

**THE PHYSICS ROOM**  
A CONTEMPORARY ART PROJECT SPACE  
ANNUAL 2002





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## **A PHYSICS ROOM ANNUAL**

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### **The Physics Room**

L2 209 Tuam Street, Christchurch

PO Box 22 351, Christchurch 8001

tel: 64 3 379 5583

fax: 64 3 379 6063

email: [physicsroom@physicsroom.org.nz](mailto:physicsroom@physicsroom.org.nz)

web: [www.physicsroom.org.nz](http://www.physicsroom.org.nz)

### **The Physics Room Trust**

Paul Sutherland (Chair)

Susan Ballard

Aaron Beehre

Luit Bieringa

Deidre Brown

Hermione Bushong

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Welcome to the second ever Annual from The Physics Room – back again to give you an overview of exhibitions and projects presented in 2002. With contributions from 12 art writers, visual documentation and a Q&A with the Hardsell artists, the Annual offers a range of perspectives to trigger your memory of shows or fill in the gaps if you missed any! Official reports and planning documents round off the Annual, giving a complete view on our operations for 2002.

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## BOMBS AWAY!

Curated by Sophie Jerram

Megan Adams, Tony de Lautour, Fiona Jack, Jo Randerson, Richard Reddaway

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Coordinated to celebrate 15 years of Nuclear-free policy in New Zealand, *Bombs Away!* was a group show specifically put together to examine pro-nuclear discourse. The curator, Sophie Jerram provided contributing artists with film propaganda from five nuclear nations (France, Britain, U.S.A, Russia and China) as a starting point to contextualize this discourse within “New Zealand’s long and fascinating history of anti-nuclear protest” (intro catalogue). Consigned a film apiece, each artist was given a brief to examine “the smokescreens of pro-nuclear nations” in an attempt to situate New Zealand’s “anti-nuclear reasoning” (press release). Jerram’s stated intention for the show is to foster a greater awareness of New Zealand’s nuclear policy given that we are now a generation removed from its inception during those heady days of the early 1980s. As she herself claims, “I was born into the ideology, without understanding the cultural basis of the anti-nuclear position”.

If nuclear weapons are really methods of deterrence then the propaganda films of the nuclear nations act as an integral component of this psychological warfare. Intended to shock, awe and wow the opponent into meek deference these pro-nuclear films act as the vanguard of diplomacy, shut down argument and open out paths of negotiation. Which means that as far as the bomb goes, the filmmakers are the first and hopefully only, point of contact. This action turns the bomb into a surface commodity that acts at the level of the signified. Sure it is full of intent, but its pronouncement as cipher is one of shock that is meant only to stun. Articulating beyond such a relay is what Jerram has in mind. By providing artists with the documentary films of nuclear states, the curator’s intentions commodify the bomb, reducing the impact of the cipher and turning it about in a way that reduces its controlled and manipulated visibility.

The representations chosen for *Bombs Away!* all centre around a dystopic view of the pro-nuclear choice. Tony de Lautour’s contribution *Monument* is a perfect example of this. Mounted upon two skulls like a site in a horror flick, the British Empire’s lion emblem clutches despairingly at a bomb whilst trying pointlessly to hoist his ship beyond the impending oblivion. This imagery and cohabitation is of a leader gone astray. Similarly, in Megan Adam’s dance piece, the mimicry is unambiguous and pointed in a satirical way. The calisthenics are too eager, too strained, whilst the patriotism, costuming and coordination make short work of the machinery of nuclear rationale. The work of Fiona Jack and Richard Reddaway focus on the sinister aftermath of bomb impact. Secreted behind veneers of beauty, Reddaway’s meltdown, and Jack’s smoke-out penetrate that cipher of bomb logic. Reddaway’s mere title, *No-one believes they are evil* points at the way the cipher of deterrence so easily becomes the reality of impact - an impact which Jo Randerson’s diorama doesn’t let us forget!

Jerram’s claim to set about “understanding the cultural basis of the anti-nuclear position” seems also to have updated the anti-nuclear arsenal of propaganda. A different approach to this investigation could have resulted in an exhibition of anti-nuclear art by the likes of Hotere and Hanley. Yet, what *Bombs Away!* proved is that there is still a resistant fear of nuclear weapons within New Zealand, one that can be easily cultivated and continued for another generation or so.

Jim Henley

# ONE ONLY

Fiona Davies

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With access to Shackleton's Antarctic Expeditions archives, drawn from the extensive collections held at Canterbury Museum in Christchurch, Davies' exhibition *One Only* offered new readings of an important historical journey. In a broader sense it also acknowledged the rich heritage of historical objects and information tucked away in museums the world over.

Davies copied classic portraits of the explorers (both named and unnamed) and displayed them on a raw makeshift table alongside samplings of words written by the men themselves. These extracts, selected from their diaries by Davies, appeared in tablet form - words etched onto small rectangular zinc panels. As the viewer moved around the gallery and the light direction changed the ability to successfully read the text also changed. At times the partly-reflective metal surface appeared to shimmer and at that moment any clear reading of the text was lost. In a sense these panels operated as metaphors of the (lost) Antarctic experience. A heightened sense of dislocation for the viewer reflected each explorer's own dislocation in a world so removed and foreign from what they knew. Each unique quote or message somehow highlighted the fragmented, unknown and often perilous nature of such heroic journeys. A large black-and-white image of the *Endurance* formed a backdrop within the show. The sense of the men's entrapment was chillingly brought to life by the use of a reversed black-and-white negative of the ship.

Davies' installation not only raised important questions about content and context but also how and in what ways we analyse writing. How early methods of photographic documentation captured individuals and, more importantly, the reinterpretation of such material. Added to this was the show's juxtaposition, placing historical information in the context of a contemporary art gallery space charged with its own specific histories.

How was this installation to be read? What sort of men were these heroic explorers? What precipitated them placing their lives at risk against such odds in the first decades of the twentieth century?

Davies' concept was to draw attention to the relevance, parallels (or lessons) these explorers have for future generations. The nature of endurance itself, of humanity, in an incredibly harsh and unforgiving - yet beautiful - environment such as the Antarctic asks more questions than it answers.

Grant Banbury

## [PHAGE]

Mary Flanagan

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Since the advent of digital technologies, the ceaseless stream of data flow has led to unexpected new ways of representation explored by generations of new-media artists. In the digital realm, information itself has lost its physical form, giving artists the means to defy old school notions of geography. By having global links potentially only one click away, artists can defy what is normally separated by physical space, blurring divisions and utilising technologies to communicate the world around them in unforeseen ways.

The Internet and its networked wizardry comprise a virtual environment of information in constant flux. Charting these extra-ordinary flows of information has become a preoccupation for many networked digital artists. Mary Flanagan is one such award-winning media developer and artist who investigates the connection between media, technology & culture. Her work at The Physics Room involved the projection of an in-action computer programme christened *[phage]* (the name refers to a bacteriophage - a constructive human virus that preys on harmful bacteria). Within the darkened gallery *[phage]* was projected onto a sizeable white platform by a ceiling-mounted data projector hooked up to Flanagan's laptop. Oddments of sound dropped from the murky surroundings whilst flickering pinpoints of light drew in the visitors. Snaking out from the heart, twisted cables connected five smaller screens to the mother monitor, all mimicking the same floating display.

*[phage]* functions by charting a computer hard drive's unique movements – through internet downloads, web sites visited, images and emails stored. The computer drives the artwork as a self-propelled artificial organism, filtering through all available material on the hard drive and morphing it into

a floating-3D-computer world. In this way *[phage]* reflects not only the computer user's technoculture, but also mementoes from his or her interactions. Observers of *[phage]* in action at The Physics Room were treated to projected snippets of coded text, recorded birdcalls, telephone rings, personal snapshots, corporate logos and lines from private and mundane emails – a stream of data ranging from the ridiculous to the dreary to the sublime.

In an engaging twist opposite to such remote technological applications, *[phage]* and the virtual environments of other new-media artists, often have an abstract and transitional quality that is suggestive of our own peculiar, weblike mental processes. In *[phage]* the programme narrative operates by association – with one item in its grasp, it snaps instantly to the next, in accordance to an intricate web of trails that the hard drive has navigated over time. Randomness functions as an absurd kind of organising code, strangely in tune with the hazy set of connections that brings awareness to our human brains.

