK MODEL/MAKE/SERIAL NO:

A PUBLIC ART SITE RUN BY OBLIQUE AND TPR



ABOUT THE KIOSK

Resembling a grey tardis, the Kiosk was a permanent public art site for temporary exhibitions. Situated on the busy pedestrian thoroughfare on the corner of Lichfield, Manchester and High Streets, Kiosk provided a 24/7 venue for contemporary art. The Kiosk programme included local and international artists' responses to the site and current issues.



AN OBLIQUE TRUST INITIATIVE

The Kiosk programme began in 2000 as an Oblique Trust initiative presented by Waho, supported by Creative Communities Christchurch, and The Physics Room Trust. The Oblique Trust was a charitable trust established to initiate and co-ordinate site specific and public art projects.



THE PHYSICS ROOM

After curating a programme in 2002, The Physics Room took over the running of the Kiosk in May 2003. The Kiosk, a block away from the gallery on Tuam Street also acted as a street level link to The Physics Room.



THE EARTHQUAKES

In 2010, the Kiosk was removed to make way for new tram tracks and was subsequently lost in the chaos of 2010 and 2011 earthquakes.

KIOSK: DIRECTORS' COMMENTARY

Please turn over for more information on this exhibition of new work by Eddie Clemens that explores the history of the Kiosk.

IN-SITU

IF YOU WOULD LIKE MORE INFORMATION ABOUT THE KIOSK PLEASE SPEAK TO THE GALLERY STAFF OR REFER TO THE KIOSK WEBSITE

THE KIOSK: A HISTORY & PROJECT LOGBOOK 2000-10

ISSUE 1

JULY 2020

About This Logbook: This logbook contains a history* of the Kiosk, a small self-contained public art site that hosted over 100 projects between 2000 and 2010. It was located on the corner of Lichfield, Manchester, and High Streets in Christchurch from 2000 to 2010.

Until replacement, this logbook must remain with the Kiosk at all times and may be used by the visitor to consult past kiosk projects.

Any faults found with the Kiosk should be reported to the gallery attendant.

Further information about the Kiosk can be obtained from The Physics Room Trust.

OBLIQUE TRUST

WEBSITE: WWW.OBLIQUE.ORG.NZ

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THE PHYSICS ROOM TRUST

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GALLERY AND OFFICE ADDRESS: 301 MONTREAL STREET, CHRISTCHURCH, NZ

OWNER:

ASSET NO (IF APPLICABLE):

KIOSK MODEL/MAKE:

SERIAL NO:

MANUFACTURER:

DATE OF MANUFACTURE:

LOGBOOK NO:

DATE LOGBOOK ISSUED:

DETAILS:

NOTES/OTHER INFORMATION:



THE KIOSK

CNR LICHFIELD, MANCHESTER, AND HIGH STREETS

DOWNLOAD HI-RESOLUTION IMAGES OF THE KIOSK FOR USE IN PRINT MEDIA. IMAGES ARE SAVED IN TIF FORMAT, USUALLY MEASURE APPROXIMATELY 10X15CM @ 300 DPI RESOLUTION, AND ARE SAVED IN CMYK COLOR MODE. LARGER IMAGES ARE AVAILABLE ON REQUEST. IMAGES CAN BE DOWNLOADED IN ZIP ARCHIVES.

IMAGE 1: KIOSK (DOWNLOAD OR VIEW PREVIEW)

DESCRIPTION: AN IMAGE OF THE KIOSK DURING WARREN OLDS' H.I P:KASTLE EXHIBITION. CREDIT: IMAGE BY WARREN OLDS

OBLIQUE TRUST PROGRAMME: 2000



TIME PIECE BY SEAN KERR

June 2000

Kiosk opens with Sean Kerr's new low-end digital work, bringing instability into a tempered environment. Kerr currently lectures in Interactive Media, School of Design, Massey University.

PHOTO BY JULAINE STEPHENSON



DAN ARPS AND ADAM WILLETTS

July 2000



PHOTO BY JULAINE STEPHENSON



DIVIDING SURFACE BY LAYLA RUDNEVA-MACKAY

15 August – 15 September 2000

Nostalgia, memory, death and melancholy flow and spill over into each other. Beautiful, familiar in some ways yet a sense of repulsion and strangeness.

Layla Rudneva-Mackay works in large scale installation, sound and light. A common feature is a clear geometric shape which provides a base for a play of ambiguity and dissolution. Graduated 1998 - Bachelor of Fine Arts, Otago Polytechnic School of Art with a sculpture/installation major. Exhibition sites include The Physics Room, Oblique - the Otira Project, The Honeymoon Suite, Hocken Library, and The Blue Oyster Gallery.



PHOTO BY JULAINE STEPHENSON



T.A.B BY DOUGLAS REX KELAHER

15 September – 9 October 2000

Douglas Rex Kelaher is a Dunedin based artist and furniture designer. He explores the interior and exterior spaces of cities then regurgitates them into installation venues. Douglas is one of the founding members of the Blue Oyster Arts Trust.

T.A.B, his latest work, is a vent for the confines of winter. Entertainment for the hibernating. Air conditioning on high.

IMAGE BY JONATHAN NICOL



TV FILLERS BY MADAME & THE BASTARD

16 – 30 October 2000

As seen on TV, Madame & The Bastard present their *TV Fillers* uninterrupted in Kiosk. Here's the blurb from Art & Industry...

"Long time collaborators Julia Morison and Heather Straka play with the ideas of collaboration and branding in a series of short films screening on TV One (and Kiosk - Ed.). In the film series Morison's character (Madame) grapples with an idea which Straka (The Bastard) tries to discover through a series of ever more cunning (we like that - Ed.) and bizarre means..."

For further A & I info please visit their gorgeous website www.artandindustry.org.nz

PHOTOS COURTESY OF MADAME & THE BASTARD



L:H1 P:KASTLE BY WARREN OLDS

31 October – 20 November 2000

Warren Olds is an artist and designer who currently lives and works in Hamilton, New Zealand. Warren has recently completed an exhibition project for S*W*A*B (Christchurch) as well as various design projects for Maddie Leach, High Street Project and LOG Illustrated. His work reflects elements of popular design and contemporary culture back on itself in a hybrid of slick presentation and kool juxtaposition. *L:H1 P:KASTLE* is an idling uplink for nobody.



Please connect to this installation thru the Kiosk website.
<http://www.physicsroom.org.nz/oblique/warrenolds>.

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PHOTOS BY WARREN OLDS



20/20 VISION BY KATHERINE CLAYPOLE

20 November – 7 December 2000

Katherine Claypole was residing in Auckland at the time of the exhibition.

IMAGE COURTESY OF KATHERINE CLAYPOLE



PAUL JOHNS

8 December 2000 – 8 January 2001

Paul Johns works in photography, neon and film. Work for 2001 includes: a short film at the invitation of the newly formed Cuckoo group (Auckland), photography at the Campbell Grant Gallery (Christchurch) and the presentation of an idea derived from cosmic science at the Physics Room (Christchurch).

PHOTO BY JULAINE STEPHENSON

OBLIQUE TRUST PROGRAMME: 2001



OBJECT 180101090201 SPACE BY INA JOHANN

19 January – 9 February 2001

Screenprint on perspex, light bulb, wood, fabric, audio

Ina Johann holds a MFA degree from Johannes-Gutenberg University Mainz/Germany. She lives and works in Christchurch and Germany.

our way

of perception
of thinking
of creating systems
of using objects
of viewing life.

our way
is what way?

the change of things
we think we know
we think we see
we think we hear
creates reality -
which stands outside
these things we know.

we must create reality
we do not understand;
which is different from the known -

every day.

TOP: PHOTO COURTESY OF INA JOHANN

BOTTOM: PHOTO COURTESY OF PAUL JOHNS



SUGAR'S GOT IT IN FOR CANDY BY JULAINE STEPHENSON

12 February – 2 March 2001

In our last episode, Sugar, in a spate of greediness, was found ripping superfluous pieces of body adornment off Skatergirl (AKA Candy). Unsatisfied with the recent spillage of blood, the



pint-sized femme fatale has now called in the heavyweights...
Sugar's still out for a piece of Candy.

Julaine Stephenson is an installation artist with a penchant for
valour faux velvet stretch knit, and earth shattering audio.

TOP: PHOTO COURTESY OF JULAINE STEPHENSON
BOTTOM: PHOTO COURTESY OF PAUL JOHNS



RE:VIEW BY TIM BUDGEN/ETHERVISION

8 – 22 March 2001

Urban Textures etched in concrete.

PHOTO BY PAUL JOHNS



THE JITTERS BY DAVID HATCHER

31 March – 26 April 2001

Acrylic on MDF, 61 x 30 x 24 cm

“Der Zustand der Paranoia wird erreicht, wenn plötzlich alles,
was man wahrnimmt, zueinander passt.”

Where the romantics sought inspiration and transcendence,
David Hatcher sees the spooky might of the transnational
powers that be. Continuing a series of objects, drawings and
videos mooting a nervous aesthetics of economic space,
Hatcher's latest metaphysical intervention warps the Southern
Alps into an index of the recent performance of New Zealand's
blue chip corporations. Part supernatural gesture, part sublime
folly, the conflation of mountain ranges with markets blurs eons
and split seconds to posit an erratic image of time. Smurf-toned
and drastically miniaturised, the work references comic book
displays of power and transformation.

David Hatcher lives and works in Berlin, where he recently
completed a DAAD post-graduate scholarship with Prof.
Katharina Sieverding at the Hochschule der Künste.

PHOTOS BY PAUL JOHNS



DEPARTURE LOUNGE BY NATHAN POHIO

26 April – 17 May 2001

Departure Lounge looks towards mixing Art, Documentary film making and contemporary Maori society within the context of a study on Non places.

A discussion on contemporary Maori society is fitting when held in a non Place, it is an urban space where groups of people are related not by traditional means, it is also a highly democratic space where cinematic Language lends itself most fittingly as it is an international language.

The soundtrack includes clicks and beeps from a cell phone given to the artist by his sister, mixed with digital recordings of airplanes and flight Announcements, an electronic voice found at a text to speech web site narrates the writings by Bensemia also found (and lost) on line. Family movie footage is also added to the mix showing the artist and his young nephew, filmed by the artists' mother discussing what a WAKA is taught to be in public schools (another place we should consider when thinking of contemporary Maori society). A plane, car, boat, we can also add to this list a space shuttle, Pohio is looking for the day when, maybe, one day, an apparatus for teleportation can further extend the idea of what may also be referred to as a WAKA. For Pohio Ideas such as hegemony and assimilation are left behind as western obsession's defining what the can eyes see, without noting what the heart feels, by turning his back on such western concerns Pohio re-claims and de-colonizes a very important factor in all life, the mind.

Thinking for himself he wont even bother with melting pots for they cannot Sustain life's rich flavors.

IMAGE: NATHAN POHIO



IN A WORLD I NEVER MADE BY RUDOLF BOELEE/ 'JOHN A. LEE'

18 May – 7 June 2000

The piece is a small stage set, with images and objects. Rudolf Boelee is a tutor at the Faculty of Fine Arts, Design & Arts College of New Zealand, Christchurch.

PHOTO BY PAUL JOHNS



BROKEN APPLE BY AVA SEYMOUR

15 June – 5 July 2001

"Dating back to the time of Adam and Eve, the apple has been a symbol of temptation and sin. The original sin was in fact the consumption of the apple from the tree of knowledge. The consequence was the expulsion from the garden of Eden, Adam and Eve were banished in guilt and shame, left to realize their own mortality. The virtuous non-colour white we associate with purity, peace and spiritual enlightenment, RED signifies BLOOD, fury, lust.

Incorporating these 3 elements I have produced my "broken apple", Drawing reference from the beginning of time I have produced a contemporary art wk so incongruous that it contradicts all logic.

Perhaps its about an act of betrayal, decaying health ,a broken heart, The themes are universal, I wish " we"... of all race, sex, colour, religion can relate some carnal experience to this image.
*This broken apple suffers no pain.

PHOTO BY PAUL JOHNS



THE OBLIQUE TRUST LOGO

THE PHYSICS ROOM CURATED SERIES: 2001

During July 2001 - December 2001 the Oblique Trust has invited The Physics Room to curate a series of exhibition projects for the Kiosk. Based only a block apart along Christchurch's arts and culture precinct in High Street, The Physics Room is a contemporary art project space established to act as a catalyst for the development and promotion of ideas and debate through art. The Physics Room receives major funding from Creative New Zealand.



BLIZZARD BY ALEX GAWRONSKI

18 July – 11 August 2001

Blizzard, Alex's work for Kiosk, draws on pun and play in a work which separates the visual aspect of sound from it's aural manifestation. From outside we hear a blizzard endlessly echoing from within the KIOSK, and inside the kiosk itself we see the imagery of the blizzard. Ironically this sound is as familiar to us from cinema and sound-effect recordings as it is from the experience of actual weather. In this instance KIOSK becomes a type of enclosed and artificial micro-climate playfully 'imitating,' precluding or sharply contrasting with prevailing climatic conditions.

