

**THE  
PHYSICS  
ROOM** CONTEMPORARY ART SPACE

**LAUNCH | THURSDAY  
12 DECEMBER  
5-9PM**

**OPEN  
13-15 DECEMBER**

# FOUND RISER

**2024**

301 Montreal Street  
Arts Centre Registry Building  
Enter through Market Square

**Abigail Aroha Jensen**

**Ruby Chang-Jet White**

**Conor Clarke**

**Eleanor Cooper**

**Nicola Farquhar**

**Tyne Gordon**

**Olyvia Hong**

**Cindy Huang**

**Steven Junil Park**

**Etanah Lalau-Talapa**

**Lucy Meyle**

**Peter Robinson**

**Shannon Te Ao**

**George Watson**

**Yumoi Zheng**

## The Physics Room

**Launch: 12 December 2024, 5-9pm**

**Open: 13-15 December 2024**

The Physics Room Annual Fundraiser directly supports our exhibition programming and helps us to continue developing contemporary practice in Aotearoa. The Physics Room is run by a nonprofit trust that relies solely on grants and donations to support artists and practitioners in Ōtautahi and Aotearoa.

In 2023, we wanted to recognise the contribution of artists that donate their works each year to support our cause, by creating a 50-50 split of all sales. We are continuing with this model in 2024, which will support both The Physics Room and contributing artists.

Works will be available for sale from 5pm on Thursday 12 December through our website shop and in person at the launch event. Sales will continue until Sunday or until sold. First in, first served, no holds, no presales. No presales does not apply to back catalogue works. There is no longer a cash and carry model, all sales will be available for collection or delivery once the exhibition closes.



The 2024 fundraiser includes original paintings, photographic prints, drawing and sculpture by artists Abigail Aroha Jensen, Ruby Chang-Jet White, Conor Clarke, Eleanor Cooper, Nicola Farquhar, Tyne Gordon, Olyvia Hong, Cindy Huang, Steven Junil Park, Etanah Lalau-Talapa, Lucy Meyle, Peter Robinson, Shannon Te Ao, George Watson and Yumoi Zheng. We are also offering works from our back catalogue by Ana Iti, Jeremy Leatinu'u and Susu.

The fundraiser includes works at a range of price points, starting from \$100, with the intention to provide an opportunity for our wider community to acquire original artworks at a more affordable price.



**Abigail Aroha Jensen**

*Xmas Hamper, 2024*

muka, nappy pin, cotton lace, charm,  
plastic rope threads  
330x380x130mm

**\$3,500.00**

## Abigail Aroha Jensen

**Abigail Aroha Jensen** is an artist based in Kirikiriroa. She holds a BMA from Waikato Institute of Technology with Honours from Toi Houkura, School of Māori Visual Arts. Recent exhibitions include; *R. Boudoir*, RM (2022); *Rope Play (I-IV)*, sites across Tamaki Makaurau, Pōneke, Köln and Busan (2022-24); *Spring Time is Heart-break: Contemporary Art in Aotearoa*, Te Puna o Waiwhetū Christchurch Art Gallery (2023); *Glittering Images*, Grace Aotearoa (2024); *Inside my papahou: puoro tuatini*. Her site, *Désirée - ā whakamātao owha* at the 2024 Busan Biennale, South Korea; *cab-sous vide* at The Dowse (2024) and *Tūpiki* (2024), Riki Pirihi and Abigail Aroha Jensen's debut album released through Audio Foundation records.

*Xmas Hamper* is muka weaving meets avant-garde Japanese fashion design. Vacuum packed for gallery freshness and hamper aesthetics, this work was newly produced for The Physics Room Annual Fundraiser 2024.



**Ruby Chang-Jet White**  
 回口 (*the reply*), 2024  
 recycled yarn, mixed chain,  
 ceramic, video, bells, heart charm.  
 1800x1800mm

**\$6,000.00**

## Ruby Chang-Jet White

**Ruby Chang-Jet White** is a Chinese-Malaysian Hakka and Pākehā artist who works predominantly with food and ceramics. White uses inherited memory, craft and tacit knowledge, to reflect on and explore histories, intimacy and bridging worlds.