Outside the gallery context, *[phage]* has the advantage of being able to be downloaded and run on anyone's PC, "temporarily turning all personal hard drives into a visual art narrative". In this way the programme can be as interesting as each individual hard drive it occupies (dodgy, textbook, musical or flat). *[phage]* allows the individual to experience their computer's memory as a morphing monument to their own life experiences, endowing the technology with something quite more capricious than just simply a tool for daily use.

Jess Johnson

## WITHOUT PARACHUTE

Ruth Watson

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“Everyone has experienced that sensation of recognising a smell that can take you back to another space. The notion of marking of place can be done through objects as well as through points on a map.”

– Ruth Watson

In her exhibition *Without Parachute*, Watson meditates on history and the power of memories to shape our perceptions of place. The exhibition recalls aspects of history personal to the artist, but in such a way that viewers are able to rediscover their own stories and memories.

*Without Parachute* is an installation of objects that possess the ability to transport the viewer to other times and places. Jewels adorn the walls, inspired by World War II trinkets made from buttons and perspex from the windscreens of wrecked planes. The centrepiece of the exhibition, however, is a Victorian-style silk dress. Without head or hands, the dress hangs ready and waiting for its wearer – a ghost-like figure in the exhibition catalogue. With this mannequin installation, Watson plays with museum display techniques for representing private and public histories. The Victorian dress pays tribute to Watson’s great-great grandmother who migrated to New Zealand from Ireland in the nineteenth century. The reference is oblique, however, and the female figure stands for anyone’s mother, grandmother, sister or great aunt who journeyed across the globe to settle here.

Watson also draws on the history of the materials used. Silk has long been coveted for its beauty and opulence. Andrew Paul Wood describes it as a “symbolic and subversive material”, having both feminine and masculine associations. It is the

product of death – the silkworm being sacrificed for its delicate threads. Inherent in the material itself, therefore, is a paradox of beauty and danger, death and desire.

The use of silk reflects this dichotomy. Widely used in the production of luxury garments, it also has wartime associations. Women coveted silk (and its synthetic variants) for stockings and Wood claims that male soldiers wore women’s silk underwear in the trenches to discourage lice. It was also used in the early production of parachutes, intriguingly, amidst controversy. Providing pilots with parachutes (parasols?) was said by some to be an inducement to cowardice. Most importantly, silk was used as a material on which to print maps, to be hidden in clothing.

Watson explores these connections by printing aerial photographs of New Zealand on to pieces of silk using her own Epsom inkjet printer. The final product is a fragile, delicate shell of a dress, made from a patchwork of hand-stitched fabric that echoes the divisions of land in the photographs. This is familiar territory. Watson has sewn together the Canterbury plains into easily manageable sections.

*Without Parachute* offers viewers the opportunity to contemplate unexpected objects and materials that both resonate and transcend the histories of the region.

Sarah Farrar

## BEAUTIFUL STRANGER

Curated by Mitch Robertson

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*Beautiful Stranger* was a postcard to New Zealand from Canada. Curated by Canadian artist Mitch Robertson (a snapper-up of unconsidered trifles), the exhibition cleverly united quite diverse practices. It showcased three of his countryfellows, knowingly referencing the impracticality of a dialogue between different sides of the planet – Charles Brasch's old chestnut: "distance looks our way." Actually, distance pays less attention to us than we like to think.

One of the tricks of late twentieth century art, was to sample a leitmotif from the background wallpaper of life, and reproduce it over and over until it formed a modernist grid. This emphasised the object through repetition into an iconic apotheosis. They were ubiquitous things, but what if you pick on some arcane human behaviour that you wouldn't normally think about, highlighting its unheimlich nature? When you start noticing these little signs and synchronicities, as in Thomas Pynchon's *The Crying of Lot 49*, where do you stop?

Kelly Mark explores these neuroses of surveillance and the human need to matter and participate – to leave signs – by putting together a photographic survey of quirky material behaviour. Like Bernd and Hilla Becher's photographic series of water towers, Mark records certain unintentional, anonymous acts of performance and installation, driven by mental tics. One series of photographs is a study in bits of deliberately hidden trash – a bottle top carefully positioned on a doorknob, a piece of rubbish tightly stuffed between the slats of a park bench. Are they offerings to some animistic deity, totems, guilty secrets or fetishistic amulets? Another series records the helpful, but ultimately futile "out of order" notes that nameless, faceless passers-by well meaningly stick to parking metres. Mark locates something peculiarly appealing in the ingenuity and industry of the pointless, discarded, and peripheral.

Mark's third work in the show is Mark herself.

*33 Minute Stare* is an invitation to engage with the virtual artist at Baudrillardesque second hand. Part parody of TV's talking heads, part Warholian vanity, part Thomas Struth video portrait, the artist is present in the gallery, but remote and behind glass.

In a similar vein, Janet Werner has chosen the distinguished genre of the portrait, but *Michelle 1, 2 and 3* on closer inspection are painted studies of idoru-like identikit combinations of generic features – mutations on a theme. They are portraits of people who may or may not exist somewhere in the world – even the artists can't know for sure, rather like Nancy Burson's composite portraits of the mid 1980s. This continues the theme of anti-portraiture, defying the conventions of recording the face.

Micah Lexier was in this instance more interested in time than space. In *Gallery Hours* he creates a simulation of time in which the gallery visitor is given tangible reward (rather than merely joissance) for participating at certain times of day. This comes in the form of gold coin-like tokens in return for a signature, and the clichés of the gallery experience become the work itself. It is always intriguing when a gallery space forces the visitor to interact with it beyond merely drinking the free wine at the opening.

What these three artists share is an extension of their own presence through absence, all the way to the other side of the world. Artists have always used their art as a vehicle to transmit a part of themselves across time and space. In this case it's probably cheaper than the airfare.

Andrew Paul Wood

## RICH AND FABULOUS

Deej Fabyc & Elvis Richardson

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Developed independently, but with an overflow of synergies, two artists' projects were presented together as *Rich & Fabulous* (the show's title a play on the artists' names). In the darkened gallery space, Australian artists Deej Fabyc and Elvis Richardson each allowed their works to seep through to the other, unavoidably creating a shared soundtrack.

In Richardson's installation *Slide Show Land*, the temporal, performative aspect of the chunky click and whirr of three slide carousels in constant automated rotation gave the project a power of its own. These mechanical sounds were set against an incessantly forlorn karaoke version of REM's 'Everybody Hurts' in Fabyc's *KJ's Story*, and a child's voice reciting over and over "I am me, you are you" in a second work from Deej Fabyc.

*Slide Show Land* pooled over 30,000 slides, creating a vast library of anonymous family portraits and travel destinations. It introduced the generic, the familiar every-place of travel that's nowhere and in-between. A trio of loaded slide projectors flicked image after image onto second hand screens, while boxes of indexed carousels beckoned gallery visitors to pick and choose from this collection of collections. If *Slide Show Land* provided some kind of collective history with over fifty years of family snaps spanning the globe on display, the overlapping works by Fabyc were focused on a more intimate level of biography and family relationships.

Like *Slide Show Land*, *KJ's Story* also uses a collection of projected images, but in this case all documenting the history of one family – 'KJ' and her two daughters. Apart from a name, little was given away about these women, but personal images from the family album and the tragi-drama mood of the accompanying REM song (performed by KJ),

conveyed the intensity of mother-daughter relationships and created a funereal impression of loss. While the biographical narrative remained vague, the images contained enough detail to evoke more, as did Richardson's slides. Both artists provided an access into the lives and pasts of other people, moments and occasions captured translated now to satiate the voyeuristic needs of gallery-goers. In *Slide Show Land* a passive surveillance is at play with slide collections systematically purchased and archived after the fact, in contrast to the 'Now' of real-time banality we are accustomed to in current entertainment genres.

A second collaboration is found within *Rich and Fabulous*, that of Deej Fabyc and her daughter Beata in the work *I Am Me, You Are You*. The video piece plays on a monitor on the floor surrounded by a scatter of makeshift doll's beds. With Beata's contribution to and participation in the project, Fabyc extends her exploration of motherhood, and particularly the mother-child bond. We witness Beata at a time she is beginning to understand herself as an individual, a person distinct from her mother. Fabyc has documented a crucial process in a child's development of identity and subjectivity on camera, just as other families have documented holidays and birthdays in *Slide Show Land*.