Through the windows of Kiosk we view a series of speakers arranged formally in organic formations as though they were the end result of a naturally occurring corrosive process. The speakers themselves are silent yet we 'read' the sound of the blizzard as if it were issuing directly from them.

Sydney based artist and writer Alex Gawronski is one of the co-founders and administrators of artist run space Blaugrau, a year long project dedicated to promoting work which is 'explorative, experimental, multi-dimensional, political, playful and open-ended'.

TOP: PHOTO BY ROSEMARY FORDE
BOTTOM: PHOTO BY ALEX GAWRONSKI



CRAFTY BY DANE MITCHELL

10 August – 3 September 2001

What's wrong with mastery?
Everything!

And proving that point well and truly, Auckland based artist



Dane Mitchell produces a miniaturized version of the Kiosk itself this month, painstakingly, if clumsily constructed from card, glue and tape, minus the slick engineering, and looking a little unsteady on its feet. Playful, critical, and painfully observant, Dane's work has often drawn on the surrounding art world for its subject matter, interrogating and exploring the norms of cultural practice today and placing art world icons and institutions under investigation. In *Crafty* he looks forward to a perhaps inevitable deterioration of the Kiosk's physical structure, ever vulnerable to the ravages of posters, taggers and bird poop, yet simultaneously looks back to an era when a bit of card and some felt-tips were the perfect vessels for creative output.

And if the miniature ever needed a home, a place to rest its tricky little head, it would undoubtedly be the Kiosk. After all the Kiosk is the gallery's own equivalent of the miniature in art, most obviously due to the dimensions of the given space, but also in its demands for detail and precision. Simply in the way in which the Kiosk articulates its viewing public as the viewer peering down on object is suggestive of a Lilliputian relationship between giant and human. The proximity of the viewer allows the eye to scrutinize for detail, precision and realism, and the enclosure frames and defines the work as a fixed and self-contained entity.

PREVIOUS PAGE: PHOTO BY ROSEMARY FORDE
THIS PAGE: PHOTO BY EMMA BUGDEN



G.C. SAMPLE# 23156 BY MARIA WALLS

4 September – 27 September 2001

Freelance designer and multi-media artist Maria Walls is currently based in Auckland. Glamorous, seductive and compelling, her work often draws on, and plays with, the interaction between art and design, creator and consumer, and public and private.

At first glance Maria seems to have given us 'nothing' in the Kiosk this month, with the display case empty but for the artists name in vinyl print, but on approaching the space one begins to hear her sound piece, a strange, half electronic, half organic looped recording. Maria has described this work as "what things might sound like from within the Kiosk...of course this is dramatised and repetitive!" conjuring up an image of oneself, squashed into the kiosk, hearing the muffled echoes of life in the street outside: car

sounds, people talking, footsteps, filtered through bullet-proof glass and steel.

Teasingly elusive, and willfully perverse, *G.C. Sample# 23156* explores viewers expectations in ways which are subtle yet challenging.

TOP: PHOTO BY ROSEMARY FORDE
BOTTOM: PHOTO BY MARIA WALLS



ROBERT HOOD

28 September – 22 October 2001

Christchurch based artist Robert Hood presents an icon for the 21st century with his work for the Kiosk, where a tiny silver horse's head revolves on top of a log of wood, again and again and again. Witty, dry, and sometimes disturbingly obtuse, Hood's work often takes small, rather insignificant details from popular culture and reworks them into whimsically crafted ornaments or objects. Hood's untitled work for the kiosk brings together both Hood's previous work interrogating the mysterious world of horse racing, and his current interests in iconography and mysticism, presenting evidence of psychic conspiracy with the meticulous attention to detail of a detective, the hype of a sales pitch, and the fervor of a prophet.

PHOTO BY ROSEMARY FORDE



BODY SCAPE BY JAE-HOON LEE

23 October – 15 November 2001

Scars, lesions, scabs and spots come to the fore this month at the Kiosk!



A computer monitor installed in the Kiosk presents an endless expanse of body and skin, the camera panning obsessively over and across, again and again. Auckland based digital artist Jae-Hoon Lee documents his body in a state of constant vitality, depicting his physicality as a biological algorithm with the constant flow of space and time. Utilizing the body's surface vulnerabilities - scars, black spots, bruises and wrinkles, Jae-Hoon relocates and resizes these marks by computer

manipulation into a simulacrum of media information and code - reworking his own flesh and blood into a virtual body.

PHOTOS BY ROSEMARY FORDE



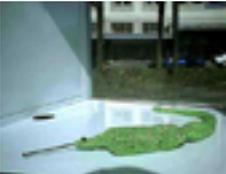
RACHEL BRUNTON

20 November – 13 December 2001

What happens when you capture an orgone? The mysterious object in the Kiosk this month alludes to psychiatrist Wilhelm Reich's 1930's theories of orgone accumulation, a cosmic energy that charges the cells of all living things. Or perhaps it is a stray UFO, just happened to fall from the sky into the waiting arms of the Kiosk?

Sleek, sculptural, and beautifully crafted, Christchurch based artist Rachel Brunton's work could have come from the set of a retro sci-fi movie. Inert and dormant during the day, at night it comes alive, an eerie machine hovering like floating plasma or fast moving particles of light and sound.

PHOTO BY SCOTT FLANAGAN



ANI O'NEILL

14 December 2001 – 11 January 2002

In this modern world of technology and accessories, gadgets and gidgets, it's good to know some things remain the same. In the Kiosk for this merry season, Ani O'Neill presents the best present of all - a crocheted cell phone cover, for the Manager with everything. But wait - there's more! With the addition of a couple of black sparkling eyes, and with its' antenna transformed into a jutting and hungry tongue, suddenly the cell phone becomes a snake! Lusciously colored and joyfully aestheticised, Ani O'Neill incorporates the sometimes diverse cultural mix of her dual Rarotongan and New Zealand cultural heritage into her practice. Playful, seductive, and defiantly user-friendly, Ani's work draws on the traditional handcrafts and arts of crochet, tivaevae, and lei-making, laced with art-historical, pop cultural, and personal histories.

PHOTOS BY ROSEMARY FORDE

OBLIQUE TRUST PROGRAMME: 2002

IMAGES TO BE ADDED...

NADINE CHRISTENSEN

February – March

Melbourne based artist Nadine Christensen works primarily in painting. With a sustained interest in geographic and atmospheric phenomena, her practice seeks to examine the changing possibilities and conditions of perception and light, tracing the illusory spaces that can both imitate and invert the natural world.



DRINK BY PAULINE RHODES

12 April – 3 May 2002

A work based on Water as an essential element in the origins of life in the universe and for the sustaining of life on earth. DRINK takes a wry look at it on an everyday level - its 'natural' properties, purity or contamination, and at our attempts at commercialisation.



On a rusting steel tray once containing water, fluorescent green elements spring from an empty contaminated beaker which has been placed with plastic bottles of water containing an undrinkable green dye.

PHOTOS COURTESY OF THE ARTIST



PAREKOHAI WHAKAMOE

3 May – 6 June 2002

On first glance, the installation looks like political propaganda. The tableau contains an iconic double portrait whose subject is spread across each of the two walls opposite. A group of fliers below provide questionable information in support of the man and his ideology. The reader expects to find a political manifesto but is met instead with an array of intimate personal details. The imagery and text refer directly to the author's lover (whose charismatic face is featured in the double portrait painted in a style made famous in *The West* by "cult of personality" figures such as Mao, Stalin, and Saddam Hussein).



The dreamy romantic reverie adopts the idealistic and fanatical tendencies one would find in a political manifesto or the texts of religious dogma. The impassioned rhetoric is utilised to express a lovesick struggle for one-upmanship. In addition, the sacrilegious use of its form exposes the naivety of its maker. It reveals how world politics can become redundant when one is bent on the pursuit of fanatical love and fervent desire.

The scene is set for love, hate, obsession, and fascination. There is glamour, passions and power plays made by one desperate lover towards the other. Inner tensions are brought to the fore with all the embarrassingly sentimental hero-worship, self-centred positioning and paranoid musings layed bare. The viewer has the opportunity to ponder the material without the imposition of being personally involved. She/He can scoff at the lovesick ramblings, smirk a wry smile of recognition, or shake her/his head in weary dismay.

"A voyeuristic journey to the interior of one woman's struggle for perfect love in a crazy world." Sharon Lovetruck, author of "The Sweet Morning After."

PHOTOS BY JULAINE STEPHENSON

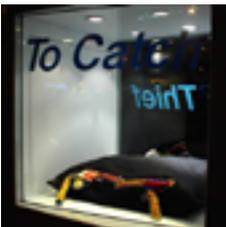


PRACTICAL ADVICE FOR EVERYDAY LIVING

7 June – 5 July 2002

Squatting in style in Kiosk. Taking it all in.

PHOTO BY JULAINE STEPHENSON



TO CATCH A THIEF BY KRISTIN PERRETT

5 July – 9 August 2002

Claus Oldenburg sculpture, Steve McQueen in *The Getaway*, guns & robbers and 1970's embroidered garments. This eclectic collection formed the inspiration to the detailed and intricate designs in this suite of guns.

The title *To Catch a Thief* refers to a 1955 Alfred Hitchcock movie, starring Cary Grant and Grace Kelly. The hero (a falsely-accused former cat burglar) has to catch the real cat burglar (a 'she-cat') before he himself is caught, while the heroine is on a

quest to 'catch' him - first as the burglar, and then as a husband.

To Catch a Thief is like the film in that it is loaded with double meanings and double chase. The cool, sleek, metallic surface of an M3 shotgun is transformed into a floppy, hand stitched, stuffed replica - the end result being a humorous, satirical play on the "jewels" of the big boy's toy's.

PHOTO BY PAUL JOHNS

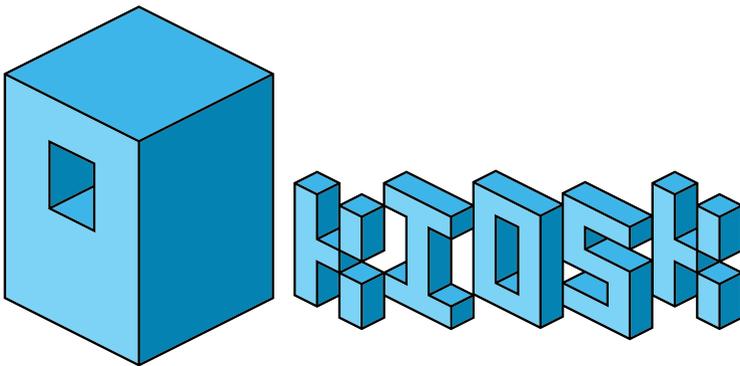


HELEN BACKEN

August 2002

PHOTO BY PAUL JOHNS

THE ORIGINAL KIOSK LOGO



THE PHYSICS ROOM PROGRAMME: 2003

From Oblique's Kiosk website:

Unfortunately in its last incarnation the Kiosk was the target of vandalism but after a small holiday of rest and recuperation it is back in place complete with a spanking new paint job and some nice new owners! The Handover: The Kiosk has been thrown from the Oblique nest and into adolescence under the auspices of The Physics Room Trust.

In keeping with our original intention to set the Kiosk free, or at least into the control of new blood, the pimply faced space fresh, full of hope and cynicism re-launches in May 2003 after a brief stint at the plastic surgeons. The Kiosk will continue to bare it's all to the public of Christchurch, only you'll have to ask new parents for permission to take it around the back of the bike sheds.

The Oblique Trust would like to thank all who have supported and participated in the Kiosk to date. In particular the uber-custodian, Paul Johns, Waho, Creative Communities, Warren Pringle, and how can we forget our fab web-boy, Jonathan Nicol. This website will remain online as an archive for Kiosk.

As we like to say in the Antipodes: "It's been choice and excellent!"
— Julaine Stephenson



KIOSK BY TOSHI ENDO

May 2003

To kick-off the Kiosk's homecoming is a looped video made by Toshi Endo. The hand-held video footage leads the viewer on a short, walked journey to The Physics Room, linking the Kiosk by electronic leash to its new owners.



CAT_ BY VICTORIA BELL

June 2003

Local artist and recent honours graduate of the Christchurch Design and Art College, Victoria Bell has graced The Kiosk with *Cat_*, a stuffed floral patchwork replica of her own domestic feline. Using patches of material sourced from fabric stores and op shops, Bell creates works that give new life to the crafty samples. Transforming the soft materials into objects that appear like the artist's drawings in three dimensions, tactile, but still with a focus on the surface and pattern of the textiles.



RM 401

7 July – 28 July 2003

Currently on view is a collaborative work by the gang at rm401, an artist-run space sited in downtown Auckland. The work features a diorama made up of shonky balsa-wood reconstructions, individually contributed by rm401 staff and associates - downscaled models of rm401 furniture that the gallery crew are seemingly fond of. There is a minuscule bar, a rm401 gallery sandwich board and a bookcase, arranged to convey a rather homesick tribute to all things 401. Lastly a postcard on the Kiosk's interior wall calls attention to the bright lights of Auckland, creating a windowed snapshot for Christchurch voyeurs to rm401's stomping ground.