White ran *Small Fry*, an artist-run cafe at Te Tuhi from 2017-18. She was the 2021 Enjoy Summer Artist in Residence at the Rita Angus Cottage, which resulted in her solo exhibition *Pieces of* (Enjoy, 2021). White's work has been included in the group exhibitions *gap* [黄馨 贤박성환 嫦潔] *filler* (Studio One Toi Tū, 2023), and *Nectar* (Mangere Arts Centre, 2019).

This hand-tufted rug was made for a partnership project between Bus Projects (Naarm) and The Physics Room and shown in both *Residual Heat* (Bus Projects, 2024), and *Yawning at the Fray* (The Physics Room, 2024). 回口 (*the reply*) is the first work White has made since having a baby.

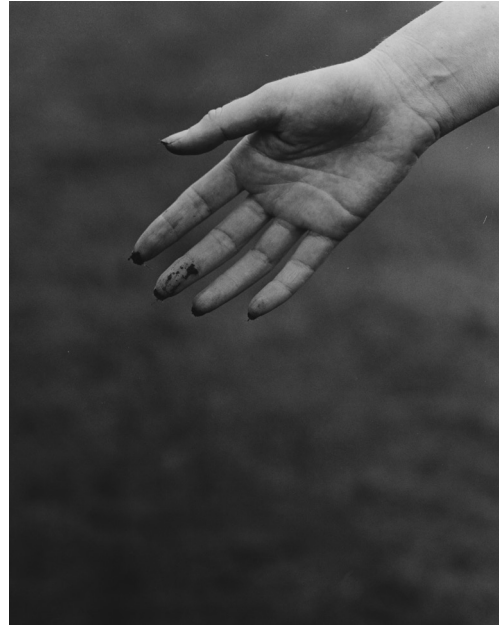
Two drifting-reaching figures, one bearing a child, compose an ouroboros, the helix of DNA, an earth-bound realm attempting to make contact with the otherworldly. The Mandarin characters for “help me” are subtly shaved into 回口 (*the reply*), like a whisper.



**Conor Clarke**

*Night writing (still) 2024*  
silver gelatin photogram  
edition 3/3 +2xAP  
8x10"

**\$2,900.00 (framed)**



*Ihumanea, 2024*  
silver gelatin print  
edition 2/3 + 2xAP  
8x10"

**\$2,100.00 (framed)**



*Follow your nose (guano), 2024*  
silver gelatin print  
edition 1/3 +2xAP  
8x10"

**\$2,100.00 (framed)**

**Conor Clarke** (Waitaha, Ngāti Māmoe, Ngāi Tahu; Ngāti Kurī, Pākehā) grew up in Tāmaki Makaurau and is an artist, photographer, MFA candidate and educator at Ilam School of Fine Arts in Ōtautahi.

Her recent interests have included mountains in many forms, the endangered Kaikōura Tītī, vision and blindness, the mechanism of the camera/lens and the ethics of photography. She is represented by Two Rooms and Jonathan Smart Gallery.

## Conor Clarke

Clarke's moving image *Night writing* was included in this year's TPR off-site exhibition, *A fire that blackened the rocks*, in partnership with Blue Oyster (Ōtepoti) and hosted by Te Atamira (Tāhuna). *Night writing (still)* is extracted from this work. *Ihumanea* and *Follow your nose (guano)* continue Clarke's research into tītī and other manu, and the knowledge that might be buried in their flight paths, nesting habits and night vision.

*Night writing* was included in the exhibition *Thoughtform Shimmer* at Jonathan Smart Gallery (2024) and further images from this series were exhibited as part of Christchurch City Council's public art programming on Worcester Boulevard, alongside writing by Kirsty Dunn.



**Eleanor Cooper**

*Small Choices*, 2019

silver gelatin photograph of *Pinus radiata*  
needles collected from early imported  
specimens grown by Governor George  
Grey on Kawau Island  
515x610mm (framed)

**\$450.00 (framed)**

**Eleanor Cooper** is an artist and writer who likes wild places and their stories. Her work often explores natural and cultural history, ecology and language.