Each of the components put together by *Rich and Fabulous* seemed to create a timelessness through repetition and familiarity. Exploring family dynamics and our experiences of family at different times in our lives or histories, the works became a poignant reminder of abandonment and time's passing, while at the same time, a celebration of a culture that is trigger happy with the camera.

Rosemary Forde

## AMOEBAE ; CRYSTALLINE MATTER

Lyndal Jefferies

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"It is like seeing music", wrote Paul Valery in 1936, meditating on the rhythmic pinnacles and concavities found in the mysterious structures of seashells. Lyndal Jefferies' *Amoebae* literalises Valery's metaphor, scrolling flows and folds in time to the interference patterns of inaudible, low-frequency sound, across a fluttering plastic film punctuated with pools containing deposits of minerals and salts. The turbulence agitating each pool is filtered, through the particular densities of each material, into mobile and unpredictable visual patterns, swellings and subsidings. Taking its understanding of matter and vibration from Cymatics (derived from the Greek 'waves'), *Amoebae* is accompanied by *Crystalline Matter's* accretions of salt structures, inching across glass like the hallucinatory floral arabesques of Victorian wallpaper, and likewise suggesting wave forms playing through networks of matter.

Art's search for movement, from Constable's studies of clouds, to Len Lye's kinetic sculptures, finds a continuum in these meticulous works. Their finely grained, filigreed and filiated networks evoke the body, imaging it, not through a divisive, Cartesian eye, but as a living process, a continuing, dynamic interplay of chemical, biological and conceptual systems. Living physical matter also locates the dynamics of identity-formation; both macrocosmically, as in the narratives of evolutionary mutation, and microcosmically, as in the passage of a gesture, the progress of a wrinkle, in the way a body registers, and in a sense 'replays a recording of', a past event in the repetitive actions of habit ("...like seeing music").

There is a strong cultural temptation to attribute intentionality to organising systems, manifest in language (God is to seashell, as author is to work). To activate self-organising systems in art, to poise the

viewer at, as Manuel DeLanda writes, "the critical points in the flow of matter and energy, points at which these flows spontaneously acquire a new form or pattern" is to reveal something 'deeper'. John Cage notes that "it is the observer, or the person who pays attention, who finishes the work of art.", and the more closely we look at these works, the more we see that a formal whole is not (and has never been) present. Their depth is not a Romantic depth but a depth of scale, a fractal depth, dynamically akin to a computer search engine locking down and zooming in. Visual attentiveness here functions ideally as a series of slow growth rings, with repeated viewings adding information like the layers of pearl accruing around a piece of grit in an oyster's mantle.

Denying the viewer the temptation to picture the result of their investigations into modulation and matter as product, or object, *Amoebae* and *Crystalline Matter* together activate the notion that to perceive a natural biological form, say, a seashell (to say nothing of more complex structures: a city, an economy, a technological system, a language) solely as a final concretion, and not durationally, as (in the case of the shell) an ongoing, mobile process of slow accumulation, deposit and erosion over time, is to hold onto a view which, in failing to see the wood for the trees, fundamentally misconstrues life's complexity. Such conclusions cannot solely be marketed and displayed, promoted as the products of their creator. The artist here is not a genius/god-surrogate (even a fallible, ironic, dethroned one), but a 'blind watchmaker' with a highly developed sense of wonder, who (she claims) prefers the responses of children to her works, perhaps because simple fascination, the drive behind much art and science alike, is itself a fragile dynamism so easily lost.

Sally McIntyre

## A PAINTING AND A SCULPTURE - JOHN NIXON, MARTIN CREED

### A PAINTING AND A PHOTOGRAPH - DARREN SYLVESTER, REUBEN KEEHAN

Curated by Nick Chambers

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#### Fun

Yes, the exhibition was a joke, but a well crafted, immaculately executed, beautiful, thoughtful joke. A minimal tour de force – a mini set of works and another mini set of works – combined to create a mini series of shows. All in all four works, two: *A Painting and A Sculpture*, by well-known artists Martin Creed and John Nixon, and two: *A Painting and A Photograph* by emerging Australian artists Reuben Keehan and Darren Sylvester.

#### Win

Riding fortuitously on the success of Martin Creed winning the highest profile international art award possible, the Turner Prize, just weeks before the exhibition opened, the show received vast quantities of media and audience attention. A classic example of the media's ability to instantly propel an artist into the stratosphere of international fame, Creed's Turner win turned on the hype and expectation of the prize itself, with the twist being that Creed's work was never the sort of art to be epic, momentous, or even particularly noticeable much of the time. His work has always been more like the disruptive kid at the back of the class, giving cheek to his classmates, rather than the one out the front getting the award. Presented the blockbuster award by none less than Madonna herself, Creed appeared bemused, a little silly, somewhat stunned.

#### Big

After the collective frenzy surrounding the Turner prize, placing a Martin Creed work in a gallery as small as the Physics Room was bound to cause trouble. During the course of the show, the work (a screwed up piece of blank A4 paper) was occasionally assaulted and attacked by members of the public – kicked around, stolen and at one point joined by an array of similar crinkled up pieces of paper, rendering the 'original' indistinguishable. The work developed a life of its own, constantly evolving and shifting, then replaced new and pristine again every morning by gallery staff.

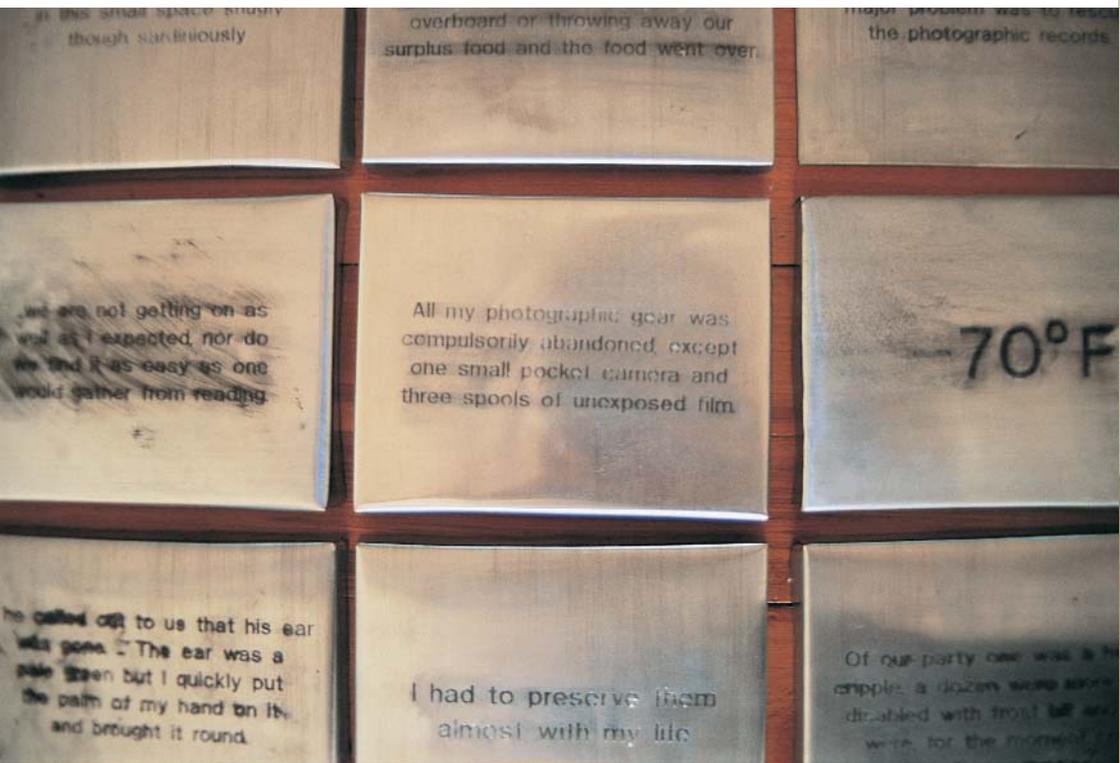
#### Small

For the exhibition itself was a great disappointment to those expecting the spectacular glamour of an international blockbuster. Instead the show offered contemplation and reflection. Each gallery with two artworks presented simply, intimately, without fuss or pretension. Inside the gallery and removed from the hype of the media, the works gave out a sense of air or space around them for audiences to sit and contemplate. In an exhibiting environment where audiences expect a work to move, shout, be interactive, be media savvy, look like a video game or a shopping mall, these works spoke of a return of the intimate moment, of the small scale and the unobtrusive. From the simplicity and banality of Creed's crumpled paper and John Nixon's monochromatic canvas, to the more loaded terrain of Reuben Keehan's handpainted situationist slogan etched on the gallery wall and Darren Sylvester's photograph of a hospital corridor; the work was the message was the work.

