

# **Monitor 3.0**

**Curated by Sean Kerr, Michelle Wang, and Jamie Hanton with a new commission by Min-Young Her and Orissa Keane**

**12 – 20 December 2020 and  
12 – 24 January 2021**

**THE  
PHYSICS  
ROOM** CONTEMPORARY ART SPACE

# Monitor 3.0

**Curated by Sean Kerr, Michelle Wang, and Jamie Hanton with a new commission by Min-Young Her and Orissa Keane**

**Exhibition preview: Friday 11 December, 5:30pm**

**Exhibition runs: 12–20 December 2020 and 12–24 January 2021**

**Exhibition talk with Min-Young Her and Orissa Keane:**

**Saturday 12 December, 2pm**

*Monitor 3.0* re-visits and updates *Monitor*, an exhibition of moving image work from Aotearoa and abroad curated by Sean Kerr and David Watson in 1996. This new exhibition builds on the original curatorial framework and includes three programmes: a programme of commissioned collaborative work by emerging New Zealand artists, a three-part programme of recent work by national and international moving image practitioners, as well as a selection of work from the original *Monitor* exhibition.

*Monitor 3.0* features a commissioned collaborative moving image installation, *As you come down* by Min-Young Her and Orissa Keane. In *As you come down*, Her and Keane embed the feelings of the build-up and empty lurch associated with this year as they find footing—post-university but pre-artist—into a series of installations that draw on fiction, humour, and the collaborative process. *Think of a pendulum or a swing: there's a point at which the person or object momentarily pauses, weightless, at its highest point, before gravity pulls them back, swinging to the next highest point, again and again.* At the crux of the work is the phrase, “The time has come”, a theatrical announcement often employed as a rhetorical device in

advertisements and by politicians that builds expectation but often leads to very little. Wooden periscopes overcomplicate the viewing of a comparatively simple collection of moving image works, ceramic devices appear functional but are, in reality, impractical, while displaced video and sound resonate uncertainty and discomfort.

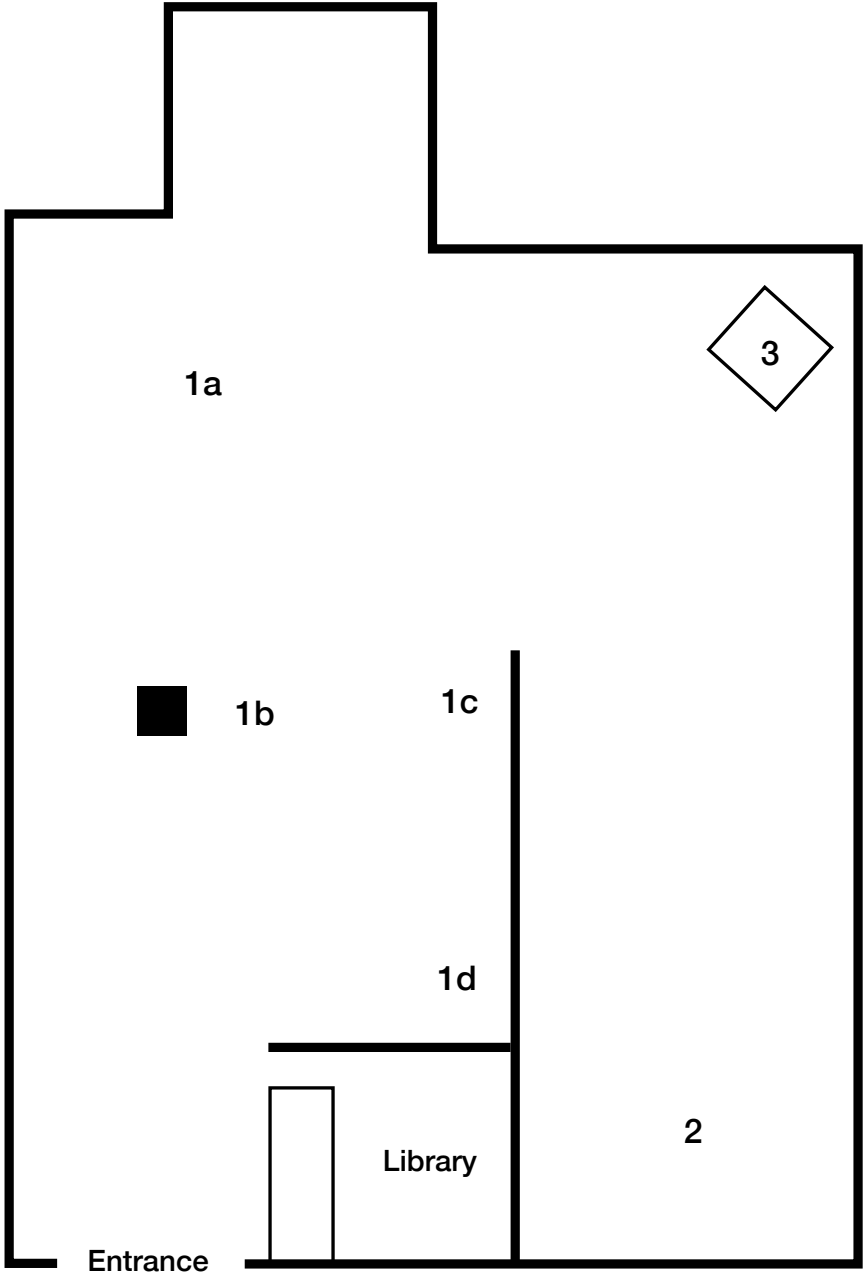
*As you come down* runs until 24 January 2021, before *Monitor 3.1* opens with the second commissioned collaborative moving image installation by Qianye Lin and Qianhe 'AL' Lin on 30 January 2021.