Originally from Tāmaki Makaurau, she has lived for the past two years on a small yacht and has recently moved ashore in Porirua to plant a garden. She holds a BA in Philosophy from the University of Auckland and an MFA from Elam School of Fine Arts. Recent exhibitions include *Shipwreck* at Paper Anniversary (2023), *They covered the house in stories* at Te Tuhi (2021), *Iteration #11* at Mothermother (2021), *The rustling wind reminds me of life on Earth* at Te Puna o Waiwhetū Christchurch Art Gallery (2021), *Greywater* at Mokopōpaki (2020), *Bouquet* at Blue Oyster (2020) and *Flows according to rocks* at Paludal (2020).

Her recent writing has been shared on *The Spinoff*, and in the publications *Snacks* and *Huarere: Weather Eye, Weather Ear*, both published by Te Tuhi.

## Eleanor Cooper

*Small Choices* was exhibited in Cooper's solo show *Bouquet* at Blue Oyster, Ōtepoti, and as part of *Greywater* with Xin Cheng at Mokopōpaki, Tāmaki Makaurau, both in 2020. Cooper's work often articulates aspects of landscape neglected by Western traditions of the scenic and picturesque. This photograph is a unique print of needles collected during her time as a field ranger.

Cooper was included in this year's TPR offsite exhibition *A fire that blackened the rocks*, and she also had a solo show at The Physics Room in 2016, *They say this island changes shape*.



**Nicola Farquhar**  
*Rabbitskinned*, 2024  
acrylic on canvas with painted dowel  
700mm diameter

**\$5,500.00**

**Nicola Farquhar** lives and works as an artist in Ōtautahi. Recent exhibitions include *Loen.nium* at CoCA, Ōtautahi, 2022; *Heavy trees, arms and legs*, developed by The Physics Room in collaboration with Coastal Signs and the Suter Art Gallery; *Listening, Twitching*, Te Uru Waitakere Contemporary Gallery; *A Holotype Heart*, Hopkinson Mossman; and *Necessary Distraction: A painting show*, Auckland Art Gallery Toi o Tāmaki.

## Nicola Farquhar

This work was included in Farquhar's solo exhibition *Stars, lands* at Dunedin Public Art Gallery, developed while she was the gallery's Aotearoa Visiting Artist. In her review for *Art New Zealand's* Summer 24/25 issue, Victoria Wynne-Jones describes *Rabbitskinned*, writing that "the round canvas boards appear as planets or suns, the painted dowels enable works to be read like kites and balloons...Farquhar continues to challenge the limits of painting as a physical object."

In 2021, Farquhar showed with Sorawit Songsataya for our offsite project, *Heavy Trees, Arms and Legs*, a project which was further expanded in the subsequent 2022 publication of the same name. Farquhar was part of *Ahoy!* in 2004, and also presented a 'gridlocked' project with The Physics Room in 2003.



**Tyne Gordon**  
*Heatsink II, 2023*  
oil on copper, pewter and found  
materials  
220x170mm

**\$2,400.00**



*Web, 2023*  
oil on copper, pewter and found  
materials  
220x170mm

**\$2,400.00**

**Tyne Gordon** is an artist working and living in Ōtautahi. Known for her gestural and explorative approach to painting and sculpture, Gordon revels in the various qualities of her medium to create texture and energy in the surfaces of her work.

Recent solo exhibitions include *Silo* at Jonathan Smart Gallery (2023), and *Sourdust* (2022) at Jhana Millers Gallery. Gordon was also included in the group exhibition *Spring Time is Heart-break: Contemporary Art in Aotearoa* at Te Puna o Waiwhetū Christchurch Art Gallery in 2023.

## Tyne Gordon

These works were made for *Silo*, Gordon's solo exhibition at Jonathan Smart Gallery, 2023.

In response to these paintings, The Physics Room curator Jane Wallace wrote, "the aqua oxidisation of a reaction on copper channels through the work... [it] hints at the diagrammatic, like patches of cool on a heat map, the slow-moving computer blue radar tracking a flight path, a meteorological forecast, the timing of the tides, vague murmurs of an ultrasound; at the edges, where the cast frame reveals electrical wires in the same blue housing, it's a switchboard, a finely-tuned arrangement of information and pathways, connections that, at a glance, seem dense and out of reach, but on closer inspection, reveal the world as it is, just retold at a different frame rate, a new pace, a timescale with breathing room for interpretation, condensation and intuition—where a stream of water is slowed down enough that it might bead from a tap in droplets, as pearls, loose beads, half-marbles, able to separate and then, meld, with another."