Emma Bugden



One day will be our last together







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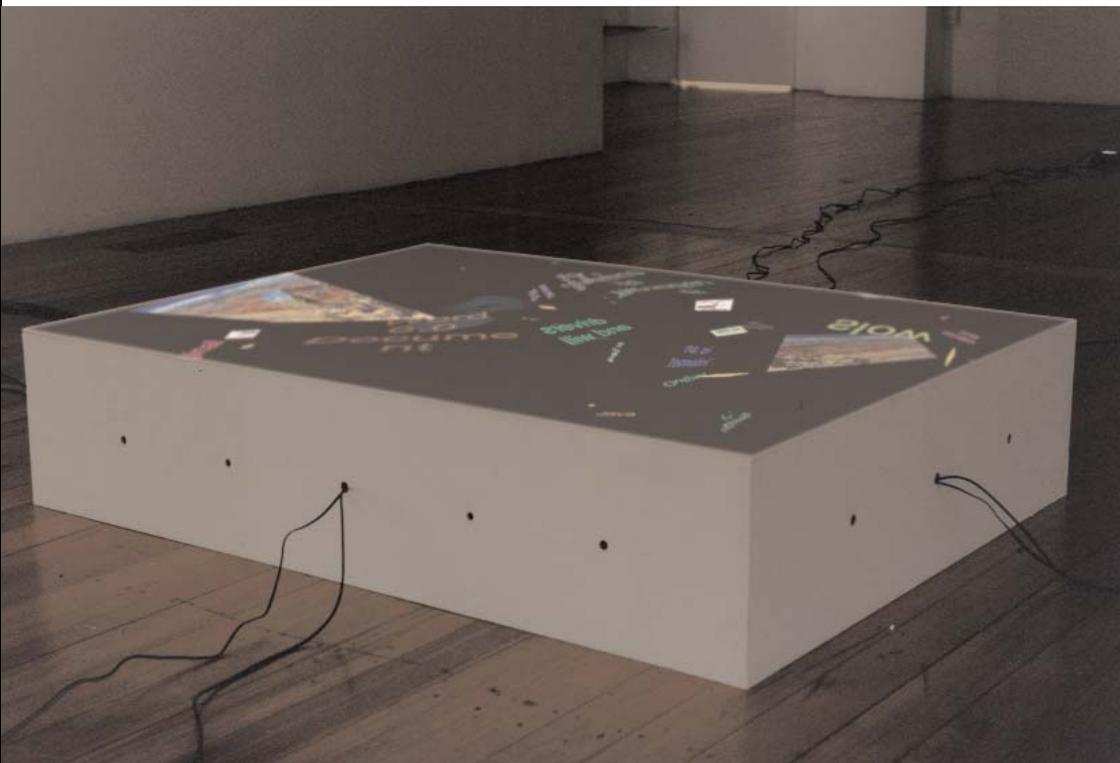


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## DREAM / WACHSEIN

the clinic and Si! Theatre

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The *Dream / Wachsein* performance series grew from an international collaborative research project between the clinic (a performance collective based in Christchurch, whose past work includes *The Forbidden Room*, *Beneath our Feet* and *Wild Night American Dream*) and Si!Theater (based in Leipzig, Germany). The performance model evolved from a meeting-of-minds between its co-directors, Eva-Maria Gauss and Lucette Hindin, at a festival organised by the international women performers group Magdalena, in Denmark 2001.

Before coming to Christchurch, *Dream / Wachsein* had previously enjoyed a season at Interdruck gallery in Leipzig. The organic nature of devised performance art (relying more on physicality and imagery than dialogue), allowed the Christchurch staging to be extended, explored and reinterpreted, even from one performance to another.

Before the starting time of 8pm the audience was let in by a nervous, agitated man (played by Michael Adams) in a brown suit painted white on the front half, who raced around like a confused robotic toy talking to himself and/or the audience. The performers divided the Physics Room into four separate spaces in which the audience found different performances, each linked to the whole, yet standing alone. Each performance area had its individual title but all were united within the overarching theme of time – past, present and future – reflecting on how human beings use, and in turn, are used by time.

In one area a woman (Hindin) sat knitting an endless multicoloured scarf, punctuating her activity with an intermittent, rambling reminiscence broken by wistful silences. Moving on, the audience was met with CircoArts aerialist, Pipi Evans swinging languidly on a trapeze, draping herself in various poses while plaintively reeling in her past, offering a kind of paean to ‘what ifs’ and lost opportunities. Around the corner, in a space probably chosen for its claustrophobic feel, the audience found Gauss pacing the confines of a small, white cube like a laboratory animal, bedevilled by the choices and possibilities of the present. Her fractured monologue reflected the anxiety of the thousand large and small decisions we make everyday. Meanwhile in the confines of the corridor, Anastasia Dailianis, dressed as though for a party in a flamboyant satin dress, repeatedly reached for the handle of a red door then stepped back, vacillating between the excitement and fear of treading into the future.

Sound artist Thomas Phillipotts provided the sonic canvas on which these linked physical narratives were played out. As the performances continued, they built in intensity and complexity until all five strands, including Adams’ free-ranging nervous character, started to weave together in a loose narrative structure, building to a thematic climax. The clinic and Si!Theater certainly achieved their goal of prompting each audience member to consciously examine their own relationship with time.

Andrew M. Bell

# TURANGA

Rachel Rakena, Louise Potiki Bryant.

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White walls make ideal surfaces for the transformation and occupation of space that multi-media art performances supply. Incorporating music by Eden Mulholland (plus tracks from Ariana Tikao and Pitch Black), *Turanga* is performed and collaboratively constructed by Ngai Tahu artists Rachael Rakena and dancer /choreographer Louise Potiki Bryant. Formalistically shaped by Maori concepts, symbolism and imagery, translated through visual media and contemporary dance, *Turanga* almost conscripts the gallery as an 'alternative' marae context, in which the ritual performance, reclamation, affirmation of new shapes of Maori identity and culture can be projected.

Five expressions of identity pivoting around whakawatea, whare (whareniui), whenua, whakapapa, marae and ko ahau nei, *Turanga* enacts a process of personal and cultural redemption where rich metaphors and plurality run as resonant images, arresting movements and the immediate experience of ritualised spectacle and performance.

Images of water rippling, of a dancer floating-dancing in liquid blue, of breaking through the water's surface (rebirth) - the cleansing sound of karakia... more images, icons of place- the familiar form of Te Poto a Tamatea that overlooks Rapaki marae (Banks Peninsula), the marae itself. Laughter from a community of brown faces as Rapaki is described in Maori as "the centre of the universe", laughter again at the notion of Maori in literal translation- "dining room standing there- tis you, tis you, tis you"... "therefore, there you are, there you are, there you are, all of you".

Electronic sound, laser-light grids and crosses (inspired and representative of taniko), flash and pulsate ominously across a darkened room, nightclub experiences come to mind. Rakena – staid, dressed

in black, as her ancestor, perhaps mourning for Queen Victoria? In contrast, Potiki Bryant folds and stretches, dancing frenetically, sometimes with the music, sometimes not. Moving objects as if they were an extension of her own body, she reorganises the space, transforming the objects as she goes; a three legged chair becomes a tree trunk, a plinth, metal frames become screens, tables, windows, a box – a coffin.

A woman sits in a grassy field and surveys ancestral land accompanied by contemplative guitar melodies – the scene is reminiscent of pakeha film representations of 'New Zealand's pastoral paradise'. Standing motionless Potiki Bryant casts a shadow over the projected landscape as it sweeps chaotically behind her. Later she dances in unison and memoriam with a 'larger than life' image of herself.