The first part of the screening programme features a selection of recent international moving image work by Dean Cross (AU), Karrabing Film Collective (AU), Paul Simon Richards (UK), and YOUNG-HAE CHANG HEAVY INDUSTRIES (KR) curated by Michelle Wang. The second and third parts, curated by Jamie Hanton and Sean Kerr respectively, will open in 2021.

Accompanying these two new programmes is a selection of work from the original *Monitor* exhibition, including work by: Lisa Reihana and Ani O'Neill, Paul Redican, Nathan Pōhio, Ronnie van Hout, Leigh Houliston, Kirstin Lucas, and Laura Parnes.

# WORK LIST

- 1 **Programme 1: Min-Young Her and Orissa Keane, *As you come down, all works 2020* (pg 6)**  
12–20 December 2020 and 12–24 January 2021
  - 1a *The Time Has Come*  
Single-channel moving image on iPhone 6 made using found footage (6:19 mins), two mirror rimu periscope, steel and timber support, ceramic frog speakers, motorcycle headphones, musical composition by Callum McInnes
  - 1b *Maximum Displacement*  
Single-channel projected moving image (9:55 mins), seven mirror macrocarpa periscope, steel and timber frame
  - 1c *Seeing Eye to Eye / The Nature of Collaboration*  
Macrocarpa, mirror, twine, ceramic wooden pulley mechanism
  - 1d *Monkey Film*  
Single-channel moving image on iPhone (52:32 mins), ceramic speaker
  
- 2 **Programme 2: Part 1 curated by Michelle Wang**  
12–20 December 2020 and 12–17 January 2021  
Dean Cross, *Pas de Deux*, 2019 (pg 8)  
YOUNG-HAE CHANG HEAVY INDUSTRIES,  
*C.D.C. WARNS OF 'AGGRESSIVE' PEOPLE SEARCHING FOR FOOD DURING SHUTDOWNS*, 2020 (pg 9)  
Karrabing Film Collective, *Day in the Life*, 2020 (pg 10)  
Paul Simon Richards, *Quasi-Monte Carlo*, 2019 (pg 11)
  
- 3 **Programme 3 (pg 12)**  
Lisa Reihana and Ani O'Neill, Paul Redican, Nathan Pōhio, Ronnie van Hout, Leigh Houliston, Kirstin Lucas, and Laura Parnes



1a

3



1b

1c

1d

2

Entrance

Library

# Programme 1

## The first of two commissioned collaborative moving image installations by Min-Young Her and Orissa Keane

*Think of a pendulum or a swing: there's a point at which the person or object momentarily pauses, weightless, at its highest point, before gravity pulls them back, swinging to the next highest point, again and again.*

In *As you come down*, Her and Keane embed the feelings of the build-up and empty lurch associated with this year as they find footing—post-university but pre-artist—into a series of installations that draw on fiction, humour, and the collaborative process. At the crux of the work is the phrase, “The time has come”, a theatrical announcement often employed as a rhetorical device in advertisements and by politicians that builds expectation but often leads to very little. Wooden periscopes overcomplicate the viewing of a comparatively simple collection of moving image works, ceramic devices appear functional but are, in reality, impractical, while displaced video and sound resonate uncertainty and discomfort.

