

Gas

Mark Harvey in collaboration with Shaun Hendy

Exhibition Preview: Wednesday 17 January at 5.30pm

Exhibition Runs: 18 January – 18 February 2018

Mark Harvey is a New Zealand-based artist mostly working in performance and video drawing on political, psychological, and social approaches and physical endurance. Some of the galleries related events he has presented in, include: The 55th Venice Biennale for Visual Arts (2013), the New Zealand Festival of the Arts (2012), Umeå Art Museum, (Sweden, 2016), the Trendheim Kunstmuseum (2012), the New Performance Turku Festival (Finland, 2014 and 2016), Te Uru Gallery (Auckland, 2016), Laznia Contemporary Art centre (Gdansk, Poland, 2015), Prague Quadrennial (2015), Hitparaden (Copenhagen, 2014), Te Tuhi Gallery (Auckland, 2012, 2014 and 2016), Window (Auckland, 2008), the Govett Brewster Art Gallery (Taranaki, NZ, 2006), Gallery ZET (Amsterdam, 2011), Blue Oyster (Dunedin, 2009), Auckland Festival of the Arts (2005 and 2015), The Physics Room Contemporary Art Space (Christchurch, 2002 and 2006), City Gallery (Wellington, 2005), Canary (Auckland, 2005) and Enjoy Gallery (Wellington, 2003). His writing has also been published in a range of publications such as the *UK Performance Research Journal* (2006 and 2013) and the *South Project* (2013). Harvey is a Senior Lecturer at the Faculty of Creative Arts and Industries at The University of Auckland and has a PhD from AUT University related practice. He has recently published a book on a sample of 14 years of his practice titled *Play Book* (Index Design and Publishing).

Shaun Hendy is a physicist and Director of Te Pūnaha Matatini. His recent book *Silencing Science* reflects on the value of science and how it has been so often silenced when it comes to public policy. He served as Deputy Director of the MacDiarmid Institute for Advanced Materials and Nanotechnology from 2008-2012 and as President of the New Zealand Association of Scientists from 2011-2013. He has won a number of awards, including the Prime Minister's Science Media Communication Prize and ANZIAM's E. O. Tuck Medal. In 2012 he was elected a Fellow of the Royal Society of New Zealand. Hendy is a Professor of Physics at the University of Auckland.



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18 January – 18 February 2018



Image: Mark Harvey

Gas is a state of matter that is never still, nor does it remain constant. Despite being low in viscosity and density compared to liquids and solids, it can contract and expand easily depending on temperatures and atmospheric pressures, as well as spread homogeneously within its space of containment.

What can the notion of 'nonlocality' mean for the state of a gas? What might it mean to be in two places at the same time? What can it do for our psycho-political states? How can it be owned or contained and whose gas is it anyway? *Gas* asks, what can happen to matter in relation to two sets of white walls simultaneously?

Gas is a video work that will be installed across two locations simultaneously: 209 Tuam Street, and our new gallery space at 49-59 Worcester Boulevard.

Gas I will be shown at 209 Tuam Street, 18-28 January

Gas II will be shown at 49-59 Worcester Boulevard, 18 January-18 February.

At the conclusion of the Tuam Street exhibition, both works will be shown together at Worcester Boulevard.

Gas is the final instalment of Harvey's year-long project, *Nonlocality*, which has explored architectural, geological, geographic, and political ideas in relation to quantum mechanics whilst responding to certain exhibitions at The Physics Room throughout 2017. *Nonlocality* has been developed in consultation and collaboration with physicist Shaun Hendy.

Text: *Gas I*: Mark Harvey, *Gas II*: Mark Harvey and Shaun Hendy

Gas

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18 January – 18 February 2018

THE PHYSICS ROOM

CONTEMPORARY ART SPACE

Nonlocality

Mark Harvey in collaboration with Shaun Hendy

23 March 2017 – 18 February 2018

Nonlocality refers to a rather spooky ability of objects in quantum theory to apparently instantaneously know about each other's quantum state, even when separated by large distances, in apparent contravention of the principle of locality. The principle of locality is when distant objects cannot have direct influence on one another, and that an object is influenced directly only by its immediate surroundings.

Nonlocality is a series of interventions and performance actions, culminating in an exhibited time-based work by Mark Harvey in collaboration with Shaun Hendy. The series responded to exhibitions throughout 2017 at The Physics Room. In addition, Harvey reflected on the context of the gallery itself through a starting point of quantum mechanics and other physics, in particular the theory of nonlocality, running into architectural, geological, geographic, psycho-social, and political climates.

This project is a development of Harvey's recent exploration of forms of group think, collaboration, political dynamics, and social productivity in a number of his recent works including *Turquoise: For the coming storm* (2016), *Productive Promises* (2013), and *Productive Bodies* (2012). *Nonlocality* departs from these previous works in responding to the various currents lying underneath and through The Physics Room. In consideration of this, in addition to the whakapapa of The Physics Room, Harvey seeks to develop moments of productive promises through performativity and active viewership for this space and time, while in conversation with physicist Shaun Hendy.