Within the virtual space of the projected imagery, Rakena stands and Potiki Bryant appears to sit down, creating a momentary lapse in an ability to differentiate between illusion, image and reality. Here, time has a different shape – past, present and future coalesce creating a tremor in consciousness, and while time stands in one place, space is again reconfigured and once again brings to life the cultural vitality, complexity and diversity that is Maori experience.

Exploring the ways in which history, culture and identity are embodied (internalised), reformulated and represented, *Turanga* exposes us to the historical ruptures of colonial impact. At the same time the performance simulates how changing constructs of time and space (being repeatedly dismantled and re-assembled) give rise to the challenge and rebirth of our knowledge and sense of cultural identity, which is the shared journey and process of our own 'becoming'.

Stephanie Oberg

## GO OUT. GO ON. GO ELSEWHERE

Heimo Lattner

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A video travels its silent way around a generic urban environment, the view is framed by a moving window, we see what might be Europe or America, it is hard to tell from here. Picnic stools striped blue and white, more suited for watching the races at Wingatui, gather around flat squat plinths.

Headphones beckon. Their cords travel off forever connected to their audio output devices. Ears which listen find disjunction: the clear recitation of a diary cut with a child's voice; a song; the glitch of surface. Do these sounds relate? How is a visitor to proceed?

Lattner's practice is collaborative crossing audio, visual and live performances, and including other artists, musicians and performers. Previous works have traversed the density of the urban, whilst enabling specific experiences of the local. *go out. go on. go elsewhere* was a continuation of this practice. The exhibition was made of four works, each with a number of interlocking components. Hazards and surfaces came to light as projections, screens, recordings and loops crossed mobility and temporality with the object. Each term became an adjective for the other. The installation generating a situation which itself produced further mappings and potential networks.

In *go out. go on. go elsewhere* Lattner's works arrive in a new destination, and simultaneously question the place from which they have come. Derrida has examined the way archives make place. Lattner does the same. 'Here, in this place' we find fragments and documents; pieces that together might amplify something that we do not yet know about ourselves. Viewing becomes an experience of the eternal postponement of the future. In *domestic disturbance; flight or fight; or shelter* Lattner provided an opportunity to mix and match four audio tracks with ambiguous images on a DVD screen.

Questions of documentation and accuracy mixed with opportunities for playful cross-pollination. The visitor to the exhibition needed to traverse vertically, approaching the work not as a whole, but by mapping her own territories, slicing through the surfaces of a somewhat hazy materiality.

The *archive of voices* added the fragility of acetate to the mix. Recordings hovered on turntables. Voices both scrambled and clear played out relationships of representation. The records translated a potential exchange into an actual one. For example, one recording appeared to be a kind of private travel log, the listener made overtly aware of her guilty desires to know more.

In *poem- yet untitled* the performing self become postcards, found in the eternal transit zone of the slide carousel. Viewing was a process of watching an endless cycle, 79 images would pass, and the story would repeat. The archive on the other hand, seeks to fix. It is always asserting that all possible details are recorded; so that spaces, fissures and lacunae are not allowed to grow. Like a virus, the archive imposes its structures on meaning and material. Lattner pushed at these very boundaries, space was pulled into a transportable recording sleeve, presence rendered upon a screen. The work became a place within which others could play, a space of collaboration without direct contact, a feedback loop between viewer, listener, potential and surface.

Susan Ballard

## HARDSSELL!! Because you want it

From February 2002 to February 2003, HARDSSELL!! provided the context for the Physics Room to group together post-emergent artists making exciting new work in a series of eight solo shows. A catalogue including a curatorial essay was published with the series, so here we put a few questions to the artists themselves...



### DOUGLAS KELAHER

**Do the words career and art go together?**

Yeah.

**What did you learn at art school?**

I majored in sculpture but I learnt more stuff from my peers than my tutors.

**When did you decide to be an artist?**

I was born an artist.

**Do you believe that art is respected in NZ, either by the government and/or by the general public?** It wouldn't get funding if it wasn't, but not everyone is a believer.

**What's the best thing about your local art scene?**

Cheap rent in Dunedin and general good support all round the country.

**What is your current favourite adjective to describe your art?** Fun.

**How did you feel about showing at The Physics Room in the Hardsell series?** It was an honour.



### JUAN RUBÉN REYES

**Do the words career and art go together?**

All words go together.

**When did you decide to be an artist?**

I'm still deciding.

**Do you believe that art is respected in NZ, either by the government and/or by the general public?** Yes and no.

**What's the best thing about your local art scene?** In Auckland, Ruth Buchanan.

**What is your current favourite adjective to describe your art?** Undeveloped.

**How did you feel about showing at The Physics Room in the Hardsell series?**

It's good to be a part of something sometimes.



## GEORGIANA MORISON

### **Do the words career and art go together?**

Yep sure they do.

### **When did you decide to be an artist?**

After I'd decided I didn't want to do much else, I was quite old by normal standards. I remember as a kid in a family of seven I was often trying to make the most of space so I became very aware of it as a thing that could be played with.

**Do you believe that art is respected in NZ, either by the government and/or by the general public?** I like to think people love it with a passion, but I am also aware that there are people who hate contemporary art and probably have very little respect for it. There is a sector of the New Zealand art community that most definitely needs greater financial support.

**How did you feel about showing at The Physics Room in the Hardsell series?** I have a whole lot of respect for what the Physics Room does as a project space and it felt pretty swell to be part of something that links my work to other's practices around the country through the idea of an exhibition series followed up through publications.



## KATHARINA JAEGAR

### **What did you learn at art school?**

There was a lot of emphasis on drawing during my studies. I enjoyed what drawing offered then and I find it now the most valuable tool.

### **When did you decide to be an artist?**

I don't really know. I have always drawn and made stuff out of old cheeseboxes.

**Do you believe that art is respected in NZ, either by the government and/or by the general public?** When I talk to people about what I'm doing I can often sense their disappointment. My experience is that there is still a lot of scepticism about the value and validity of art that doesn't take a traditional form.

**What is your current favourite adjective to describe your art?** Furry.

**How did you feel about showing at The Physics Room in the Hardsell series?** It helped enormously to have the support to put a show together without the additional cost of renting a space. I thought the Hardsell series was very well promoted.



## SUSAN BALLARD

### **When did you decide to be an artist?**

When I was three I was at the top of the 'big' slide at Auckland Zoo, I was holding a lovely pink icecream. I vividly remember a monkey dressed in a little blue dress, who had escaped from a tea party racing up the slide and grabbing my icecream out of my hand. I still haven't worked out if this is true, anyone who can confirm it is long gone, and the monkeys don't get to have tea parties anymore.

**Do you believe that art is respected in NZ, either by the government and/or by the general public?** "do the words career and art go together?"

**What's the best thing about your local art scene?** Out the window a Kowhai is in full bloom, and every artist who might sit down beside me would see it differently.

**What is your current favourite adjective to describe your art?** I'm still tossing up the relationship between blur and focus, but at the moment I'm tackling flickers. None of these words are adjectives.

**How did you feel about showing at The Physics Room in the Hardsell series?** I love the synergies that happen across a series. I carry a little 'post-emergent' bubble with me wherever I go.



## HANNAH AND AARON BEEHRE

### **Do the words career and art go together?**

Absolutely.

### **What did you learn at art school?**

Not every idea you have is a good one.

**Do you believe that art is respected in NZ, either by the government and/or by the general public?** The relationship between Art and the Government is fairly healthy but the public are still a little suspicious.

**What's the best thing about your local art scene?** Brewery Sponsorship (and the Physics Room)

**What is your current favourite adjective to describe your art?** Good.

**How did you feel about showing at The Physics Room in the Hardsell series?** It was nice to be shown in context with other artists in similar stages of their careers.



## KATHLEEN PEACOCK

### **Do the words career and art go together?**

Students at art schools are paying through the nose for what many of them hope will be not just a ticket to freedom but something bold and bohemian, dotted with the odd bit of fame and a fair share of fortune, regular international travel, and along the way a chance at discovering the true meaning of life. A rewarding career in other words. Yup.

### **When did you decide to be an artist?**

I've decided to be an artist quite a few times over the last 50 years. In between deciding not to be an artist. Ever again.

**Do you believe that art is respected in NZ, either by the government and/or by the general public?** Some art appears to be highly respected by some sectors of the population – at times almost to the point of breathless reverence, whereas some appears less relevant than a fruit fly in the compost bin of life. Hit and miss really.