GONE BY SHEENA MCCRAE

4 – 25 August 2003

Currently in The Kiosk is 'Gone' by Sheena McCrae. A Canadian video artist currently based in London, McCrae will be resident artist with the Otago Polytechnic Artists At Work in 2004. Her video work in The Kiosk is a reworking of the 1939 classic film *Gone with the Wind* condensed to a playing time of 5 minutes. The 219-minute original epic is squeezed by the artist to dizzying speeded effect, the fast forward playback allowing viewers to pick up the gist of a familiar storyline. A soundtrack of chewed tape noise accompanies the hyper video piece, which slows to standard speed at three points in the film zooming in on Vivien Leigh repeating her mantra 'I'll think about that tomorrow'.



PROJECT SHOWN* PRESENTS A DATA UNIT SUMMER MIX

25 August – 10 September 2003

Project Shown* is an organisation promoting creative video forums and public screenings, coordinated by Naomi Lamb and based in Christchurch. This month Project Shown* hosted *New Environs*, the city's first VJ Symposium. From August 25th, The Kiosk hosts a Data Unit summer mix, a show reel featuring VJ mixes from D.light and Disaster Unit



(aka Naomi Lamb and Tobias Lee). Sound by John Hedges and Snippet sets the tone for this improvised VJ set, incorporating original footage and visual samples from popular culture. And from 3rd September, the results of the *New Environs* VJ Symposium are on show at The Kiosk.



BLADE IN GUM BY EDDIE CLEMENS

10 – 30 September 2003

Former resident of Christchurch, Eddie Clemens is currently completing an MFA in sculpture at Elam School of Fine Arts in Auckland. Often working with mass-produced items and custom-designed manufacturing, Clemens' installations have used everyday items with the finish and presentation of consumer goods and packaging items reconfigured into large-scale works. For The Kiosk Clemens has created a simple but sinister piece, referencing a common urban myth that has long kept children terrified of hydrosides.



SANCTUARY BY ZOE ROLAND

30 September – 20 October 2003

This month, Roland has placed her documentary 'Sanctuary' in various locations in the city centres of New Zealand. The 30-minute loop was digitally filmed on Tiritiri Matangi Island as part of the 'Wild Creations' artist residency scheme 2002 (supported by Creative NZ and the Department of Conservation). Roland's film uses the visual and aural aesthetic of a natural history doco, drawing on the notion of New Zealand as a bird's paradise, and clashing with the urban sounds and elements surrounding The Kiosk and other city sites the film has been inserted in.



THE LITTLE ART SHOW THAT COULD... CURATED BY DAVID CLAYTON

20 October – 10 November 2003

Composed of 18 artists, mainly local New Zealanders, but with miniature artworks coming from as far away as Detroit and Amsterdam. *The little art show that could...* was curated and constructed by





visiting American artist David Clayton. "Originally the notion for this exhibition came out of viewing a collection of Marcel Duchamp's maquettes." Continuing, "The little art show that could... explores the interesting dichotomy between micro and macro and the importance placed upon size and scale in society, today."



Artists included in the exhibition: Sarah Munro, Vanessa Norman, Stuart Shepherd, Erica van Zon, Leafa Wilson, Jan van der Ploeg, Richard Fruth, Miranda Parkes, Barbara Tudor, Olivia Moore, Jenny Murphy, Maree Glass, Julia Holderness, Fiona Goulding, Ceili Murphy, Megan Ruth Hansen-Knarhoi & Jacquelyn Greenbank. Also included, but not visible in the show was a miniature radio station created by James A. Wallace. The miniature radio station was able to broadcast a FM signal approximately in a two or three meter radius, around The Kiosk public art site.



THE PAPADOPOLIS BROTHERS BY JAMIE RICHARDSON

10 November – 1 December 2003

In November, The Kiosk is home to *The Papadopolis Brothers*, three plaster-cast characters created by Christchurch artist Jamie Richardson. Switch, Slim and Smiley Papadopolis might think they're a menace to society, but these tough guys are more comedy than thriller. With an absence of detail like facial features and styled in monochrome, *The Papadopolis Brothers* refer to black & white mobster movies, while drawing on the graphic styles of low-fi video games and comic exaggerations.



I WANNA BE SEDATED (NUMBER TWO) BY STELA CRUICKSHANK

15 December 2003 – 12 January 2004

Stela Cruickshank's work for The Kiosk is a reworking of her larger scale installation project 'I wanna be sedated' exhibited at Creation gallery in 2003. Collecting and modifying teddy bears and soft toys, Stela gives her scruffy pre-loved creatures a slightly sinister edge with garish red lipstick, "drug me" t-shirt slogans and the added details of genitals and pubic hair! Tightly packed into The Kiosk, these teds are trapped in cubbyholes of scary '70s institutional decor, awaiting either sedation or escape.



THE PHYSICS ROOM PROGRAMME: 2004



THE IRISH STATE CARRIAGE VISITS THE ISLE OF GREENBANK BY JACQUELYN GREENBANK

12 January – 2 February 2004

Jacquelyn Greenbank's mastery of crochet is indicative of a new breed of artists taking on traditional craft mediums to poke cracks in the fundamentals of conventionally domestic handiwork. Greenbank trawls through thrift shops for down-at-heel craft items to deconstruct and subvert in her recent practise. Her work is rich in celebratory home-made fun yet no teacosity is made without irony. Her newest crocheted epic State Carriage depicts the Queen's carriage resplendent with white horses, trundling aimlessly around the small island nation of Greenbank. The scene flaunts a cheeky imperial link to the public sculptures of the Queen's corgis, cast in bronze and plonked unfortunately just a few blocks further down High Street, in the middle of Christchurch's central art gallery district. Greenbank's cosy woollen homage humorously coexists with this rather bemusing commemorative gesture to the crown.



THE FUTURE IS NOT WHAT IT USED TO BE BY JESS JOHNSON

5 – 29 February 2004

2004, century 21, millennium 3. We are now living in the future. Where are the silver suits with shoulder-pads and capes? Where are the white minimalist rooms with the doors that swish open and closed, the video phones, the talking computers and the blue cocktails? Where are the monorails and the domed cities on the moon? Ok, we have some of those things, but the future isn't what Science Fiction (the literature of the future) promised. We are still travelling to 'The Future' at a steady rate of sixty seconds a minute. Even the Sci Fi written now has undergone a paradigm shift in perspective from a utopian to a dystopian outlook, often apocalyptic. Basically we've lost our optimism and our priorities have changed from a masculinised *Ardua ad Astra*, "science will save the world" attitude to a more feminine stance tempered by ecological and social concerns.

Jess Johnson's work often has a Sci Fi (or at the very least, Sci)

element to it. Her Early paintings resemble the covers of non-existent British paperbacks from the 1960s (Arthur C. Clarke and Brian Aldis) and '80s (Greg Egan and Iain M. Banks). Later works invent hypertrophic steroidal comic-book superheroes or look down microscopes at (to quote H. G. Wells' *War of the Worlds*) "things that swarm and multiply in a drop of water. *The Future Is Not What It Used To Be* is a continuation of some of those themes. A single robot transformer toy (a cybernetic knight) lies prone, bent over backwards on a collage of rocket ships and bodybuilders (both being quasi-scientific, modern, and decidedly phallic ideals of perfection). Perhaps we should interpret this as a failed and fallen hero served up on a shield of the Boys Own paradisaical future that technology has failed to bring about? As Gustave Flaubert wrote, "the future is the worst thing about the present."

TEXT BY ANDREW WOOD



**PROJEKT# OUTTAKEOUT
CURATED BY BRENDAN LEE**

1 March – 5 April 2004

25 short video pieces compiled by curator Brendan Lee makes up outTAKEout. The programme features selected outtakes from the *PROJEKT #* archive of contemporary Australian video art, concurrently showing at The Physics Room. *PROJEKT* has been supported by City of Melbourne and THE KINGS Artist Run Space. Gallery furniture has been generously supplied by Foam bar, 30 Bedford Row, Christchurch.



**MUCH LIKE A TRAVELLER
BY KARIN VAN ROOSMALEN**

6 April – 1 May 2004

This work in The Kiosk forms an extension of Karin's concurrent installation in the Physics Room project space Sampler series. Her process-based practice has led to a site-responsive project looking at our habitation of space, the miniature dressmakers' workbench in The Kiosk is one part of the variously scaled components deployed by van Roosmalen in *Much Like A Traveller*.

Karin van Roosmalen was born and raised in Christchurch, with

two generations of her family setting up and conducting clothing businesses in the neighbourhood - The Physics Room and The Kiosk are situated in the old manufacturing and commercial precinct of Christchurch. Karin's work in The Kiosk acknowledges this history, as well as the influence of tailoring structures on the temporary and fluid look of her installation works.



JOANNA LANGFORD

10 – 31 May 2004

Joanna Langford's delectable house of Hundreds and Thousands and pink wafer biscuits sits quietly, gently lit, amidst the towering stern facades of old world Christchurch on the corner of High and Litchfield Streets. Langford conquers this space, and the space inhabited by *The Flower People* in the Physics Room, as though colonising new land, arranging and developing miniature inhabitable spaces with ease. These 'communities' represent the private and imaginary worlds of both the artist and the viewer, continually shifting between the real and the make-believe.



CULTURAL CLEANSING COMMITTEE BY TREASON SEDITIO

30 May – 10 July 2004

A warning or an invitation!? Who are the **CulturalCleansing Committee?** and whats with the grey paint?

Treason Seditio's process in the making of this work began by documenting 'memorial' sites located in Christchurch City Centre. She photographed temporary, unauthorised art sites, mainly sites of prominent graffiti work, as well as permanent, authorised sites of art production. In time Seditio became aware of ominous grey patches of paint evident on various graffiti hotspots. Who are the culprits behind the desecration of this 'public art'?

Seditio, an advocate of highly visible urban art project sites like KIOSK, through **CulturalCleansing Committee** encourages to 'activate a dialogue regarding the legitimacy of unauthorised artwork appearing on the streets' (Seditio).



CHINESE BURNS BY LEE CAMPBELL

20 July – 9 August 2004

Lee Campbell is the curator of The Physics Room's current show 'Perseverance'. Campbell is also the brain-child behind London's Soup Projects, where he brings together local artists and curates exhibitions of their work in non-traditional urban spaces.

Lee Campbell's KIOSK work, Chinese Burns features a small Chinese dragon whose eyes illuminate and emanate a beguiling Chinese tune. The dragon covered in bargain price supermarket stickers is also surrounded by an enclosure of Chinese/Oriental stickers, all of which have been obtained in New Zealand. The piece examines multi-culturalism and the universal signs and codes of mass commercialism of idiosyncratic ancient old cultures.

A video is available to download on The Physics Room's archived Kiosk website.



STREETYMADES BY ANDREW EYMAN

9 – 30 August 2004

Chairs...refrigerators...mattresses...

Streetyrades is a 22 minute video made from a collection of 600 photos taken in the streets of Paris over a period of about 6 months. It is a sort of recycled tribute to Marcel Duchamp and the Readymades of the early 1900's. The artist Andrew Eyman would go out walking each day in search of discarded objects and became like 'an ornithologist in search of some rare bird' (Eyman).

Eyman then spent time cataloguing, ordering and documenting these images of 'street sculptures'. He took pleasure in the endless possibilities of his finds, and would often have to determine whether the object was in fact discarded.

The images of urban domestic debris are accompanied by the ubiquitous sounds of gay Paris, Edith Piaf. Eyman says, 'This music in particular fills the atmosphere beyond the frame of the centralized objects in the photos'. Songs of romances with tragic finales, of lost love and abandoned souls.





**EXPLOITATION ST. THE INITIAL STAGES
BY WAYNE YOULE**

10 August – 20 September 2004

Currently based in North Canterbury, Wayne Youle has been exhibiting as an artist since 2001, often drawing on his previous experience in graphic design. With his work for The Kiosk, installed to coincide with the Scape 04 Biennial (“exploring the cultural evolution of Aotearoa New Zealand”), Youle has reappropriated popular historic images of Maori - specifically the young wahine used on a set of playing cards.

This questionable mass-produced image of kiwiana kitsch, has been repeated and used by the artist in referencing modern suburban Christchurch, as the playing cards form a row of identical houses lined up on “Exploitation St”, complete with its brightly abrasive Astroturf grass.

COURTESY OF THE ARTIST AND BARTLEY NEES GALLERY



THE ARTLIST DOG BY LISA CLEMENTS

20 September – 26 October 2004

“Cuteness loaned personality and a subjective presence to otherwise meaningless and often literally useless consumer goods and in this way made them much more attractive to potential buyers” From Cuties in Japan by Sharon Kinsella Published in Women Media and Consumption in Japan.

