

# (Un)conditional

Ana Iti  
Clara Wells  
Kerry Ann Lee  
Miranda Parkes  
and Tim McLaughlin

5 - 29 April 2018

**THE PHYSICS ROOM**  
CONTEMPORARY ART SPACE

**(I)** The Physics Room  
Aigantighe Art Gallery

## (Un)conditional I

As an introduction to The Physics Room's new, partially itinerant, operational model, we have curated two exhibitions titled *(Un)conditional I*. In both cases, we asked the artists involved in our upcoming exhibitions at The Suter Art Gallery in Nelson, Ashburton Art Gallery, and the Aigantighe Art Gallery in Timaru to each select a work or works from the gallery collection they'll be showing at later in the year. For this iteration of the exhibition, the second part of *(Un)conditional I*, each artist was sent a record of the entire Aigantighe Art Gallery collection and was invited to choose a work to show alongside their own work in Ōtautahi. Each artist has made a choice according to a personal criteria they devised. As a result, the borrowed works inflect this exhibition with the intimacy of a close collaboration between both the artists and the galleries involved. *(Un)conditional I* sets the stage for new work by Ana Iti, Clara Wells, Kerry Ann Lee, Miranda Parkes, and Tim McLaughlin, which will be presented later this year at the Aigantighe Art Gallery in Timaru and initiates the process of exchange that characterises our *(Un)conditional* exhibition series.

Ana Iti invites you to contemplate Marilyn Webb's *Self Portrait for the Memory of Simon Buis*—a xerox copy of a photograph of Webb taken by Buis, who was murdered in 1980—as you listen to her audio work *Cast measurement aside*. Iti's work recounts three stories: one about the former Wellington City Library building basement (now City Gallery), one about a carved Marakihau worn by her brother, and one concerning the watch of colonial explorer Ceroni. The audio work explores manifestations of memory via physical objects in each of the stories, and, in this sense, shares the intention of Webb's work to trace the archiving of personal remembrances and the potential for displacement or re-remembrance through shared and personal narratives.

Clara Wells' hand drawn animation, *Flux*, was created by tracing the same set of lines continuously for a period of 24 hours. This process-based work presents an experiment in the compounding of human error and builds a tension between the abstracted line and the human exhaustion that shaped it. Warren Parry's *Two Backwards*, from the Aigantighe collection, shares this concern with line and movement and speaks to some of the ideas Wells' is developing for her new work which will be presented at the Aigantighe in September. Together, these works link the physical activity of drawing, an immersive and sensory experience, with a close attention on motion and captured movement.

## (Un)conditional I

Ana Iti, Clara Wells, Kerry Ann Lee, Miranda Parkes, and Tim McLaughlin with work from the collection of The Aigantighe Art Gallery, Timaru

Exhibition Preview: Wednesday 4 April at 5.30pm  
Exhibition Runs: Thursday 5 – Sunday 29 April 2018

This exhibition is a partnership between The Physics Room and the Aigantighe Art Gallery, Timaru

*(Un)conditional I* is a continuation of The Physics Room's itinerant 2018 programme where we are partnering with a number of public galleries across Te Waipounamu, the South Island to create collaborative exhibitions. This exhibition is the second part of our Ōtautahi-based contextual exhibition which combines works by artists from our upcoming programme with works from the collection of the Aigantighe Art Gallery.



Thank you to Cara Fitzgerald, Hamish Pettengell, and Petrena Fishburn at the Aigantighe Art Gallery, Timaru for your work in preparing this exhibition and loaning the collection works. Your help and support, made this exhibition possible. Thank you.

Thank you, also, to Sean Duxfield, Tjalling de Vries, Scott Jackson, and the rest of the Christchurch Art Gallery Te Puna o Waiwhetū team for your help and support.

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(Un)conditional design by Blue Monday Collective

In *The difficulties of being Marco Polo*, Kerry Ann Lee employs photographs and illustrations, which constitute cultural 'stock images' of New Zealand, as her starting point to explore hybrid notions of culture. Originally presented as part of the solo exhibition *Fruits in the Backwater* at Pataka Art + Museum in late 2017, this lightbox splices together nostalgic touristic imagery, oscillating between different perspectives of New Zealand. Likewise, her two selections from the Aigantighe's collection, Helen Sutherland's *Complementary Op 2* and a Ming Dynasty ink painting attributed to Yin Tang present a composite biography for her father, a first generation Chinese immigrant and citizen of Timaru between 1967-70. These two works reference his three years in Timaru—1970 being the completion date of the Sutherland work and the year Lee's father left the city—thereby re-orienting the collection works around Lee's personal history.