**What's the best thing about your local art scene?** We can still dream the dream of Arcadia round here. We can even make art about it. If we want to. But we don't have to. That's the best thing.

**What is your current favourite adjective to describe your art?** Orange.



## MARK HARVEY

### **Do the words career and art go together?**

Of course they do, especially if you put a 't' in between the 'r' and 'e' in career.

### **When did you decide to be an artist?**

I wanted to be an artist when I was seven and soon after I changed my mind and wanted to be a doctor.

**Do you believe that art is respected in NZ, either by the government and/or by the general public?** This is a huge one. Most of the time art is not respected enough in NZ - particularly by the big art institutions and the government who marginalise it by reducing it to its simplest materialistic manifestation - as a bloody money spinner that's pretty and fashionable. Zzzzzzzzzzzzz

**What is your current favourite adjective to describe your art?** Monster

**How did you feel about showing at The Physics Room in the Hardsell series?** Warm inside.

## THE BLACK MARIA / PLACES WHERE SOMETHING HAS HAPPENED

By Nathan Coley. Curated by Juliana Engberg.

Presented in partnership with Art & Industry Urban Arts Biennial

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Works sited within “a particular place... speak in a symbolic tongue about the meaning or use of that place” and *The Black Maria*'s short-lived presence here cast a long, dark shadow indeed. In preparation for this project, the artist Nathan Coley with curator Juliana Engberg and project manager Geraldine Barlow took the tram round town, taking in the views it afforded them of the city. The neo-Gothic frames of Mountfort's architecture, the saloon style 'Vic 'n' Whale' and the Colonial Spanish chic of New Regent Street, led them to conclude that Christchurch is “a city of nostalgic facades... a frontier town” .

Accepting for a moment that geographically and conceptually Christchurch may have been a new frontier for the Scottish artist 'Way down South', it must be remembered that we live in an age when the foundational assumptions of any centre/periphery model are up for re-evaluation and potential re-configuration, most obviously on those so called 'margins'. As a consequence of this, any gesture towards 'frontier living' necessarily provides an opportunity to unmask and interrogate some of the more complex issues that exist below the surface of those cultural constructions with which we surround ourselves, and to which we have grown accustomed.

History can be seen as a social narrative perpetually constructed and re-constructed, and *The Black Maria*'s presence served to forcefully punctuate the mechanisms of that process through its disruption of the full colour complexity of our lived reality with its monochromatic and anachronistic presence. *The Black Maria* is a prop that also functions as a proposition, raising questions about the role and ambivalence of mimicry and the story

of 'how the west was really won'. It is precisely the work's dramatic narrative potential that makes Coley's gesture so unnerving.

In this instance, the Physics Room can be seen to have both logistically, with Art & Industry, and physically supported Coley's practice, as the pedestal for his sculptural form looms large, drawing attention to the building itself and the possibilities enabled through contemporary forms of communication. The work itself can also be seen to form part of an expanding network dedicated to the politics of site-specificity and the art of cross-reference.

Avant-garde gestures, such as those fostered by the biennial, can be seen to have “two audiences: one which was there and one – most of us – which wasn't,” and Coley's related installation within the gallery space, *Places Where Something has Happened* plays with this idea, as well as again raising issues about the nature and politics of representation. *The Black Maria* was a silent ramshackle construction that spoke volumes about the nature and character of our times and through both of his installations Coley compelled us to look beyond the familiar and accepted representations of our culture, to the complex scaffolding and the unstable foundations that we choose to hide beneath those facades.

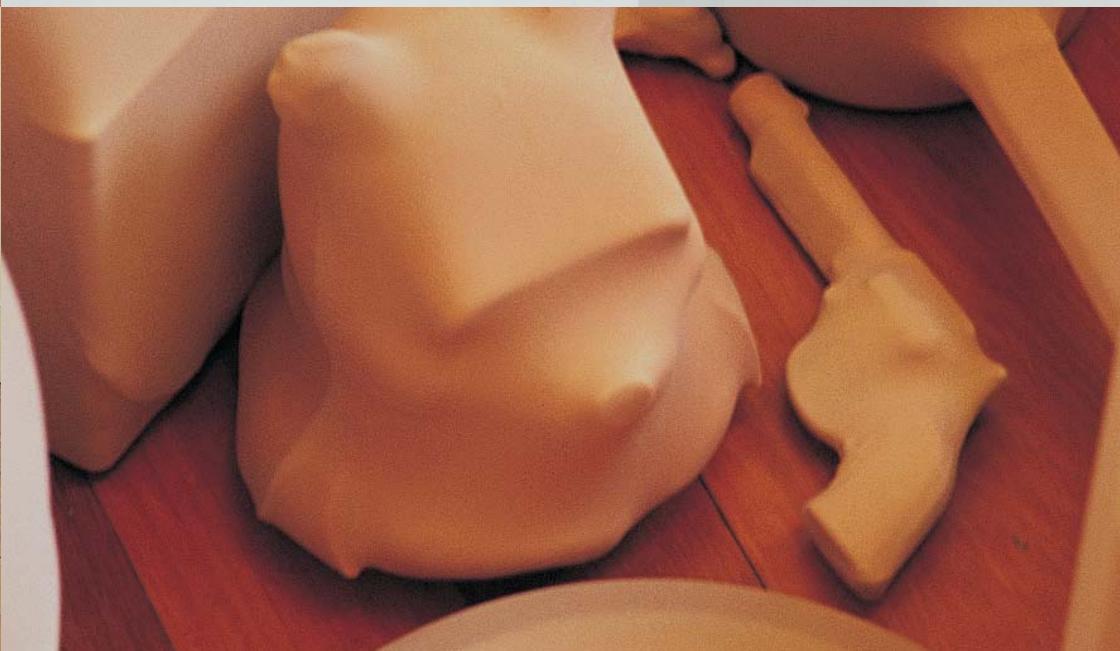
Kate Montgomery

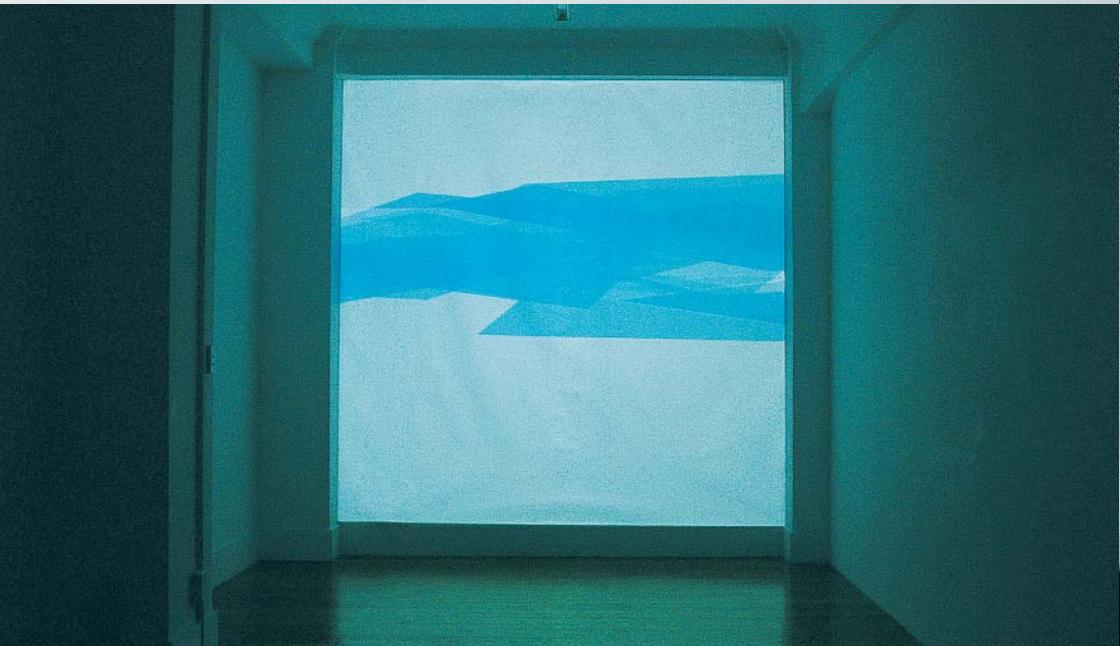
















## DIRECTOR'S REPORT

Rosemary Forde

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The Physics Room began 2002 with a pair of group shows including a little work from a big artist, straight from the Turner Prize podium, Martin Creed. While this shook things up in January, it wasn't to overshadow the year, which saw 19 exhibitions present predominantly new work from 34 artists, as well as a series of 10 performances and lectures. The gallery programme in 2002 reflected The Physics Room as part of a global contemporary art community, with 7 international artist projects and group shows injected into the South Island art arena to complement our support and promotion of 12 local and national projects.