The “Artlist Dog” is a fancy good. The essential characteristics of a fancy good is that it is soft, infantile, round, without orifices, mute, insecure, and helpless or bewildered. Combined with a cute fractured English phrase the Artlist Dog sells a useless drawing instrument in a light hearted way. The drawing created from the Artlist Dog also has the cute characteristics of innocence and spontaneity.



**THE BIRDS BY LEANNE WILLIAMS,
SUSAN JOWSEY, AND FIONA LASCELLES**

5 November – 13 December 2004

“The taste for collecting is like a game played with utter passion.” Maurice Rheims, La Vie Etrange des Objets.





'The Pleasure Hunters' collaboration are drawn to manifestations of desire reflected primarily in the Victorian ideal of the Garden, a concept defined by ones ability to accumulate the 'useless', surpassing functionalism. In this way, the exotic became the domain of the elite, an indulgent past time, a dalliance with all that was beautiful and decorative.

Playing on a fanatical desire to resurrect nature in all its extraordinary wonder, we have become collectors. Wooed by that other aspect of nature so frequently imitated, the Pleasure Hunters marvel at 'The Birds', seen promenading amidst the flora and fauna. Representing the tamed and both wild innocence and aggression, the ensnared birds are defined by and imprisoned in their flamboyant cacophony.

Both benign and menacing, (as in Alfred Hitchcock's 1963 nightmare, *The Birds*), there is an underlying sense of desperation as we explore the disintegrating relationship between the individual and nature. As collectors, we are desirous of revamping nature to fit an image that is both ornamental and pleasing on the eye, where 'seeing' is a transformative process involving pleasure, pain, longing and power.



THE END BY ANDREW EYMAN

14 December 2004 – 12 January 2005

The End is the work for those who just can't wait. It features an hour long video montage of over 100 epic Hollywood film endings from 1950s brought together to form one relentlessly grand ending. Including classics such as "The African Queen" (1951), "The Seven Year Itch" (1957) and "North by North-west" (1959), the work becomes a constant barrage of climaxes, which don't quite pack the punch of the grand solo ending.

The epic soundtrack features music by Leonard Rosenman sampled from the finale of the 1955 film "East of Eden". Rosenman's signature ending was an orchestral climax known as the 'pyramid ending'. These few seconds of music have been cut-up and reconfigured; the outcome is what can only be described as a 'stuck climax'. Hence, *The End* never ends.

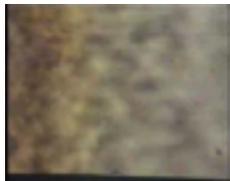
Andrew Eyman is an American based artist.



THE PHYSICS ROOM PROGRAMME: 2005

SMALL MEDIUM LARGE BY NICK AUSTIN, MIRANDA PARKES, AND LEE DEVENISH

13 January – 23 February 2005



small medium large refers to nothing but length. Nick's is short, a minute and a half. Miranda's is longer, 3 minutes and Lee's is large, 9 and a half. All in it clocks at around 16 minutes worth of new video work. It seemed like it'd be fun to get video work from people who didn't really make video. I remember the first time I asked Nick, he said he didn't do video. Actually lots of people I asked said this, as though it's a tired, lame, worn medium. So I hope we don't see a death of video anytime soon, especially now with all this digital swap over (come to think of it Nick didn't even film on video and regretted having to swap formats - he called it telefunkenised - which had a kind of ominous satirical ring to it). But anyway, Nick's film is *untitled*. It's a one take shot and it's nice. It has a little rustling, a palm tree and four fingers doing digit waving plus some external sound. It's like a slice of life, very methodical and very whimsical but also sincere too. Nick called it a ditty - and I know what he means, but he doesn't want it to catch on. Such appraisal could infect his other work and then all we'd think he does is ditties and that'd be a shame because that's not it at all. Miranda's film is called *Video Painting*. It's a shot of an underpass with some reflection from the river. It's quite beautiful, really mesmerizing. Miranda has lots of this kind of thing just lying around. This video work was just an outtake from some film she had kept putting off watching. It had been lying around for a year or so now which I think is probably the point. This sort of subject matter is always just lying around waiting to be discovered, most of the time it's easy enough to find, especially when Miranda's always going to such effort to frame it for us. I think that's why she takes so many photos. She gets through something like two films a week, she calls it her drawing but it could be something else - and with this video it sure is. Lee's film's great, it's called *Survivor: Planet Earth*. I kept joking around about Lee being free mainly because that's such a great song but then he kinda did a film like that. Well not really, but the whole survivor rhetoric is just fantastic. It's pretty simple, but that's what so good about it. Lee gets to vote whoever he doesn't like off planet earth. Couple that with a nice brick back drop, bad film, dirty video heads (which gives it a real grainy weathered frontier taste), also add a real nice

gas lamp, a bare chest and a wizened, withered Lee kicking people off the planet, and it's already a recipe for success. But it just gets better when you realise Lee's added a god dam rocket ship into the survivor icon because that's obviously what they'll have to fly away in. It's all very funny, and kind of amusing. Especially the first name basis which leads to a lot of innuendo. Also I should mention the music which Lee scored himself and fits the bill entirely - but that folks you'll have to hear for yrself.

So I hope you all get a chance to see the videos. They'll be around for a few weeks, 6 I think. Screening continuously on loop in Christchurch's very own Kiosk I'm sure they'll surprise you, hell I've enjoyed every minute of them. They really have been fantastic videos and for that I must thank the artists.

TEXT BY HAMISH WIN



DOVE SONG
BY MELANIE DANIEL AND ARIEL KLEINER-ISRAEL

24 February – 3 April 2005

*But the dove found no resting place for the sole of her foot,
and she returned into the ark ...* (Gen 8:9)



Dove Song conveys a sense of madness, rather than any overt political sentiments, but there are undertones of the political tension in Jerusalem simmering away below the surface. Set in Jerusalem in 2004, a 'tared and feathered figure' wanders through the chaotic city, eventually retreating to an underground columbarium. The recorded sounds of cooing doves and prayers at the Wailing Wall and Al Aqsa, are combined with the artists' angry recitation about how to make the perfect Middle Eastern Salad - the result is a prevailing sense of insanity.



Dove Song is a fabricated insanity, constructed through Melanie Daniel and Ariel Kleiner's use of oral and visual signifiers which investigate the proverbial symbols of peace. Dressed as a dirty dove, Daniel walks through various outdoor locations buying vegetables at a busy market and meandering through security checks where she was either ridiculed or ignored. In this work the artists highlight that even the most mundane and palpable activities can conceal underlying *tensions in their home country.*



VIEW FROM MY WINDOW BY BEKAH CARRAN

4 – 30 April 2005

As part of the *breathing space* exhibition, the Kiosk hosts an insidious invasion of grey paper weeds by Bekah Carran that travels up to the Physics Room gallery space. The work creates a connection between the conditioned climate of the gallery space and the outside world as it traverses the Kiosk and Physics Room sites. The Kiosk's micro-climate breeds a selection of hybrid weeds that seem alien in a concrete city. *View from my window* draws our attention to things overlooked, things that we walk by everyday and don't see. Carran encourages us to take time-out, to look and to notice the world around.



EN-GENDERED PIECES BY JEHANNE-MARIE GAVARINI

2 – 30 May 2005

En-Gendered Pieces is a personal reverie. It is part of a larger body of work comprising objects and installations that address representations of gender, desire, fantasies and sexuality. Shown in a public setting, *En-Gendered Pieces* might suggest the type of fleeting thoughts and fantasies that sometimes go through our mind during our daily activities. Whether triggered by the vast array of images from advertising and consumer culture, or just within our own imaginations, these internal and private thoughts traverse our psyche, yet they remain unaccounted for. There is no room for them in our busy schedules. They clash with our stressful lives and our need to be productive and efficient.



HOTTIE BY REGAN GENTRY

31 May – 27 June 2005

The central, and very public, location of the Kiosk amidst inner city nightclubs and generic clothes stores of Cashel Mall provides the perfect site for *Hottie*. A blush-coloured hot water bottled rigged up to a speaker pumping non-stop music from a local radio station, *Hottie* mimics the Friday night action in Christchurch's relentless night club scene where dancing 'hotties' move their 'booties' to mainstream music, jiggling their flesh across the dance floor.



SHANTY HOUSE BY FIONA GILLMORE

28 June – 1 August 2005

"One way of understanding the fluid language of 'meaning' in relation to a human life is to see meaning as something to be won - often through struggle and precariously."

— R. W. Hepburn, *Wonder and other essays*



Shanty House is from a body of work by Fiona Gillmore that deals with the struggles we face in life - the way we try to search for meaning amidst it all. In order to go about our lives we nurture some kind of hope that we will eventually find something that we have been striving for. Gillmore is interested in where we find this hope and the imaginary realms that we disappear into in order to cope with the search to find our own place.

Shanty House is no bigger than a shoebox. It is constructed from cardboard, wood and plastic, and sits directly on the floor of the Kiosk. At night time the structure emits a flickering glow, alluding to the comfort, security and shelter we associate with home.

With its banged-up, slapped-together feel *Shanty House* has an aura of hope - it is bittersweet and desperate. It looks like it was once a functioning house, abandoned then found again, little by little coaxed back into service. *Shanty House* reminds us of what we've got and, maybe, what we've lost.

Fiona Gillmore lives in Wellington. She graduated with a Bachelor of Fine Arts from the University of Auckland in 2000. She has exhibited in a number of group shows at artist run spaces such as High Street Project and Enjoy as well as at Michael Lett Gallery, Auckland and Wellington City Art Gallery.



3 DAYS & 3 NIGHTS BY AMELIA BYWATER AND ALASTAIR GALBRAITH

2 August – 4 September 2005

3 days & 3 nights is roughly the life span of a household butterfly. In this sublime installation, the Kiosk becomes science lab. Inside a specimen jar the natural order is disrupted as replica lepidoptera become trapped in an endless cycle of death and rebirth.

Caught in flux, the insects look as though they are the unwitting victims of a school science project at the hands of some amateur entomologist. And like watching goldfish in a bowl, the experience is bittersweet.



The butterflies are hand-made, imbuing each with unique aerodynamics and variations in flight patterns. On careful viewing patterns do emerge, and the invisible physics, or mechanics, of the systems that govern the process become visible.

There is a sense of mystery about the butterflies. They rest delicately on the cusp of the real and unreal. *3 days & 3 nights* is a meditation on nature, mechanics, the body and the strangeness of life.

Amelia Bywater is a Christchurch artist.

Alastair Galbraith is the senior technical officer at Lincoln University. He has a background in aviation and electronic engineering.



IN TRIBUTE TO THE INGHAM TWINS BY LOUISE TULETT

5 September – 24 October 2005

In December 1997 the Ingham Twins became fame and folklore over night when their incredible escape via the Bunga Terasek from Lyttelton Harbour and their subsequent over-board into the treacherous seas off the coast of NSW was discovered... All for the love of a Malaysian sailor.

I left Christchurch this year also. Not for love exactly but with the same sense of romance linked to hometown escape.

My friend saw them once,
In Thailand,
Drinking smoothies,
Walking in the waves.



WE'RE #1! BY DAVID CLAYTON

25 October – 21 November 2005

Fittingly situated amidst a flurry of consumer activity, David Clayton's installation in the Kiosk is a mountainous pile of trash. Contained within the confines of the Kiosk, the trash becomes a reflection of contemporary existence on a minute scale - the trash is tiny, insignificant, in contrast to the reality of our collective waste. It conveys the disturbing reality of the ease with which we dispose of waste without a second thought. This



work follows on from a series entitled 'Zen Trashscapes' where the artist filled small shallow boxes with aesthetically arranged miniature garbage bags as a play on desktop Zen rock gardens, miniature waterfalls, and such objects which tended to serve as 'tranquility bandages'.



**ACKNOWLEDGED AS DETAIL, REPEATING IN PLACE
BY INA JOHANN AND SALLY ANN MCINTYRE**

22 November – 19 December 2005

Acknowledged as Detail, Repeating In Place: notes for an audio-visual-textual collaboration



"Sign here and the ink will fade in conditions of its own choosing, an icon overcome by the conditions of its control"
— Tom Mandel, *Realism*



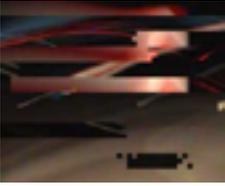
"that the vanishing point might be on every word"
— Lyn Hejinian, *Gertrude Stein: Two Lectures*

1



What repeats? At the simplest level: a recorded loop of holiday digicam footage, captured while travelling on a highway. Visual material nearing the banal and inconsequential, but containing all the drift of the travelling eye as it focuses on the fleeting outside from a place of contradictory stasis. The half-thoughts that flare and recede while immersed in that moment, captured in the grey area between place and place, a durational zone which, in this particular instance, manifests as footage of an industrial area in Germany which, while non residential, borrows the scale and appearance of a city, with the glowering Moloch of industrialisation a faint murmur just discernable. And all this seeded with the love of the amateur, which available, accessible recording technologies has given us in many guises, the throwaway footage which, blurred and fractured, has its own aesthetic structure, one linked to partiality, breakdown and malfunction, to technologies exposing their restrictions at the failure of the narratives of totality and progress, the disinclination to preserve the illusion of the image's seamlessness and transparency.