...This is a space that is influenced and in turn influences things not present, and a time where the past and present may simultaneously exist...



Image: *Nonlocality*, Mark Harvey

Live performances in *Nonlocality*: 2017

1. *Length Contraction*
23 March 2017

Length Contraction was a performance-lecture that reflected on Charlotte Drayton’s exhibition *Like stepping from concrete to carpet* via notions of social space and quantum mechanics. The concept of ‘length contraction’ derives from theories of relativity whereby space and length appear to decrease as relative velocities increase. Harvey has explored this through Drayton’s spatial modifications of the gallery in relation to the socio-political site of The Physics Room.



Image: *For the Love of Finland* by Mark Harvey, 2014, New Performance Festival Turku, Finland, live performance.

2. *Uncertainty Principle: Utopic Congestion*
22 April 2017

Uncertainty Principle: Utopic Congestion was a response to Reuben Moss’s exhibition *Monuments and Other Reminders*, and was the second instalment of Harvey’s ongoing series *Nonlocality* at The Physics Room.

Uncertainty Principle: Utopic Congestion was a live performance where Harvey towed found objects including quake wreckage and a van around the streets surrounding The Physics Room for a day through an organic spatial structure that explored promises of utopia in a post-disaster urban location. Reflecting on the material manifestations of politically authoritative town mapping, Harvey explored the evolving urban landscape of Christchurch. Engaging with notions of menial labour, surplus labour, and the promises of productivity under the current political status quo, Harvey also asked how can we deal with a post-petrol, post-lithium, post-job future in our cities.

Shaun Hendy imagines a Christchurch that is redesigned to draw on our knowledge of nature. He proposes that it is designed organically, with fractal hierarchies of structure and space like a mature forest: providing niches for the new, the old, moreover, the unexpected.

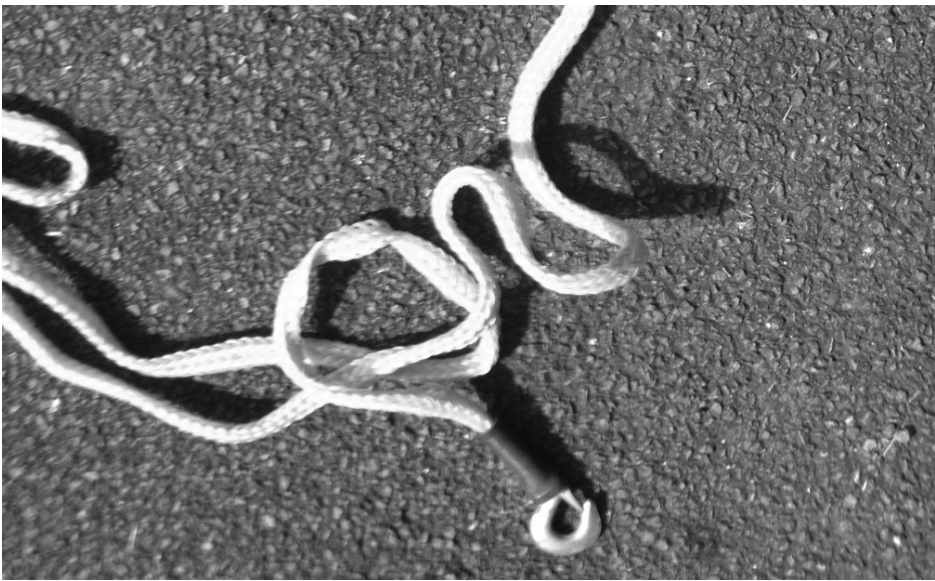


Image: *Microscopic Exchange*, Mark Harvey

3. *Decoherence*
1 June 2017

Decoherence responded to *Westerlund 2* by Hannah Beehre with Harvey concealed from the shoulders upwards by Beehre’s velvet painting while attempting to engage in decoherence reflections and other quantum mechanics conversations with audience members. What might happen if The Physics Room and space collapse in on top of the performance?

In physics, ‘decoherence’ refers to the process by which bodies and quantum systems lose some of their more unusual quantum properties, such as superposition, the ability to appear in different places simultaneously, as they interact with their environments. When a particle decoheres, its probability wave collapses, any quantum superpositions disappear, and it settles into its observed state under classical physics.

In this performance Harvey and Hendy focussed on the point where psychology and quantum physics meet the dynamics of participatory engagement in art spectatorship.