We also took the best of contemporary NZ art abroad with *Tomorrow People*. This group exhibition curated by Tessa Laird and Joyce Campbell (first seen here at The Physics Room in 2001) showed in Los Angeles at the Lord Mori Gallery, 5th January – 9th February '02, where it attracted more than 2000 visitors and received a positive response from critics.

Our publishing programme was reinvented in 2002 – with the final blast from *Log Illustrated* released in February (#15 – the X Issue). 15 issues across five years was a good innings for a risk-taking contemporary art magazine, and *Log* remains forever archived online via The Physics Room website. Gallery and project focused catalogues have now become our forté, with publications designed by Aaron Beehre accompanying Ruth Watson's *Without Parachute*, *Bombs Away* and the *HARDESELL!!* series of solo projects by 8 early-mid career NZ artists.

[www.physicsroom.org.nz](http://www.physicsroom.org.nz) remains a valuable and efficient means of communication with the contemporary art community and wider audience, distributing information and providing easy access to our activities from anywhere in the world. Visits to the site increased throughout the year, with 120,170 total user sessions (as opposed to random hits) in 2002. The comprehensive site is increasingly used as a research tool, with the built-in search function making this even simpler.

In its seventh year, The Physics Room Trust continued to build on the reputation and strengths developed by the many board and staff members who have been involved over the years. Emma Bugden, General Manager since 2000, left the organisation in June, after contributing a massive amount of energy and strong critical leadership. In a smooth transition, I stepped up to the helm and Exhibition Technician Jessica Johnson took on the full time position of Programmes Coordinator. Other members of staff in the first part of the year included Scott Flanagan and Phillip Brown, both continuing on from 2001. In June, Sarah Flanagan was placed with us on a three-week internship through the Waikato Institute of Technology Bachelor of Media Arts.

The board of trustees governing The Physics Room continued to show a great deal of commitment and leadership in 2002, meeting formally every two months and contributing their expertise and spare time to specific areas of the organisation. Former Trustees Barb Eaton and Eddie Clemens both left Christchurch and resigned from the board in 2002. For the remainder of the year the Trust operated with five members, the minimum required by the organisation's deed. New appointments have since been made in 2003.

The board worked on developing its role as a governing body throughout the year, making changes to the structure of the organisation, particularly in terms of curatorial processes. Until 2002, the board was annually involved in setting the gallery programme, alongside the General Manager and with a reliance on proposals received from artists and curators. This process was identified as problematic – the board felt they would be in a better position to assess the programme and govern the organisation if they were less involved in the curatorial process. So from 2002, The Physics Room began to put together an independent curatorial advisory panel to work with the General Manager on the programme, which is then subject to approval from the board. This has been a positive move forward for the organisation and has enabled Trustees to concentrate their efforts on longer-term strategic goals.

Fulfilling an important niche within a relatively small national art community, The Physics Room places an emphasis on working with other organisations and 2002 was a particularly successful year for partnership projects. Cooperating with diverse institutions such as Wigram Airforce World (for Ruth Watson's *Without Parachute*), the Peace & Disarmament Education Trust and the Centre for Land Use Interpretation (both assisted with the group show *Bombs Away!*) and many more. One of our most visible projects of the year, Nathan Coley's 8 metre rooftop construction *The Black Maria*, involved the skills and support of 7 local businesses and was developed in partnership with the Scape Art & Industry Urban Arts Biennial.

With annual funding from Creative New Zealand Toi Aotearoa continuing to lay the financial foundation for The Physics Room, in 2002 we received \$137 000 from CNZ, representing 71% of our total revenue for the year. While this is a significant percentage, it is much lower than previous years and is an encouraging start in our long-term plan to sustainably decrease our reliance on CNZ funding.

The Physics Room continues to receive a great deal of support in so many ways from the individuals and organisations making up the contemporary arts community. Thanks to all the contributing artists, curators, writers and audience who made 2002 such an exciting and productive year.

Rosemary Forde  
*Director*

## FINANCIAL STATEMENT

The Physics Room accounts are overseen by Treasurer Gavin Shepherd, of Miller, Gale & Winter. The Trust is subject to an annual audit by Hargreaves & Fleton.

Our financial and business targets are driven by the following goals: To ensure the financial sustainability of the organisation; To diversify sources of revenue; To contribute positively to the professional arts infrastructure in Aotearoa.

2002 ended with a small operating surplus. While we increased resourcing of activities, a rise in operating costs was matched by increased revenue. The Trust is also building the levels of working capital and net assets.

### STATEMENT OF FINANCIAL PERFORMANCE FOR THE YEAR ENDED 31 DECEMBER 2002

Revenue	190,408
Less Expenditure	188,010
<hr/>	
<b>Net Operating Surplus</b>	<b>2,398</b>

### STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2002

<b>Total Capital</b>	<b>39,576</b>
<b>Represented by</b>	
Cash & Deposits	26,840
Accounts Receivable	15,188
Fixed Assets	9,911
<b>Less</b>	
Accounts Payable	8,885
GST Payable	3,478
<hr/>	
<b>Net Assets</b>	<b>39,576</b>

## VISION STATEMENT

The Physics Room is the premier organisation for the incubation and development of contemporary experimental arts in the South Island.

## MISSION STATEMENT

We will facilitate the presentation of innovative arts programmes, and provide artists with the resources and professional advocacy to develop their careers. We will also foster and grow audiences for contemporary art, creating a better understanding of, and engagement with, experimental arts practice.

## STRATEGIES

- We will present high quality innovative exhibition programmes in Christchurch
- We will provide audiences with opportunities to develop greater understanding of the exhibition programmes and contemporary art issues
- We will provide artists with resources and information that will assist them to achieve a higher level of creative and professional development

## STRATEGY ONE

We will present high quality innovative exhibition programmes in Christchurch

- To present exhibition projects by established Christchurch artists of merit working in the experimental and innovative arts
- To present exhibition projects by established national artists of merit working experimentally in the arts whose work is not otherwise accessible to Christchurch audiences
- To present exhibition projects by international artists whose work provides an international perspective to local art practice
- To present exhibition projects by artists who are no longer emergent, but not yet established, and wish to move beyond student and artist-run spaces
- To support the work of curators in conceiving and realising shows within a financially and critically supportive environment
- When appropriate, to present public art projects (external to the gallery space) which engage audiences who are not normally exposed to contemporary art

## STRATEGY TWO

We will provide audiences with opportunities to develop greater understanding of the exhibition programmes and contemporary art issues

- We will attract a broad range of audiences to the exhibition and gallery programmes
- We will work to open up, and de-mystify contemporary experimental artworks to audiences who may feel alienated or unsure about these practices
- We will provide support and opportunities for students of art to gain a greater understanding of contemporary art
- We will produce information (website, wall texts, publications and catalogues) encouraging audiences to access a range of critical writing about the exhibition programmes
- We will present additional lectures and discussion forums for audiences to further engage with issues around contemporary arts practice
- We will develop positive relationships with the arts and cultural media to ensure our programmes reach wider audiences
- When appropriate, we will present New Zealand and Christchurch art externally, to develop relationships with similar spaces internationally, and to present local art to international audiences

## STRATEGY THREE

We will provide artists with resources and information that will assist them to achieve a higher level of creative and professional development

- We will provide artists with a venue to present their work, in a non-commercial and supportive environment, funding and assisting them to create new projects
- We will particularly endeavor to promote the work of South Island and emergent artists to wider audiences
- We will provide artists with critical writing and discussion about their exhibition projects, through electronic and print publications, and through artist forums
- We will provide the wider Christchurch arts community with access to advocacy information and professional development opportunities, through workshops, information dissemination, and assistance with resources

## THE PHYSICS ROOM PUBLICATIONS 2002

To purchase any of our publications contact The Physics Room, or use the order form at [www.physicsroom.org.nz/publications](http://www.physicsroom.org.nz/publications)

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### **The Physics Room Annual 2001**

Published July 2002  
ISBN# 0-9582359-1-0  
52 pages

The first in what has become an annual release, this publication documents Physics Room exhibitions and programmes from 2001. With full-colour documentation and commissioned writing, this book provides a cohesive view of Physics Room activities, as well as an insight into current contemporary art practice in New Zealand.