Previously, Ina Johann's experiments with the moving image have had an historic and materialist impetus, focused around grainy, diaphanous layers of auction-found film reel footage. In



these films, the hindsight-aesthetic vernacular nostalgias of a store of silent, washed out super 8 home movie sequences from New Zealand's drifting imagistic memory banks conflate the poignantly mortal fray of imperfectly stored celluloid film, slowly breaking down into its constituent organic and chemical elements. The found footage is then edited together in non-narrative sequence, with attention to structural, formal relationships and transparencies of process as paramount compositional devices. In the particular situation of their screening, that of the live audio-visual event, the films have shared space, time and methodology with electronic soundscapes sourced from field recordings and then reworked via digital processing¹.

These poetic/filmic interventions point toward the lightning-fast replacement of media with media - but also the reality that recording technologies cannot replace each other. The way information - and meaning - is conveyed changes with the technologies available. There is, for example, an ontological difference between the unique curves of the handwritten signature and the typewritten standardisation of text, or the grooves of a lathe cut vinyl record and the laser-decipherable data of a CD. The lag, the grey area of redundancy, which appears initially as slowness and clunkiness, becomes fertile domain for artistic departure and cultural analysis when obsolescence has rendered economic/social value negligible, and latent possibilities can be activated. It's a small window in which we can reflect on the aesthetics permitted by particular media forms, and the speed at which they become distant and lost to us increases. But objects in the rear vision mirror can be closer than they appear.

With *Acknowledged as Detail, Repeating In Place* the medium is recent, but no less attention has been given to the texture of its workings than that given to the archival super-8 footage, or that given by Johann elsewhere, in other media, within the particular mediumistic bounds (and she is often self-bound to such parameters, finding this more reductive, neo-modernist strategy a fertile one for her purposes) of her sculptural works or her works on canvas. The pixel as principal building block of the digital image, as fundamental to its form as the gestural mark is to painting, but of a different register, is the key to this film, and here, seemingly, we leave the organic, flickering beauty of film behind for something harsh, digital, streaky, clunkily blocked, but, in that, surprisingly tactile, with the imperfections and randomness of tiny Quicktime movie files

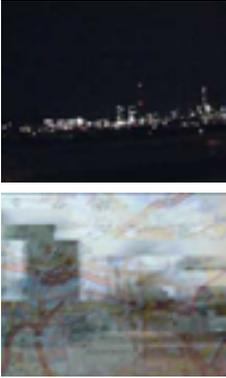


seen on small fuzzy computer screens, of badly compressed MP3 files imperfectly downloaded skipping and cutting out too soon. But then, like a ghost of media's past, the painterly gesture recurs in the fluid swoop of lights slowed down, filmic like scratches and paint-brushed marks by Len Lye, curved as the signature. Technologies do not replace each other, but in the artist's hands, and the extension of those hands through the prosthetics of technology, the learning is accumulative.

2

But this still only part of the story. The hegemony of the visual fluctuates, revealing its partial and fragmented other like a buried memory. Two other recording technologies are also present, their playback going on simultaneously: sound and writing.

A voice drives a disembodied post-lyric poetic narrative entitled, in its written form, 'a centre, positioned. night and train'. Its writing originally rested (however momentarily) on the desire, within the lyric, to defuse any focus on a linear, chronological, autobiographical, narrative "I" in favour of an active centre of seeing/hearing which was positioned as neither detached nor immersed, subject nor object, singular nor multitudinous, nor always manifest ("the coordinates of self converging on solitude / but decentred, essentially, in between / the trains stammering in..."). In effect, writing is conceived as an active space where the self-as-writer is caught in the act of channelling the world through a series of momentary subjectivities loosely connected, 'centres' made of words which are then implied by, although not identical to, the words that have alighted and finalised themselves on the page. To underscore this hesitancy of positioning: three introductions like retakes, overlays of the same cyclic moment: "the location of person" "...of a body" "...of a persona": the mediated (words, images, technologies) stuttering in the subject, a flicking between perspectives, angles, shots. Like a dream I once had of looking at a person, and every second they were drawn or painted in a different way, seeming to shift and flicker in space, while remaining ostensibly still. Hence the focus on perception, on drift and disconnection, on the self-referentiality of writing while travelling. The 'location of person' of course deeply dependent on how language places, and how language is placed. If the essence of narrative is 'having a goal', then here we are with John Cage when he says "the goal is not to have a goal". Or: the goal is the work's communication to an audience.



Activating the voice of “a centre...”’s text seemed an inevitable experiment. The written poem’s kinship with radio’s immediacy, fluidity and multiform structure was strongly palpable from its conception. To engage with the potential to multitrack voice, to add other sound elements, and to work with phonetics, was to allow the poem to break further with its seeming finality, and to initiate another, perhaps more relevant conversation, with a different type of audience. When spoken, the text becomes a transmission, and the speaking voice reads, now literally, from the vantage point of its own shifting position. It becomes a deferred address (“the letter / in which unreadable cities occlude / with lines all knowledge...”) to a listener-reader-viewer. The chance to derive another form of permanence, not an artifactual one arising from an exclusively ‘literary’ state, but one arising instead from a continual communication with the listener etching into attention and memory like the sound emitting from the grooves of a record.

The word forms do not approximate the ‘realism’ of everyday speech, but are poetic, distilled. Their activation in a radiophonic realm allows for further syntactic intervention and reworking, more than writing can allow. The audio mix provides a space where carefully researched material can co-exist with or be pushed into conflict with the improvisatory and the haphazard, a grafting process which produces large blocks and small splinters of form which are conceptually ‘digital’. Sentences malfunction and sit like partial artefacts, their linear architecture stacked, grafted and repeated, budding from unlikely angles. Words and syntactical patterns recur in slightly different forms and circumstances. The voice itself interchanges, oscillates and collides like opposing radio frequencies. Sharing this with the images of buildings and lights that break down, that harden and soften, that shard and stutter, and flow by, visually, on the screen. As with the inclusion of other sound that is sourced from the visual process of recording, implying in itself a more sonic apprehension of visual media.

The linear breakdown is, in one sense, progressive. First the text is spoken ‘as written’, and then its integrity is destabilised in time, recurring in different forms, like a scrambling genetic code, composed of fragmentary, repetitive and episodic anecdotes, where a particular sign might be reversed, exchanged, or confused with another. Linking in to earlier experiments by the author where existing spoken narrative was macerated both into new, sparser narratives using



isolated words cut and pasted into different sequences, and also further into non-semantic phonetic form, with the sonic marginalia normally edited out of radio interviews, such as the breaths and sighs, the rustling of paper, the uncertain tapering sounds at the ends and the beginnings of words, becoming the central material of the composition. To understand voice as sound, rather than transparent carrier of written text, heightens the gestural, embodied nature of language. In the acoustic sphere of a radio piece, the voice realises in practice what language on the page, even the virtual pages of a journal such as *Aught*², displays in potentia. It denies us the leisurely activity of reducing language to a sequence of isolatable words, creating instead a fusion of oral poetic form with new media technology, investigating what happens to storytelling in an image-centred culture, with the vague recollections, the partially implied digressions strung together into a fragmentary, arbitrary and 'noisy' structure, the mechanisms of recording replicating memory's fragmented recall of events.

Linking into the history of electro acoustic literature and artistic text/voice experimentation prevalent since the advent of the invention of the tape recorder, the engagement of text with voice and sound is a next step on the road to material engagement with the world. This trajectory belongs to the legacy of a more peripheral-vision version of 'realism' that has learnt from John Cage to take in the distractions while reading as part of the reading itself: of traffic noise, of architecture that flows by a moving window: of what can be inhabited and what must go. And then, switching perspective, placing being and speaking inside the traffic: a car, a train as a travelling shelter in which the illusion of a centre is momentarily preserved. And the use of those momentary fixities as the only positions from which to write, to create, to think, to 'know'. In a world of no-time, to write distraction, and take in the distractions while writing as part of the writing itself. And given a notebook or a laptop and a stretch of solitude, words will cluster like bee swarms around this illusion ('each thought / an untidy kernel of gold / flaring on the distilled, colourless hour, where / visible, fidgeting with unlit / cigarettes / uneasy in sleep or / sleepless'). Such centralities decay and cycle, as the voice moves through cities, states, versions of its own fixity, as a constant embarkation and reversal into sonic embodiment, into grain where each sentence becomes a pull against fixity that also returns to stasis, like a dial switching restlessly between stations.

The shared space of collaboration, initiated as an investigative process into the possibilities of writing, sound and image being linked by common threads, has allowed certain bleeds between media, certain collectivisations of authorship. Significantly, all of the sound not generated by the primary voice in the project is taken from the visual sequences. Here, the image capturing device is also a sound capturing device. Unlike the silenced visual arena in previous technologies of representation (painting, photography, or early film), here we have imperfectly captured field recordings of the wind, and traffic noise, as well as, occasionally, another voice, near inaudible, in Swiss-German, human but automated in the sense that it is depersonalised to the function of a traffic report heard over the radio while driving: “detours are signposted...” before diving back into noise. Then there are the various distillations and stretchings in which, planned and unplanned, the primary sound sequences are affected by distortion, feedback, editing techniques and filters. That the image can be ‘heard’ is not unusual in our time and place, but unlike mainstream film or television, the sound in *Repeating in Place* is not treated as ancillary to the image. The prevailing eye/ear hierarchy becomes completely cyclic when the attention to the relationship of sound and vision also affects the way the visible material is presented. When the texture of image mimics the acoustic disturbance of radio static. When white noise is, in effect, visually rendered.

In *Acknowledged as Detail, Repeating in Place*, images and sounds of a place and a time are captured as a loop, a repetition. So in one sense, by the time you see it, the seeing is already dead. The moment is archival. This is the nature of recorded representation. Still, the existence of technologies of recording and storage, as well as the availing of the dynamic potential of a public art site to connect radiophonic and visual material with activities in the diverse social domain of public space, recognising the experience of the contemporary urban environment as a shifting and unstable tissue where technologies, bodies, and geographies cross-pollinate, also allows us to press this fixed moment back into the day, and activate it in combination with other cities, locations, viewers. To feed these fixed forms back into an unbounded, unstable real.

As Kate Fagan, Australian poet and musician, writes: “ & each time the moment falls /the emphasis of the moment falls /into time differently / continued presencing / if not the present /

these caring accretions, / the life that has gone / acknowledged as detail, / repeating in place / each time the tongue moves / it moves into time differently / doing, undoing / a bundle of precisely-wired blue / & this & this / appearing”³. And there is our title.

- 1 Johann's live visual sequencing accompanied Peter May and Adam Hayward's performance of the initial contributions to their site specific sound project based around the Catchpool region near Wellington, firstly at Static Mansion in Christchurch, and later in Wellington at the Catchpool project's culminating performance. She has also worked as visual collaborator with Christchurch based audio artist John McCallum.
- 2 The poem was published in *Aught* issue 8 (2002). Full text can be found at: <http://people2.clarityconnect.com/webpages6/ronhenry/mcintyre8.htm>
- 3 Taken from the sequence 'return to a new physics' in Kate Fagan, *The Long Moment* (Australia: Salt Publishing, 2002).

TEXT BY SALLY ANN MCINTYRE



MY LITTLE CABBAGE (II) BY KATHARINE ALLARD

20 December 2005 – 23 January 2006

When I was small, my Dad's nick-name for me was *mon petit chou*, a term of endearment literally translated as 'my little cabbage'. *My Little Cabbage (II)* is a reworking of a previous green cabbage made out of paper money, based on the \$20 notes my Dad would slip into letters when I was away at art school. Living wide-eyed in Japan for the past few months, I have found a wonderland, a world of layers and surfaces. I've also remembered that travel makes you look at who you are, as much as where you are.

To make a work that stems from a culture I'm only yet glancing at seems glib, but a souvenir is the perfect emblem of this surface inhabitation. On a recent trip to Kyoto I found that the main souvenirs include pickles, and miniature vegetables made from kimono material. The vegetables remind me of New Zealand's knitted biscuits, and the Japanese love for pickles evokes childhood memories of England, and home-pickled red cabbage...

My Little Cabbage (II) is a marker of this time and space, a souvenir of myself sent back to New Zealand.