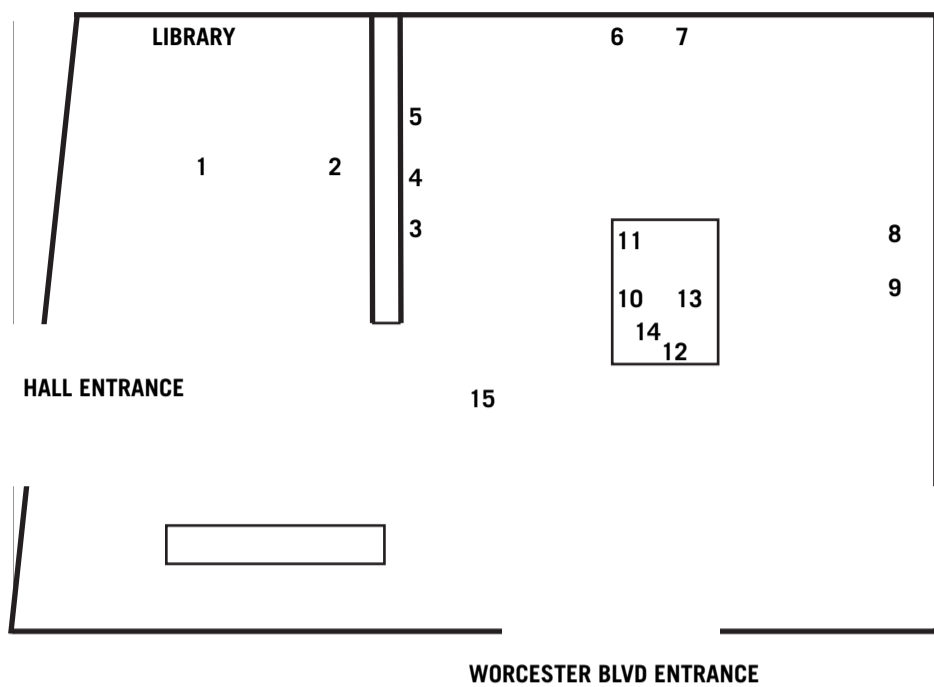
Neatly perched above Louise Henderson's *Little Thoughts* and *Composition* works, Miranda Parkes' *big feels* collage becomes a co-conspirator. Together, the three works offer a strong and delicate language of abstraction – Parkes' work using acrylic, watercolour, and charcoal, Henderson's using etching and aquatint processes with watercolour and airbrushing. Parkes' selection of these two works was motivated by an encounter with Henderson's work at Christchurch Art Gallery in 2016. When looking through the Aigantighe collection catalogue, she was curious to see what these works would bring to the exhibition and settled on these two works for their edgy yet gentle use of colour and form.

Tim McLaughlin's objects draw on his experimentation with materials which mimic the feelings of bodily sensations and our innate desire to touch. His works utilise shifting textures—soft and hard, glossy and matte—to draw on the colours and forms of natural and physical source material. His selection for this exhibition, Pat Foster's *Pink Kiss*, echoes this free-form approach to shaping by touch and borrows the feeling of surfaces which have been worn down from being held and handled. In choosing the Foster work, McLaughlin spoke of their shared admiration and affinity for raw materials. McLaughlin's works, *Cameron*, *Michael*, and *Celine*, and Foster's *Pink Kiss*, all allow the material to dictate the final shape and contour of the work.

*(Un)conditional V* opens at The Aigantighe Art Gallery, Timaru on September 7, 2018 and will include new work by Ana Iti, Clara Wells, Kerry Ann Lee, Miranda Parkes, and Tim McLaughlin.