### **Bombs Away**

Published June 2002  
ISBN# 0-9582359-2-9  
16 pages

With a foreword by ex Prime-Minister David Lange and an in-depth essay from curator Sophie Jerram, Bombs Away accompanies and expands on the questions and notions raised by the exhibition of the same name. In the exhibition, five leading NZ artists created works in response to nuclear testing films produced by the governments of nuclear nations. The catalogue includes full colour documentation of the artists works as well as stills from the government testing films.



**Ruth Watson Without Parachute**

Published February 2002

ISBN # 0-9582359-0-2

8 pages plus A2 pull-out poster

The catalogue to accompany a stunning exhibition by Ruth Watson, this publication includes photographic documentation and essays by Christchurch arts writer Andrew Paul Wood, and gallerist / critic Jonathan Smart. Watson's work in *Without Parachute* draws on archival maps and aerial photography sourced from the museum Air Force World. Reproduced, not on paper or screen, but printed onto a delicate silken dress.



**HARDESELL!! – BECAUSE YOU WANT IT!**

Published March 2003

ISBN# 0-9582359-4-5

16 page booklet plus set of 8 postcards

This neatly packaged catalogue and postcard set documents the 2002-03 Physics Room series of 8 emerging artists. The series gave these artists the scope to work on a concerted solo project with enough lead-in time to develop major new works. Many took the chance to experiment and move their practice in new directions. The catalogue includes an in-depth critical essay from previous General Manager of the Physics Room Emma Bugden, plus a set of colour postcards featuring documentation from each of the featured artists, all presented together in a bright pink box for posterity and your coffee table!

## IMAGE CREDITS

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- 1 'One day will be our last together', **Darren Sylvester**, A Painting & A Photograph; A Painting & A Sculpture
  - 2 'One Only' detail, **Fiona Davies**
  - 3 'Without Parachute', **Ruth Watson**
  - 4 'Michelle 2', **Janet Werner**, Beautiful Stranger
  - 5 'Gallery Hours', **Micah Lexier**, Beautiful Stranger
  - 6 'Slide Show Land' detail, **Elvis Richardson**, Rich and Fabulous
  - 7 'I Am Me, You Are You' **Deej Fabyc**, Rich and Fabulous
  - 8 'Little Red Dance' video still, **Megan Adams with Paul Redican**, Bombs Away
  - 9 '[phage]', **Mary Flanagan**
  - 10 'Dream / Wachsein' performance stills, **the clinic & Si! Theatre**
  - 11 'The Black Maria', **Nathan Coley**
  - 12 'Amoebase' & 'Crystaline', **Lyndal Jefferies**
  - 13 'go out. go on. go elsewhere', **Heimo Lattner**
  - 14 'Don't Stop Til You Get Enough', **Douglas Kelaher**, HARDESELL
  - 15 'reading', **Juan Rubén Reyes**, HARDESELL
  - 16 'Hacker 1' video still from 'Flush', **Georgiana Morison**, HARDESELL
  - 17 'Lift' detail, **Katharina Jaeger**, HARDESELL
  - 18 'Sensible' detail, **Susan Ballard**, HARDESELL
  - 19 'phy09.02' **Hannah & Aaron Beehre**, HARDESELL
  - 20 'Mouth to Mouth: A Phonetic Attraction' detail from 'Short and Curlies' **Kathleen Peacock**, HARDESELL
  - 21 'Open Home Hamper' video still, **Mark Harvey**, HARDESELL
  - 22 'Turanga' performance still, **Rachel Rakena & Louise Potiki Bryant**
- Cover: 'One day will be our last together', **Darren Sylvester**, (detail)

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## EXHIBITION PROGRAMME 2002

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### **30 January – 23 February**

*A Painting and A Sculpture* – John Nixon, Martin Creed

*A Painting and A Photograph* – Darren Sylvester, Reuben Keehan

Curated by Nick Chambers

*One Only* – Fiona Davies

### **27 February – 28 March**

*Without Parachute* – Ruth Watson

*reading* – Juan Rubén Reyes

### **10 April – 3 May**

*Beautiful Stranger* – Micah Lexier, Kelly Mark, Janet Werner.

Curated by Mitch Robertson

*Don't Stop Till You Get Enough* – Douglas Kelaher

### **11 May – 1 June**

*Rich and Fabulous* – Deej Fabyc, Elvis Richardson

*Open Home Hamper* – Mark Harvey

### **12 June – 6 July**

*Bombs Away* – Megan Adams, Tony de Lautour, Fiona Jack, Jo Randerson, Richard Reddaway

Curated by Sophie Jerram

### **17 July – 10 August**

*[phage]* – Mary Flanagan

*Sensible* – Susan Ballard

### **22 August – 27 August**

*Dream / Wachsein* – performance series by the clinic & Si! Theatre

### **6 September – 5 October**

*The Black Maria / Places Where Something Has Happened* – Nathan Coley

*phy09.02* – Hannah & Aaron Beehre

### **8 October – 11 October**

*Tūranga* – performance series by Rachel Rakena & Louise Potiki Bryant

### **16 October – 15 November**

*go out. go on. go elsewhere* – Heimo Lattner

*Hacker 1* – Georgiana Morison

### **20 November – 20 December**

*amoebase & crystalline matter* – Lyndal Jefferies

*Lift* – Katharina Jaeger

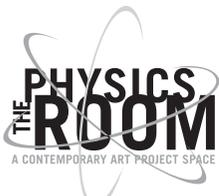
The Hardsell series was completed:

### **14 January – 8 February 2003**

*Mouth to Mouth: A Phonetic Attraction* – Kathleen Peacock

A Physics Room Annual  
Published December 2003 by the Physics Room Trust.

The Physics Room receives annual funding from



ph +64 3 379 5583 / fax +64 379 6063  
email [physicsroom@physicsroom.org.nz](mailto:physicsroom@physicsroom.org.nz) / <http://www.physicsroom.org.nz>  
2nd Floor, 209 Tuam Street, PO Box 22 351, Christchurch, New Zealand

ISBN: 0-9582359-6-1

Catalogue layout and design by Aaron Beehre

## MEMBERSHIP

Joining the Physics Room Membership is a great opportunity to keep in touch with the latest developments in contemporary art, and support your favourite gallery at the same time!

Rewards to Members include:

- FREE copies of ALL Physics Room publications – the Annual, exhibition catalogues, CDs and CD ROMs!
- Regular invitations to Physics Room events by post or email, as well as members-only email updates of events and opportunities in the arts
- Free or reduced admission for Physics Room events including performances, film and video screenings, and lectures

Organisations, institutions, businesses and generous individuals, are also invited to subscribe to our new Atomic Membership rate. This level of support will be rewarded with the same benefits as individual members, with the addition of the following:

- One free gallery hire for private functions or events during the year
- Listed as a sponsor in the Physics Room Annual and on our website

To become a member of The Physics Room, fill in the form on the reverse of this page and post it to:

THE PHYSICS ROOM

PO Box 22 351

Christchurch, New Zealand

or fax to +64 379 6063

or email [physicsroom@physicsroom.org.nz](mailto:physicsroom@physicsroom.org.nz)

## MEMBERSHIP FORM

-----  
I would like to become a member of The Physics Room

\$30 Standard annual membership fee     \$15 Students

\$40 Members outside NZ     \$100 Atomic Membership

Name: -----

Occupation: -----

Organization (where applicable): -----

Postal Address: -----  
-----  
-----

Telephone (hm): ( ) ----- (wk): ( ) -----

Fax: ( ) -----

Email: -----

Website URL: -----

Method of Payment:  Cheque     Cash     Money Order

Cheques should be made payable to the Physics Room Trust. All amounts are in NZ dollars.

Post this membership form to:

### THE PHYSICS ROOM

PO Box 22 351, Christchurch 8001