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We would like to thank Creative Clay Studio and Aridium Designs for the generous support in the making of *As you come down*.

**Orissa Keane** is a multi-disciplinary artist based in Ōtautahi, who graduated from Ilam School of Fine Arts University of Canterbury in 2019 with a major in sculpture. With a focus on social commentary, Keane's work is situated in material and process-based studies. Recent work has explored precariousness and precarity and the way these manifest tangibly and intangibly via social, design, and architectural conventions. By subverting and convoluting these conventions and pushing against constraints of the material subject, Keane interrogates purpose finding humour in redundancy.

**Min-Young Her** is a multi-disciplinary artist based in Ōtautahi whose work focuses on using viewer discomfort as a device to explore the tensions in human relationships and to test the limits of our communicative abilities. She often draws on her experiences as a Korean immigrant, growing up with a mix of cultures and learning to grapple with different modes of communication. Her's immersive and interactive sculptural fibre arts abstract, and modernise traditional Korean sensibilities to create environments that ask viewers to face fear and uncertainty with empathy and productive catharsis. Her graduated from University of Canterbury Ilam School of Fine Arts in 2019 with a major in sculpture.

# Programme 2

## Part 1: Curated by Michelle Wang

**Dean Cross, *Pas de Deux*, 2019**

**Single-channel moving image, colour, stereo sound,  
13:09 mins**

On the 26th of January 1988, multiple camera crews were dispersed across the Australian continent to capture on film the celebrations and commiserations surrounding 200 years of British colonisation. The filmmakers remained impressively unbiased and displayed an admirable detachedness, the subjects of the film however willingly revealed themselves and their positions and their personal political leanings were captured forever. *Pas de Deux* collapses these often-disparate personal positions into one visual plane—with each battling for primacy and attempting to hold your attention as the dominant narrative. *Pas de Deux* is a choreography of the colonial project, a dance in which we are all both witnesses and participants.

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**Dean Cross** was born and raised on Ngunnawal/Ngambri Country and is of Worimi descent. He is a paratactical artist interested in collisions of materials, ideas, and histories. He is motivated by the understanding that his practice sits within a continuum of the oldest living culture on Earth—and enacts First Nations sovereignty through expanded contemporary art methodologies. Dean has exhibited extensively across the Australian continent and around the globe, has been an artist in residence at Carriageworks and Canberra Contemporary Artspace, was the inaugural recipient of the Canberra/Wellington Indigenous Artist Exchange, and has numerous works held in public and private collections including the National Gallery of Victoria and The Art Gallery of South Australia.



**YOUNG-HAE CHANG HEAVY INDUSTRIES,  
C.D.C. WARNS OF 'AGGRESSIVE' PEOPLE  
SEARCHING FOR FOOD DURING SHUTDOWNS, 2020**  
Single-channel moving image, sound, 5:43 mins

*C.D.C. WARNS OF 'AGGRESSIVE' PEOPLE SEARCHING FOR FOOD DURING SHUTDOWNS*, is one of YOUNG-HAE CHANG HEAVY INDUSTRIES' most recent flash moving image works consisting of texts set in black all-caps Monaco typeface on a plain white background. This work is their satirical take on a widely publicised Centres for Disease Control and Prevention warning about the possibility of aggressive rodent behaviour due to restaurant closures during lockdowns.

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**YOUNG-HAE CHANG HEAVY INDUSTRIES** ([yhchang.com](http://yhchang.com)) is Young-hae Chang (Korea) and Marc Voge (USA). Based in Seoul, they have written their signature animated texts set to their own music in 26 languages and shown many of them at some of the major art institutions in the world, including Tate, London, Centre Pompidou, Paris, Whitney Museum and New Museum, New York. They have been in the Venice and São Paulo Biennials, among others, won the Webby Award for best art website, San Francisco, received a Foundation for Contemporary Arts grant, New York, and been Rockefeller Foundation Bellagio Center Creative Arts Fellows. M+, in Hong Kong, has acquired an ensemble of all of their past and future work, [YHCHANG.COM/AP2: THE COMPLETE WORKS](http://YHCHANG.COM/AP2). They gave the 2020 Renato Poggioli Lecture at Harvard University.