Hope Wilson

## List of Works



1. **Attributed to Yin Tang**, *Landscape*, c. Ming Dynasty 1470-1523, silk and paper scroll with black ink wash, collection of the Aigantighe Art Gallery, Timaru. Selected by Kerry Ann Lee.
2. **Clara Wells**, *Flux*, 2017, hand drawn animation.
3. **Louise Henderson**, *Composition*, 1962, watercolour and airbrush on paper, collection of the Aigantighe Art Gallery. Selected by Miranda Parkes.
4. **Miranda Parkes**, *big feels*, 2018, acrylic, watercolour, and charcoal on paper.
5. **Louise Henderson**, *Little Thoughts*, undated, etching and aquatint on paper (8/20), collection of the Aigantighe Art Gallery, Timaru. Selected by Miranda Parkes.
6. **Helen Sutherland**, *Complementary Op 2*, 1970, enamel on board, collection of the Aigantighe Art Gallery, Timaru. Selected by Kerry Ann Lee.
7. **Kerry Ann Lee**, *The difficulties of being Marco Polo*, 2017, digital print on acrylic, light box.
8. **Marilynn Webb**, *Self Portrait for the Memory of Simon Buis*, 1985, xerox of photograph with woodcut border on hand-coloured paper (5/10), collection of the Aigantighe Art Gallery, Timaru. Selected by Ana Iiti.
9. **Ana Iiti**, *Cast measurement aside*, 2018, audio recording, 6 min 12 sec.
10. **Warren Parry**, *Two Backwards*, 1970, etching and roulette on paper (21/36), collection of the Aigantighe Art Gallery, Timaru. Selected by Clara Wells.
11. **Pat Foster**, *Pink Kiss*, 1997, Hanmer pink marble with brass bell, collection of the Aigantighe Art Gallery, Timaru. Selected by Tim McLaughlin.
12. **Tim McLaughlin**, *Cameron*, 2018, white stoneware with clear, vermilion and flamingo glaze.
13. **Tim McLaughlin**, *Michael*, 2018, white stoneware with clear, vermilion and flamingo glaze.
14. **Tim McLaughlin**, *Celine*, 2018, white stoneware with clear, vermilion and flamingo glaze.

## Artist Biographies

**Ana Iiti** (Te Rarawa) is an artist based in Te-Whanganui-a-Tara. Often employing sculpture, video and text, the artist's recent work explores the practice of history making through shared and personal narratives, attempting to open up space for more subjective experiences and feeling. Iiti graduated from Ilam School of Fine Arts with a BFA in 2012 and is currently studying towards a MFA at Massey University Wellington. Recent exhibitions include *The Old and The New*, (2017) SCAPE Public Art Season, Christchurch (group), *All the way to Te Rerenga Wairua*, Mason's Screen, Wellington (solo), *Is the past a foreign country?* (2016) North Projects, Christchurch (solo) and *Heavy to Hold*, Blue Oyster Art Project Space, Dunedin (solo).

**Clara Wells** is a Christchurch-based artist working primarily with motion-based mediums. Since graduating from the University of Canterbury with an MFA she has continued with her experimental, method-heavy practice in the form of hand drawn animation and installation art. The work combines traditional animation techniques with the contemporary difficulties of digital media and human nature. In recent years, Clara has had two works selected for the National Contemporary Art Award (*Monochronic*, 2016, *Flux*, 2017) and two more have received merit awards at the Parkin Drawing Prize (*Swarm Frequency*, 2015, *Parramatta Automatic*, 2017).

**Kerry Ann Lee** is a visual artist, designer and educator from Wellington, New Zealand. With a background in graphic art, Lee uses both traditional and digital media to create installation, print, and image-based works that are expressive and socially engaged. Her art meditates on themes of home, difference, and hybridity through a range of media and locations. Kerry Ann Lee works as a senior lecturer in Design and researcher at Massey University College of Creative Arts in Wellington, New Zealand. Her artwork can be found in print, online, in galleries, public spaces and private collections throughout New Zealand, Australia, Europe, USA, Mexico, China and Taiwan. Recent exhibitions include *Fruits in the Backwater* at Pātaka Art +Museum, Porirua (2017), *In Praise of Weird Wonders*, Bartley + Company Art, Wellington (2017), and *Foreign Correspondence*, Whitespace Contemporary (2017).

**Miranda Parkes** has been practicing as a professional artist since graduating with a MFA (Distinction) in painting from the University of Canterbury in 2005. Her diverse practice includes painting, large-scale installation, video and work in public space. Recent exhibitions include *the merrier*, Hocken Collections, Dunedin (2017), *Pocket Star* at State of Princes, Dunedin (2015), *Stargazer* at Yuill/Crowley, Sydney (2015). Parkes' work is held in public collections throughout New Zealand and in private collections in New Zealand, Australia, the U.K and U.S.A. Parkes was the Frances Hodgkins Fellow (2016), Olivia Spencer Bower Foundation Art Awardee (2013), Tylee Cottage Fellow, Whanganui (2009) and the William Hodges Fellow, Southland (2007).

**Tim McLaughlin** is a Christchurch-based artist who completed a BFA in sculpture from the University of Canterbury in 2016. Through his practice, he experiments with objects and materials which mimic the feelings of bodily sensations and play off the desire to touch. His works utilise movements between textures – soft and hard, glossy and matte – to draw on the colours and textures of natural and physical source material.

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