THE PHYSICS ROOM PROGRAMME: 2006



ICH BINS NIT (CRYSTAL DOLPHIN) BY MATTHEW GRIFFIN

24 January – 27 February 2006



UNTITLED BY NICK MANGAN

28 February – 27 March 2006



INNER LAND BY KIRSTEIN MCKENDRY

28 March – 24 April 2006

"The word artist has always troubled me because it refers to a mechanical process: the art-iculation of the limbs, which trivializes the process and the experience by reducing it to a purely biological process involving only eye-to-hand coordination. I prefer the term apokalyptist, from the Greek apokalypsis, which means to reveal, to draw back the veil. That is exactly what I think we do, or perhaps, may I allow myself to say it, we must do in our practice; we must draw back the veil on the visible world in order to reveal the invisible, which after all animates the strange dualities that we witness daily"
— Professor Domancio de Clario



Kirstein Mckendry's installation *Inner Land* floats weightlessly just, only just, above the surface of the Kiosk floor. Light filters through the molded netting, casting lace like shadows into the space. This undulating crisp white landscape reflects the artist's interest in the production of art as a visceral process. It becomes an exploration of a psychological landscape - an echoing reminder of the mind/body duality.

Created specifically for the Kiosk, the form seems to mimic the hilly landscape beyond the city that is seen from this site. It becomes an inverted silhouette, a ghostly form that is hauntingly absent. Like a petrified skeleton, sitting delicately in this central

city 'glass cabinet', the landscape becomes a metaphor for, as de Clair suggests, the 'dualities we witness daily'.



SEARCH FOR OTHER HALF BY CLARE NOONAN

25 April – 22 May 2006

Emanating a silent Morse call "search for other half", the work patiently waits. It stands night and day in solitude, devoid of its landscape, marooned in an inner-city capsule, slightly consumed by the surrounding environment. But search for the other half of what? A vista, its former surroundings, its keeper, a purpose, or for anything that wishes to be found?

Clare Noonan is a Christchurch-based artist who completed a Bachelor of Fine Arts in Sculpture at the University of Canterbury in 2003. Her first solo show, *Beacon*, was at High Street Project, Christchurch, in 2003, and she has also exhibited in a number of group shows at artist-run spaces in Wellington, Dunedin and Christchurch.



MORSE BY KYLIE FORBES

23 May – 25 June 2006

The world is full of remains that have not disappeared, and full of untraceable histories. Such histories permeate the public domain in the guise of monuments, the water fountain is one such monument. Intrigued by the design of two fountain sites in Melbourne and Bergen, which feature the form of a young naked boy, crying, as the centre piece, who is being sprayed by water ejected from an animal's mouth, Forbes began to explore their history. Unable to uncover the story behind this terrified boy, who seems victimised by 'nature', Forbes began her own study.

MORSE operates as a column of time, as a replication of a mutual public domain - bringing together a jumble of seemingly independent objects that strive to co-exist but end up combusting due to their inclusion. The Kiosk's mimicking of other forms of display culture - from the museum to the shop front - makes it the perfect site for Forbes' hot-house homage.

Kylie Forbes is a Melbourne-based artist. Recent exhibitions include: *not to be confused with the Melbourne International*



Flower and Garden Show (with Helen Johnson), CLUBSproject Inc, Melbourne; *lamb, Bills' bored*, Melbourne; *last week*, Gertrude Contemporary Art Spaces, Melbourne; *yet to be confirmed*, Round-a-bout, Dale; *Theres a Hole in The Bucket*, CLUBSproject Inc, Melbourne; #XDV. *PhreeBitcrop* (with Kate Donovan), FreeBit Flows Conference Semperdepot, Prospekthof Vienna.



**RADIO KIOSK 106.5FM
COMPILED BY ZITA JOYCE AND ADAM WILLETTS**

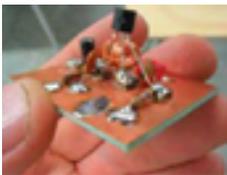
29 June – 18 July 2006

Radio Kiosk is an experimental radio compilation. It gathers together experimental radio shows and music labels from around New Zealand and Australia, into a single programme broadcast from The Kiosk Public Art Site on the corner of High, Manchester and Lichfield Streets in Christchurch. It is a radio station made up of other radio stations, an exploration of adventurous radio that channels the sounds of other times and places.

Radio Kiosk broadcasts through a small handmade mini-FM transmitter built by Adam Hyde, and designed by Japanese 'mini-FM' pioneer, Tetsuo Kogawa. Kogawa inspired Japan's 'mini-FM' boom in the early 1980s, by establishing radio stations that broadcast across a few Tokyo blocks to evade Japan's strict broadcast licensing laws. Most radio stations try to transmit with great power across a wide area, so that their audience can listen as they go about the rituals of daily life - at home, in the car, at work. Mini-FM deliberately restricts its transmissions to its immediate surroundings, so that it physically draws its listeners in. **Radio Kiosk** will have a very small transmission zone; audible within a couple of blocks through your own portable radio, car stereo or walkman. The programme will be audible without a radio receiver when you are standing close to The Kiosk.

The **Radio Kiosk** programme was contributed to by radio hosts and musicians from New Zealand and Australia. Some of its content was first broadcast last week, some was broadcast last decade - these are the transient products of other radio stations, plucked from the ether for another listen. The programmes will be played randomly for three weeks, so that the unpredictable content is never predictable.

Radio Kiosk transmits recordings of radio shows from RDU (Christchurch), Fleet FM (Auckland), the ABC (Australia), and FBI radio (Sydney). It also plays sample selections from New



Zealand experimental record labels Pseudo Arcana (Wellington), Fiff Dimension (Nelson/Melbourne), and Claudia (Auckland). The project was partly inspired by a discussion on the Audio Foundation mailing list about experimental radio shows in New Zealand, and reminiscences about 'Rotate your State' / 'Rotate', a discontinued but much loved feature of Christchurch radio station RDU. Rotate's last host, Sally McIntyre, has written an evocative essay about the show's intentions and processes to accompany a selection of live recordings that feature on **Radio Kiosk**.

Radio Kiosk is coordinated by Zita Joyce and Adam Willetts, with The Physics Room, Adam Hyde, and Sally McIntyre.



**THE TLB GANG AKA THE THIN LIPPED BITCHES
BY JAMIE RICHARDSON**

20 July – 16 August 2006



The Thin Lipped Bitches, are a trio of bad-ass gangster toys - think Enid Blyton/Japanese animation turned nasty - that are the latest installment in the Fisty Cuffs series Jamie Richardson has been producing over the past two years. *The Thin Lipped Bitches* are a posse of rough and tough schoolgirls, school yard bullies with blood splattered hockey sticks to boot. Ever been suspicious of thin lipped folk? Well now you've got a reason.

Jamie is a Christchurch-based artist and fan boy.



THE CANCELLATION BY ROBERT HOOD

17 August – 13 September 2006



LA FEMME BY PAUL JOHNS

14 September – 11 October 2006

la femme is a base coat, quite literally a foundation, but it's also a shield and something of a camouflage. The work's planar surface is made-up to match the discontinued shade of "la femme" and it sports its un-modulated tone with unabashed

self-contentment and resilience.

If the face is a text, faciality then presupposes an exchange which takes place within a social and often extremely public space. And it is in between such complex social constructs that Paul Johns has positioned this enigmatic invocation of face to face relations.

Sandwiched between the glass windows of The Kiosk, *la femme* certainly looks like it's got something to sell. Here the downmarket sophistication of neon is played off against the quiet flickering resilience of two tungsten light bulbs left to amuse themselves at a distance from the work's vertical elements.

la femme's unusual allure is something of a proposition desiring attention and poses more questions than its discreet charms will care to answer—on a first glance at least. It's an obscure cipher, a new born relic. Comprised as it is of ambiguous elements *la femme's* host of dark nails devilishly punctuate the edges of its canvas surface while its slick electrical charms work their insidious magic behind the Kiosk's panes of plate glass.



**PHANTASMS, PROGNOSTICATIONS AND
OTHER PORTENTS OF A GENERAL PARANOIA
BY SCOTT FLANAGAN**

12 October – 8 November 2006



**THE WATCHMAN OF OKAINS BAY
BY FITTS & HOLDERNESS**

9 November – 6 December 2006

PHOTO OF MARGARET RATTRAY AND BRENT DYER, 1969



LEE DEVENISH

7 December 2006 – 18 January 2007

THE PHYSICS ROOM PROGRAMME: 2007

IMAGES TO BE ADDED...

CLOSED FOR HOUSEKEEPING AND RESURFACING

19 January – 28 February 2007



VIENTO NORTE BY JOAQUIN LUZORO

1 – 29 March 2007



OUTSIDE BY KATE MCINTYRE

30 March – 26 April 2007

The Kiosk can be invisible - it depends on who's looking.

It could be just another window trying to sell you something amidst the continual rush of pedestrians around that busy corner. It's also a vulnerable site, sitting as it bares all for general consumption.

The Kiosk became the perfect target for Kate McIntyre's art, which is always asking for trouble with its inherent probing, revealing, challenging. Sooner or later something's bound to break. Or shatter.

Amidst the rush of the street, McIntyre draws attention to The Kiosk, filtering the surrounding environment of asphalt and angst culture into the work. There's been a crime - was it an inside job? Was art the perpetrator or the innocent victim?

The shattered pattern catches the light and restructures the view, leaving open fractures and opened questions. It becomes both witness and participator. The smashed glass suggests a narrative, as its broken lines extend and shadows spill over the surfaces to form a web-like structure.

On closer inspection the illusion is ruined, it reveals itself as merely a temporary alteration of Kiosk. Perhaps it is just another window trying to grab your attention.



WALL WALL BY AMY HOWDEN-CHAPMAN

27 April – 24 May 2007



OSCAR GUERRERO

25 May – 21 June 2007



WATCH THE WAITING! BY SAM ENG

22 June – 26 July 2007

PHOTO BY MARK GORE



OPEN WORK BY MARNIE SLATER

27 July – 30 August 2007

Casting a red glow 24/7, **Open Work** explores the Kiosk's role as an art space that operates physically in the public realm. Borrowing from the visual and semiotic language common to the space of everyday shop-front commerce, **Open Work** plays off the Kiosk as an accessible site by indicating a potential offering that remains elusive. Removed from its expected currency, **Open Work** becomes both an artifact of the everyday and the contortion of a public art platform.

Marnie Slater is a visual artist, writer and curator based in Wellington, New Zealand and is a current trust member for Enjoy Public Art Gallery. Since graduating from Massey University Wellington in 2004 Marnie has exhibited throughout New Zealand and Australia, her most recent projects include *Quiet Reasons To Do Things* at The High Street Project, Christchurch and *Any Moment* at The Govett-Brewster Art Gallery, New Plymouth. Marnie currently manages the Engine Room Gallery, Massey University, Wellington.

PHOTO BY MARK GORE



HANNAH BEEHRE

31 August – 27 September 2007

PHOTO BY MARK GORE



A POSTCARD FROM SANTIAGO BY RODRIGO ZAMORA

28 September – 25 October 2007

Over the past few years Rodrigo Zamora's practice has utilised public spaces, objects of street furniture and the relationship between them within a variety of cities.

A Postcard from Santiago is an exhibition linked to a series of previous works in which public objects have been used as subjects, points of reference for perception, reminiscences and a consideration of everyday appropriations of public space by viewers and pedestrians.

In 2005, Zamora exhibited *Prototipo público (public prototype)* at H10 Gallery, Valparaíso, Chile. A space not dissimilar to The Kiosk, H10 Gallery is a compact space for site specific art projects. For both opportunities Zamora created objects that depict public tin boxes in very accurate scale models made with cardboard, PVC tubes and enamel.

Here in Christchurch, Zamora has produced a new scale model made in of public objects familiar to Santiago, the city where he currently lives, specifically for installation within The Kiosk.

Zamora sees his efforts within this form of publicly accessible exhibition space as an exciting opportunity to establish dialogues between his work and local viewers which here presumably perceive *A Postcard from Santiago* as an extremely unfamiliar object to New Zealand eyes. In his work, references to the public forum of the streets is at the same time an inquiry about the condition of the pedestrian and their relationship to the city as text defined by the movements of people on a daily basis.

Zamora's gesture of positioning a replica of a public object from Santiago out of context within the space of The Kiosk seeks to establish a cultural dialogue between both locations



and consider the metaphorical space of the city as universally experienced by pedestrians.



MOVING BACKGROUND BY SIMON DENNY

26 October – 22 November 2007



ABSENCE BY ELLIOT COLLINS

23 November – 20 December 2007

The text is taken from Tony Kushner's play *Angels in America* when an angel refers to God having left heaven. My work is not about any particular kind of absence. It's about what takes the place of things, objects or people when they are no longer there. The mirror ball is an ironic take on this theory of absence. It is bright and shiny and reflects its surroundings and warps perspectives. Sadly it can never show itself. It is only what it reflects and without that reflection there would only be absence.



ROSE HEAP BY RUTH THOMAS-EDMOND

21 December 2007 – 17 January 2008

When I work in my studio I'm not thinking about art or even about a poetic experience, sometimes I'm not thinking much at all. The stuff that gets me in there, which engages me about the world around me, are the ways that people have of being in the world. Subversions, submissions, whims, contradictions, imaginings, rhythms, ways to cope, unhappiness, phrases, learning, motivations, desire... everyday things that are at once really important, and really fleeting and small.