**Karrabing Film Collective, *Day in the Life*, 2020**  
**Single-channel moving image, colour, sound, 32:38 mins**

One of the Karrabing's most stirring and direct films, *Day in the Life* depicts obstacles encountered across four points of their day. A multilayered hip-hop soundscape sees helpless statements by white media make way for the Karrabing's ultimately empowering words of resistance.

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The **Karrabing Film Collective** is a media group based in Australia's Northern Territories that uses filmmaking and installation as a form of Indigenous grassroots resistance and self-organization. The collective includes approximately 30 members—predominantly living in the Belyuen community—who together create films using an “improvisational realism” that opens a space beyond binaries of the fictional and the documentary, the past and the present. Meaning “low tide” in the Emmiyengal language, karrabing refers to a form of collectivity outside of government-imposed strictures of clanship or land ownership. Shot on handheld cameras and phones, most of Karrabing's films dramatise and satirise the daily scenarios and obstacles that collective members face in their various interactions with corporate and state entities. Composing webs of nonlinear narratives that touch on cultural memory, place, and ancestry by freely jumping in time and place, Karrabing exposes and intervenes into the longstanding facets of colonial violence that impact members directly, such as environmental devastation, land restrictions, and economic exploitation.

**Paul Simon Richards, *Quasi-Monte Carlo*, 2019**  
**Single-channel moving image, colour, sound, 58:00 mins**

*Quasi-Monte Carlo* is an ongoing series of video works focussing on the importance of randomisation in the production of digital images. Incorporating live action performance and elaborate computer generated imagery, the project seeks to draw a link between the creation of an image in our minds—which involves the rapid processing of random information—and the creation of digital images, relating human error to questions of probability and random access. For the 2019 version incorporates aspects of performance filmed in and around the Monte Carlo Casino, the birthplace of Monte Carlo integration. Richards incorporates randomisation into many aspects of the work beyond those used to produce CGI images, the script was produced while under clinical hypnosis, the music/soundtrack was made through improvisation by Kenichi Iwasa. The work includes performances by actress and Richards' long-term collaborator, Jacky Bahbout. Costumes are designed by artist Claire Hooper.

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**Paul Simon Richards** (b. 1981, UK, lives and works in London) studied at the Slade School of Fine Art, London and holds a MA Philosophy from the University of Greenwich, London. Recent solo exhibitions include: *Quasi-Monte Carlo*, Spike Island, Bristol (2019); *L\*a\*b*, Arcade, London (2016); *Love's Hidden Symmetry*, AND/OR, London (2016); and *Voices*, Nile Sunset Annex, Cairo (2015). His work has featured in group exhibitions at venues such as: The Showroom, London; Frieze Art Fair (with Lucky PDF), London; Galerie kunstbuero, Vienna; Jerwood Space, London; and Modern Art Oxford; and film festivals such as the BFI London Film Festival, Experimenta section.

# Programme 3

## Selected works from the original *Monitor* exhibition

- 1 Lisa Reihana and Ani O'Neill, *Hypergirls*, 1996  
Single-channel digitised video, sound, colour, 3:00 mins
- 2 Paul Redican, *Signal Test*, 1996  
Single-channel digitised video, sound, colour, 0:57 mins
- 3 Nathan Pōhio, *points of reference*, 1996  
Single-channel digitised video, colour, 1:40 mins
- 4 Ronnie van Hout, *Crash and Burn*, 1996  
Single-channel digitised video, sound, colour, 17:39 mins
- 5 Leigh Houliston, *Still Life*, 1996  
Single-channel digitised video, sound, colour, 5:31 mins
- 6 Kirstin Lucas, *watch out for invisible ghosts*, 1996  
Single-channel digitised video, sound, colour, 5:00 mins
- 7 Kirstin Lucas, *cable xcess*, 1996  
Single-channel digitised video, sound, colour, 4:44 mins
- 8 Laura Parnes, *Ladies there's a place you can't go*, 1995  
Single-channel digitised video, sound, colour, 9:00 mins
- 9 Laura Parnes, *Talent Show*, 1995  
Single-channel digitised video, sound, colour, 4:32 mins