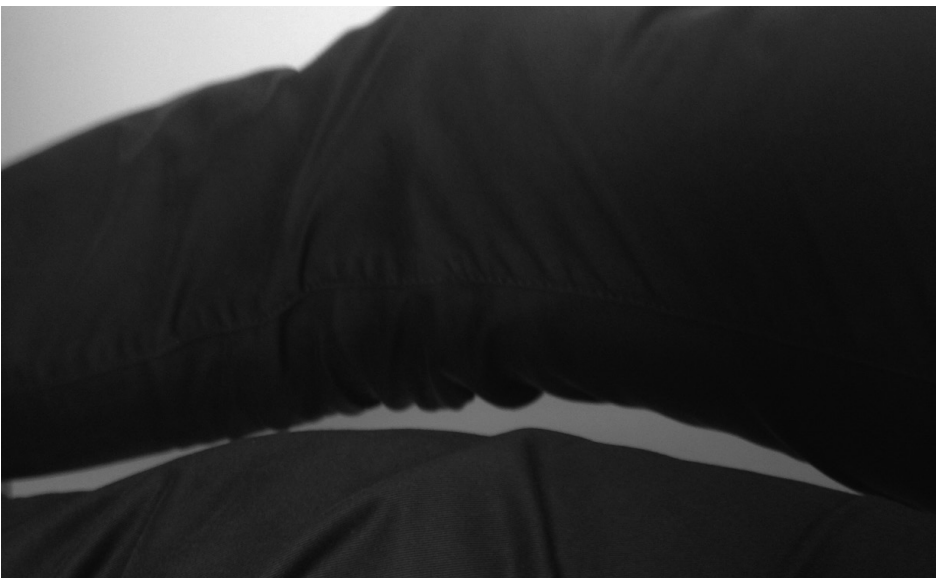


Image: *Interstella Landscape*, Mark Harvey

4. *Feedback, White Hole*
1 July 2017

Feedback, White Hole responded to the *Ffuture Fffocused Art Prize* organised by Riff Raff, the collaborative artist duo comprised of Li-Ming Hu and Daphne Simons. During this performance Harvey took guided tours while crawling face-down and discussing the phenomena of white holes.

A ‘White Hole’ is a hypothetical feature of the universe. It is a concept where a Black Hole is theoretically reversed in time, a solution coined in relation to general relativity. In contrast to a Black Hole that vacuums matter through its event horizon, a ‘White Hole’ ejects matter out of its event horizon.

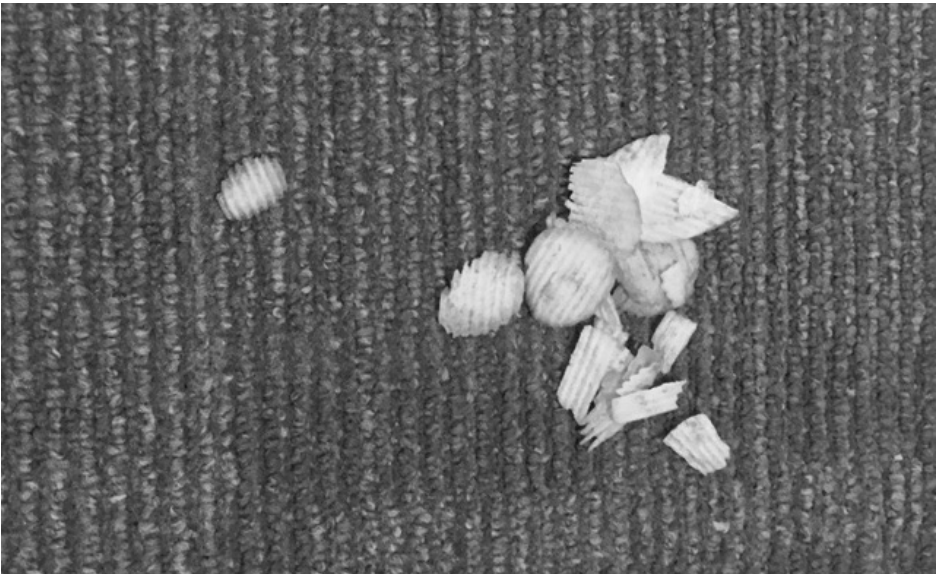


Image: *Critical Spill*, Mark Harvey

5. *Constancy Projections*
5 November 2017

Constancy Projections reflected on the sociopsychological and politico-spatial context of The Physics Room within the realm of quantum mechanics and in relation to the Law of Conservation of Energy, with Harvey repeatedly relocating the archives of The Physics Room over a day-long durational performance.

Also known as the First Law of Thermodynamics, the Law of Conservation of Energy states energy can never be created or destroyed, but only converted from one form to another (such as sunlight into electric power). The amount of energy in any isolated system remains constant. Working within this principle, *Constancy Projections* asks what can become of histories, genealogies, and related collective politics, and processes of manual labour residing within a single system?



Image: *Weight III*, Mark Harvey