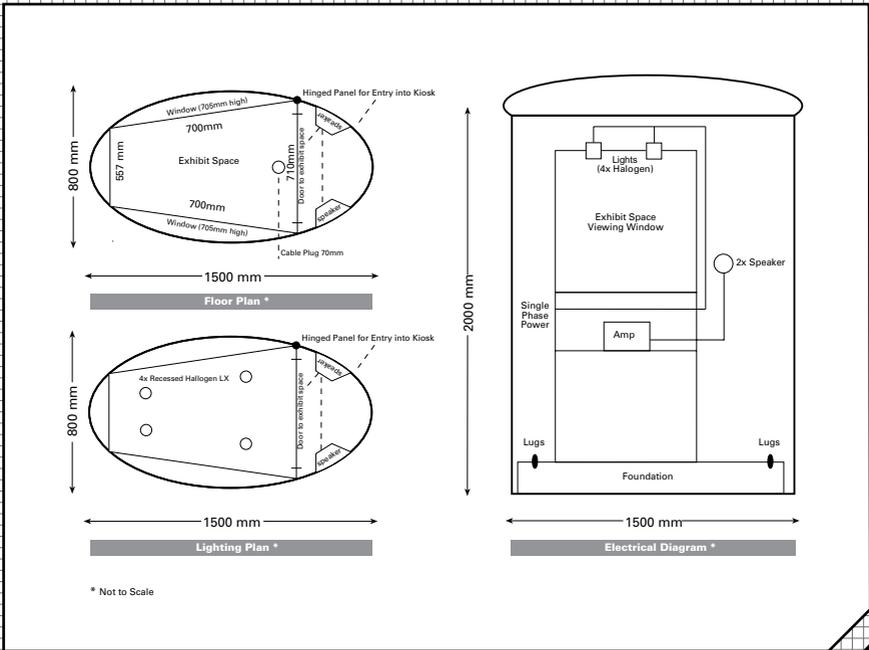
In a sense this resembles a mathematical and physics-based understanding; complex systems, diagrams, simplifications, inter-relations of forces... so many interacting parts and successions, constantly evolving. Making these provisional objects and drawings is a way to share or highlight some of these ideas.



I suspect that people recognise themselves in these works. They call attention to both a wondering, imaginative, stillness or experience and a busy, driven to make sense of things we encounter, analytical strategy. It's not a contradiction, or it is, but it doesn't matter because it is the way people are.

And with this work it's a chance to disengage from coherent logic, to look, respond on any number of levels, take an impression or a few thoughts, add to the accumulation of things that fill up your head. I suppose that it is aesthetic, but if it works as a model for disarming power systems, or promoting an audience to thinking about ways in which people do this in their ordinary lives, then it is a useful sort of thing.

PLANS AND DIAGRAM OF THE KIOSK



THE PHYSICS ROOM PROGRAMME: 2008



SERIOUSLY FORGOT SERIOUS BY TJALLING DE VRIES

18 January – 14 February 2008

This work stems from a continuous interest I reflect in my practice: that the representation of the self is the only method of understanding anything we call knowledge. The 'self portrait' that I often use is about a universal view of the self and the only method of understanding available to us—through ourselves. The existentialist questioning of the worth of life and questioning of moral action is of great importance to me, and my work.

This is not a new question but one I believe is still of weight in today's society, especially also in Art and Art as a practice. It seems more and more, Art reflects upon itself, is more conscious of itself, and does less to understand the individual directly but more to understand itself. In a sense the use of a skull makes this a modern day 'vanitas'.

Looking at the 'exit' but finding oneself inside escape itself, thus looking at the back of the 'exit', being wholly conscious of one's futile position. Life and/or death are equally, unrelentingly, worthless. There is no exit. The installation becomes nearly a comical representation of Sartre's play *Huis Clos*, translated into English as 'No Exit'. In this play Sartre uses three characters sent to a hell as a metaphor for the individual's position in life itself. The individuals are in a situation where they cannot find comfort or happiness. They know their fate and cannot escape. The work relates comically to the translated title *No Exit* by being a mirror image of 'EXIT', thus being inside the outside. Seeing all but not being in a better position for it.

'Huis Clos' translates more literally as 'closed door', but 'No Exit' probably gives more of a feeling of what idea the title should evoke.



MINTIE BY PIPPA MAKGILL

15 February – 13 March 2008



**A LOCAL BUM GETTING HIS SHINE ON
BY ANTON MOGRIDGE**

14 March – 10 April 2008

Ultra shiny inflatables have invaded the street side space of The Kiosk in the service of Anton Mogridge and this project for The Physics Room. **Commenting on the** changing nature of the pedestrian space within which The Kiosk finds itself located, these humour-filled objects riff off Warhol's free floating *Silver Clouds* but deny them any freedom to move, leaving them only the opportunity of deflating over the time they're installed within The Kiosk.

To 'get your shine on' indicates a levity and sense of enjoyment that these contained objects don't necessarily have the opportunity of. But then again, 'getting your shine on' isn't always practiced in the service of good times, and is just as often a form of willful escapism.

With projects that often investigate the space between language's literal references and their more colloquial usage, here Mogridge incorporates an awareness of the local history of the High Street area, a location once frequented by transients and street kids alike, via a playful approach to text and language for which he is now well known.



**PAINTING REMAINS (ASSOCIATED SPIN-OFFS OF
THE WEEKDAY PAINTER) BY ANDRE HEMER**

11 April – 8 May 2008

The material starting point in Andre Hemer's Kiosk installation is sourced from the mountains of paint-stained blue masking tape that occupy the artists' studio floor. The tape is used in the masking of paintings, at a rate of around about 1.5km every three months.

The tape artefact's that result from the making of Hemer's painting objects sits on the periphery of his practice. The tape informs and suggests a dialogue akin to his paintings, but without the convention of the painting object to make this explicit.

The structure of the Kiosk lends an element of convention to the artefact- framing it in the sense of physical containment,



and also by pushing the tape up against the face of the glass creating an illusion to a painted surface. The containment is emphasised by compacted nature of the tape sitting inside the glass frame of the Kiosk.

LEMMINGS BY DANIEL DORALL

9 May – 5 June 2008

Lemmings is a personal comment on the current situation of conflict and fear being faced by society. These military figurines are engaged on a long march, as per orders, onwards on an upwards spiral, passing repetitive landscapes, towards an inevitable impending doom.

Dorall's current art practice is informed by his fascination with the formal properties and possibilities of creating miniature maze-like constructions. Dorall's interest lies in employing the maze as the conceptual medium of his artwork. The maze represents a constructed space stripped of its functional value. It is in this space that the figures in his work seek some form of resolution. The theme of his work therefore suggests self-exploration, memory, mythical/historical enactments, allowing various layers of human dramas, foibles and strength, comedy and pathos, to take place.

Daniel Dorall completed a Bachelor of Architecture at the University of Melbourne in 2005 having previously earned a Bachelor of Science in Architecture with honours at the University of Malaya in 2002. He held his first one-person exhibition *Maze* at the George Paton Gallery in 2005 and was awarded the University of Melbourne Student Union arts grant. Since then he has held solo exhibitions in Melbourne including *Lemmings* at Mailbox 141, *Corridor* at Red Gallery and *Slide* at Gertrude Street Contemporary Art Space. Recent group exhibitions include *Artefact* at Melbourne City Museum, *Size Matters* at Albury Regional Art Gallery, *Something Old Something New: The Sculpture Show* at John Buckley Gallery, *Behind the Scenes* at the Museum at Yarra Sculpture Gallery and *Small World* at Blindside A.R.I. He is currently undertaking the Master of Fine Art in sculpture at Monash University.



Daniel Dorall is represented by Dianne Tanzer Gallery and will be having his solo show there in September 2008.

RENDERING BY CHRIS MULES

6 June – 3 July 2008



Moroccan architect Rachid Haloui comments that Arabs living in the desert found the emptiness so frightening that they found a way to formally control the vastness of the space, a kind of measuring, with their style of building. The symmetry of Moroccan Fassi houses is based around the square and the rectangle and is used as a way of making space intelligible.

Grids are a common human endeavour whether they are precise or haphazard. They can be meticulously planned, grow from necessity, interest or tradition. We instinctually consider space and have our own personalised understandings of what constitutes emptiness and what we do with it. Landmarks are commonly used as points of reference for spatial negotiation. Indigenous Australians incorporate landmarks in their sung maps and song lines, enabling them to travel long distances while continuing to recite. Any alteration of the landscape that gave rise to these maps ultimately renders them unusable.

For many there are places of nothingness, of emptiness with no obvious shore or landing place that can engender a primal fear. Responses can cause the fragmenting of a self that will leave or expose remnants. The feeling of emptiness can be experienced in the largest city, a vast, open plain, the biggest building, the narrowest of valleys, and the tiniest crack. It depends on the viewer and how they have personally integrated learned uses and experiences of space. Understandings of architectural space are also cultural, political and social.

The 'Rendering' series of works, of which this is number 3, are site specific in that they are a built response to found objects from domestic interiors. They give the idea of architectural connecting while being nothing more than drawings in space that attempt to contain and explain. They are 'rendered' piece by piece with the only 'plan' being the using of domestic found objects, designated materials and 45 degree angles.

TEXT BY CHRIS MULES



CITY BOX PARTY BY JULIEN CHEVY

4 – 31 July 2008

In the city something is lightening. Confetti's are flying in the Kiosk. If you come close to the box, you can hear the party music. Have a look in the window and watch the street through a festive point of view.



Julien Chevy was born in Paris in 1980 and currently works in Paris, Brussels, and Barcelona. Working across the fields of visual art, space and movement, Chevy co-founded the website arpact.org in 2000 and graduated from the Fine Art School of Paris-Cergy in 2004 and 2006. He attended the Exerce formation at the National Choreographic Center of Montpellier in 2005 and currently performs in contemporary dance projects. Chevy's plastician work leans towards a sensitive and sensed exploration of relationships between the piece, the space and the watcher. He has also participated in a number of collective exhibitions since 2001.



TWIG BY HAMISH PALMER

1 August – 28 August 2008



NOMADIC OPERATING PLATFORMS: OBSERVATION DECK / DRAWING FROM OBSERVATION BY RI WILLIAMSON

29 August – 25 September 2008

Ri Williamson's work is best described as being suspended somewhere between art and architecture. Architecture, and investigation into the socio-spatial dynamics of architectural space, drives her practice. Such dynamics manifest in the socio-spatial realm due to design, change or control. Global Mobility and Urbanism are two recurring concepts



of interest to Williamson, and since 2004, Williamson has been traveling and researching such concepts in Asia, Europe and The United States. Her working practice pivots around research concepts and her immersion in the focus architectural climates.



Williamson's research investigations have been directed by her recent projects *In Search of the Nomadic State*, *Airside | Landside* and *Architectural Membranes and the Proximity of Lives*. These projects have been about the crossover of global mobility, communication technology, digital rendering, high-density urban development and architecture.



While working on the development and realisation of the above projects, her practice has changed to re-reflect the initial curiosities she had about the world upon leaving New Zealand. Consequently, Williamson feels she has found the Nomadic State and has adapted her studio practice to operate as an artist within it.

Nomadic Operating Platforms : Observation Deck / Drawing from Observation is an extension of the research side of Williamson's practice. In her Kiosk installation, Williamson presents us with a three dimensional sketch of her nomadic studio, elevated from her carry-on luggage (which usually transports her studio tools).

Looking through the windows of the drawn architectural façade we can see one of Williamson's typical working studios. In the space we can see working and conceptual drawings on her studio table, finished work, publications and other objects the artist travels with.

To the left of the studio space is a screen showing a loop of images currently being used by Williamson as she forms the basis of her next major installation regarding the blurring of geographical location as technology allows us greater insights across the globe.

In addition to this, whilst exhibiting in public space, Williamson is also gathering information or *Drawing from Observation* through her nomadic studio. A web-cam is recording information from within the Kiosk, in order to view shifts within the urban space it occupies. The findings from this project also form part of her next work, *Nomadic Operating Platforms : Worlds Within Worlds*.



**HOME SWEET HOME
BY ZOE THOMSON-MOORE**

26 September – 23 October 2008



**TRADE OFF—BLACK AND WHITE TERRACES
BY SARAH SMUTS- KENNEDY**

24 October – 20 November 2008



**THINGS THAT WON'T LEAVE ME ALONE
BY ZINA SWANSON**

21 November – 18 December 2008



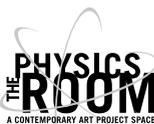
BOTOXICATED! BY GABY MONTEJO

19 December 2008 – 15 January 2009

Botoxicated! is an endurance challenge. The performer will attempt to stand (with drink in hand) upright for hours, days and maybe up to weeks.

It represents a collaboration between Cuban sculptor Gaby Montejo and the pioneering technology of Christchurch-based software developer MyDanceBot.

Gaby tends toward entropy and perishability in his choice of materials, with works that concern social hierarchies. He has exhibited throughout New Zealand, Australia and USA since 1998.



AN EARLIER PHYSICS ROOM LOGO

THE PHYSICS ROOM PROGRAMME: 2009

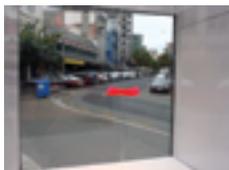


THE PAINTER SEEMED TO HAVE WISHED TO ASSERT HIS INTENTION OF REMAINING WITHIN THE BOUNDS OF TIME BY PATRICK LUNDBERG

16 January – 12 February 2009

Whether found or wrenched from some source the fragment bears exterior signs of fatigue, a dent here, some stains, a careless scratch there. A further slow and careful picking through its surface yields latent layers of sediment. Traces of past use and activity unveiled to mingle with present experience.

Sensible reading of its history is rendered illegitimate in favor of affective, fractured impressions.



GOODNIGHT BY JAMES ORAM

13 February – 12 March 2009



SUSPENDED SENTENCE BY GILL GATFIELD

13 March – 9 April 2009

700m(H) x 700m(W) x 700mm/557mm(D)

Barbwire text, energizer, cables, earth plate, 8500v electric current

Suspended Sentence is a new work in an ongoing body of work examining liminal space and text as abstract object.

A barbwire capital "I" hangs, suspended from the Kiosk ceiling, centred and fronting the windows north and south. Appearing first like a line drawing, the 'I' acquires depth on closer view through its failure to have a 'back' or 'front', and by virtue of being see-through, and 'read through' as letter, word, and number. In this way, the text / form operates simultaneously as content and context, object and frame.

Hooked to an 8500 volt electric current, the text is live. The repeating pulse of the current, witnessed by the red pulsating light on the energizer, turns the text on and off, at one second





intervals, like a heartbeat, constantly remaking “I”.

Multiple “I’s” are found also in the possible alternative readings of ‘I’. Usually first read as the present tense first person pronoun, ‘I’ also indicates the Roman numeral ‘I’—meaning first; an abbreviation for Island (I.); and in spiritual and religious contexts is associated with an omnipresent ‘I / God’.

Suspended Sentence makes reference to New Zealand art history, the McCahon oeuvre, and themes of faith / doubt, identity and authenticity. The familiarity of the form means each viewer inevitably makes the work their own, completing the sentence beginning: “I”

Suspension and delay are in the formal properties of the work: a hung ‘I’, a sentence held in abeyance, the constant pause in the pulse of the electric current. In this expanded or stilled time, the form / text is ‘read’, ‘said’ or ‘seen’ as a space in a sentence allowing reflection, action or inaction; or simply silence. These split seconds of potential stillness contrast and conflict with a noisy daytime High Street square and intersection, and expand at night with the darker quiet.

A hot crown of thorns in a glazed sentry-box, **Suspended Sentence** parries with rules about electricity and public safety. Like a suspended sentence in criminal law, where imprisonment is delayed on the promise of compliant behaviour, the veracity of the installation is under scrutiny.

As a closed, contained, earthed system - in view but out of reach - the work passes the test while not resolving anxiety. Barb wire and electric currents are harsh materials with close associations to suffering, war, exclusion, and containment. As common around prisons as they are around palaces, the materials hold their own memory of pulsing, twisted coils of wire: tempting the inquisitive and trapping the unwary.



SLIP BY AMIT CHARAN

10 April – 7 May 2009





ETHIC BY ASH KILMARTIN

8 May – 4 June 2009



**GOD OF FIBRE OPTIC ROLL-OUT
BY SIMON LAWRENCE**

5 June – 2 July 2009



**DUO WITH THE CITY
BY XIN CHENG AND IAN-JOHN HUTCHINSON**

3 – 30 July 2009

General atotal sound world -
the meeting, on an iron strip, of the glass collector and a
vacuum,...washing water, hohokkyo...
Let's duet, let's duo.

from ian-john:

Textural.

On durations wire
The voices barb is set.
A voice as blind as a voice
bound within a unison of solitude.

from xin's emails, selected by ian-john:

Listening to how people move and the sounds they make. Each
person has a particular pattern. I listen to the sounds coming
down the driveway to tell if it was my friend or my neighbour.





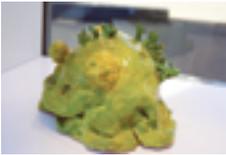
I stayed in the Jail House <<http://www.jail.co.nz/>> on Saturday night,

Their resin toilet seats have barbed wired embedded in them- most likely added by the hostel renovators. It's quite a strange experience staying in a former jail, almost monastic. The acoustics are especially eerie- all foot steps get amplified on the metal stairs, but then you step on the grey carpet and it is completely quiet again.



When I was young I lived in a tall building. Every hour I'd hear trumpet played by the army in the distance, and some times collapsing noises of the mountains being bombed for minerals. When we went to Norway we noticed an absence of bird songs. Mountains and forests.

I've been collecting rocks on my trips, limestone, river rocks, scoria, also some vinyl printed like stone slabs.



**SLUDGE BEAST FROM THE COSMIC NOSTRIL
BY ADAM WILLETTS**

31 July – 27 August 2009



BLADE IN PHONE BY EDDIE CLEMENS

28 August – 24 September 2009



**MOBILE TEXTURE BY ANYA HENIS IN
COLLABORATION WITH KIRSTIN CARLIN,
JULIEN DYNE, AND JOHL DWYER**

25 September – 22 October 2009

Kirstin

When I think about your triangles I let them take my mind time travelling through a tunnel, skidding along with the pace of a stream. As I come to a halt the water surges then slows to a

ripple which casually reveals an undergrowth where compressed traces of pocketed ruins appear as mere cusps on the surface.

Julien

When I think about your triangles I can sense the forces deep within the earth rotating and the geometries of the particles between them shifting and placating. Once built up to a seizure of colour and form the dance of ephemeral matter subsides leaving the explosive remnants beat.

Johi

When I think about your triangles they incise sharp lines on my vision which pierce and penetrate each object that passes in front. They comprise each space I enter, twisting and turning to find slots to nestle with and become the internal structure of shapes and shadows.



MEGADROMUS MORDOR BY BORIS AND RALPH

23 October – 19 November 2009



ROTARY DIAL BY JUSTIN KERR

20 November – 17 December 2009



**A FAMILY HEIRLOOM CHRISTMAS SHOW
BY ERICA VAN ZON**

18 December 2009 – 14 January 2010

THE PHYSICS ROOM PROGRAMME: 2010



CHEAP VERSION BY MARTYN REYNOLDS

15 January – 11 February 2010

The Physics Room Kiosk, having always looked like a naked advertising bollard, has been offered to the advertising company Phantom for the posting of their ads. In exchange the company has given Martyn Reynolds the equivalent surface area on their public sites around the CBD. On these Martyn is displaying his own ads—posters which divulge the name of the project and depict a sculpture in a park on a lovely summer's day.



CHICKEN / MAN BY MATT AKEHURST

12 February – 11 March 2010



LIMBS BY FLORENCE WILD

12 March - 8 April 2010

prosthetics. faux bois. artificial limb. stumpy. peg leg. wooden leg.

pairs of wooden legs like detachable limbs. turning a sea of legs into a wood of limbs.

chameleon like, camouflage. enabling one to blend in to their surrounds and then peeled off like a discarded skin.

faux bois, tacky and fake, a woody façade. fashionably kitsch, false wood for a false leg.

norwegian wood like the cheap panelling found in cheap british flats. like the beatles song and the murakami book, which always remind me of the way girls used to hang their stockings up to dry in the bathroom after being washed. and the way one would undo their prosthetic before going to bed.

apparently, when paul mccartney was married to heather mills, the dog would sleep on the floor next to the bed on paul's side, and heather's false leg would sleep on hers.



THE GOD PARTICLE BY EDDIE CLEMENS

9 April – 10 June 2010

At first glance, the arbitrary placement of a skill-saw at rest within The Kiosk suggests a work in progress. Perhaps a premonition of the pending tramway extension, where The Kiosk will be slightly repositioned as well as redesigned.

A skill-saw is an essential builder's/handyman's tool. Clemens' RYOBI cordless skill-saw within The Kiosk contains a laser alignment system, which helps ensure that its user can follow the path that s/he has drawn out in front. However it is a common belief that such helpful devices are not always accurate. In a competitive market place a product's development often succumbs to the inclusion of superficial gimmicks and gadgetry evolutions in order to stand out from the crowd.

The initial perception that this arbitrarily placed skill-saw is that it appears to be broken. However, when you follow the path of its activated laser beam, which Clemens' has in a 'Home Improvement' Tim Allen initiative beefed up, one realises that it's perfectly aimed at 'Nucleus', Phil Price's kinetic public sculpture which stands approximately 10 metres away.

The God particle, the title of Clemens' work is the popularised abbreviation for Higgs' boson, a theoretical particle that physicists think is responsible for mass in the universe. The recently constructed Large Hadron Collider, the world's largest particle accelerator, designed to smash subatomic particles together is hoped to uncover evidence of this.



AS NOT SEEN AT THE TATE MODERN BY FANNY BROWN

11 June – 15 July 2010

Fanny Brown's **As Not Seen At The Tate Modern**, is an artwork which was produced as part of the Hell Gallery, Melbourne, show at the Tate Modern's recent 10th anniversary celebration, *No Soul For Sale*.

In a comedy of errors though, it was tragically left behind at the airport due to an excess baggage crisis. Ironically like the trash the work depicts, it had to be discarded.

Rachel "Fanny" Brown is a New Zealand artist now based in



Melbourne. Since her show at The Physics Room in 2005, *Once Upon a Time*, she has been making babies and some art with works in *The Monobrow Show*, Hell Gallery, Melbourne (2008); *All My Friends Are Monsters*, Hell Gallery, Melbourne (2009); and *This Is Not A Rock Shop*, Daf 106 Gallery, Wellington (2009).



**MY BLEEDING NOSE CAME OUT MY MOUTH
BY JACQUELYN GREENBANK**

16 July – 12 August 2010

NOTES

NOTES

KIOSK: DIRECTORS' COMMENTARY BY EDDIE CLEMENS

Exhibition Preview: Friday 10 July 2020

Exhibition Runs: 11 July – 23 August 2020

Exhibition Talk with Eddie Clemens: Saturday 11 July, 2pm

The Kiosk was a small, self-contained exhibition space that operated between 2000 and 2010 on the corner of High and Lichfield Streets in Christchurch's city centre. Originally commissioned and designed by the Oblique Trust, programming and administration of the Kiosk were handed over to The Physics Room Trust in 2003. While the Kiosk was much-loved it was often abused by passers-by. In ten years it played host to over 100 projects and then, in late 2010, it mysteriously disappeared. According to the Kiosk website it "departed on a voyage to the future!"

In this exhibition of new work by Eddie Clemens, the Kiosk makes a return. Using video, performance, and sculptural installation, Clemens will explore the history of the Kiosk through a number of perspectives including his own exhibition history (he currently holds the record for most solo shows inside the Kiosk), as well as the institutionally-recorded history via website text, and histories collected from past artists, staff, and Directors. The roof of the Kiosk is reimagined as a stand up paddle board, which will support Clemens on a cinematic journey of homage along the Ōtākaro Avon River and out to sea. Alongside this film, Clemens' three Kiosk works *Blade in Gum* (2003), *Blade in Phone* (2009), and *The God Particle* (2010) will be re-made and re-presented.

During the exhibition, past Kiosk exhibitors are encouraged to bring their work in to be displayed alongside Clemens' work. Further details will be announced soon. Please contact michelle@physicsroom.org.nz to register your interest.

Eddie Clemens' practice takes place in the interstices between film, performance and sculpture. He combines fabrication, prototyping, video editing, and photography to unlock unconventional, orthogonal avenues of investigation. Clemens' works form an ongoing discussion around the idea that the artefacts of physical culture are carriers for narratives, links in an expansive and cryptic informational matrix that is indistinguishable from the everyday. Eddie Clemens has been the recipient of several commissions and residencies; most notably, Auckland City Public Library Light Commission where he created *The Pinball Lanterns*. Clemens has also been the recipient of The Olivia Spencer Bower Residency, The Frances Hodgkins Fellowship, and the Youkobo Artspace Tokyo Residency. Key exhibitions include *First Edition, Third Hand*, Bowerbank Ninow (2019); *Clone Cities*, Te Tuhi Art Gallery, Auckland (2016); *AUCKLAND JEAN'S SHOP*, Youkobo Artspace, Tokyo, Japan (2015); *Ask the dust: 2003 - 2013*, Rotorua Museum (2013); *Total internal reflection*, The Gus Fisher Gallery, University of Auckland (2012); *The Obstinate Object*, City Gallery Wellington (2012); and *De-building*, Christchurch Art Gallery Te Puna O Waiwhetū (2011). Clemens is currently working with Wellington Sculpture Trust on a permanent public sculpture *Fibre-optic Colonnade Car Wash*.

Special thanks to Signtech The Signmasters for their generous support of this exhibition.