**Olyvia Hong**

*Descendants*, 2024

oil on wet-strength, paraffin wax,  
resin plaster, epoxy resin  
200x500mm

**\$1,000.00**

## Olyvia Hong

**Olyvia Hong** was born and raised in Tāmaki Makaurau. Currently based in Ōtautahi, Hong manipulates found and hand-crafted materials to explore ways in which she can subvert narratives that revolve around loss, grief, self, and familial identities.

She was one of the coordinators behind Samoa House Library from 2018-22. Recent group exhibitions include *The River Remains; ake tonu atu*, 2018, Artspace Aotearoa; *I Understand If You're Busy*, 2018, RM; *Dog Pit*, 2018, Satchi&Satchi&Satchi; and *Rabbit on the Moon*, 2017, *Hapori* Vol. 6, all in Tāmaki Makaurau.

*Descendants* relies on a set of divinatory processes and material transformations. Hong explores memories and sensory associations with the figure of the kumiho, an adversarial spirit in Korean and east Asian folklore who takes the form of a shapeshifting nine-tailed fox. The painting depicts two mirrored foxes swimming in a pool of water, a serendipitous composition created using an AI image generator. The work is framed by a dripping wax window painted in chrome, as if offering a portal into another realm. In *Descendants*, the fluidity of wax shares an affinity with the metamorphic form of the fox spirit. This work was included in the group exhibition *Distance is a blade*, curated by Amy Weng, at The Physics Room in 2024.



**Cindy Huang**  
*Offering* 苹果 #1, 2024  
bronze and citrus, apple and  
sandalwood incense  
50x50x8mm

**\$500.00**



*Offering* 苹果 #2, 2024  
bronze and citrus, apple and  
sandalwood incense  
50x50x8mm

**\$500.00**

## Cindy Huang

**Cindy Huang** (born in Rotorua in 1997) currently lives and works in Tāmaki Makaurau. In 2023-24 she was based in Heretaunga. She holds a Master of Heritage Conservation in Museums and Cultural Heritage (2022), and a Bachelor of Fine Arts (Honours) (2019), from the University of Auckland.

Her work has been exhibited across Aotearoa in recent years, with recent solo and collaborative projects presented at Sumer, Te Atamira, Satellites, Chez Derriere, Studio One Toi Tū, and Meanwhile.

Huang is represented by Sumer in Tāmaki Makaurau.

These incense holders are an extension of Huang's installation *Offering* at Te Whare Toi o Heretaunga Hastings Art Gallery in 2024. *Offering* 苹果 #1 and #2 reflect her ongoing research into the Tauīwi Chinese New Zealand community in Te Matau-a-Māui, both past and present, with a focus on the region's market gardens, gardeners, and grocers. These incense holders are cast from fruit purchased at the Onekawa Fruit Shop, a Chinese-New Zealand grocer local to Huang.



**Steven Junil Park**

*Shopper slippers, 2024*

recycled shoppers, leather, cotton, soling board and recycled rubber floor size 36, size 44

**\$200.00 (per pair)**

## Steven Junil Park

**Steven Junil Park** is a Korean-born multidisciplinary artist based in Ōtautahi. His practice explores the potential of the handmade to express identity and understand the human experience, producing clothing, textiles and other functional and craft-based objects.

His exploration of the physical properties of craft materials is a path to explore the intangible, emotional, and spiritual qualities of our lives.

These slippers were made in response to Ruby Chang-Jet White's work in *Yawning at the Fray*, a joint exhibition between White and Park at The Physics Room in 2024. Park recycled the classic "Hong Kong shopper" to create these pairs of wearable and durable slippers, thinking about inheritance, migration and the ways that textiles connect us to ourselves and each other.

Park also made costumes for dancer and artist Jahra Wasasala for their 2022 TPR exhibition and performance *KALOUGATA: under the earth*.



**Etanah Lalau-Talapa**  
*Lurkin' through my aiga rim, 2024*  
digitally printed lightbox  
1200mm diameter

**\$3,000.00**

## Etanah Lalau-Talapa

**Etanah Lalau-Talapa** is a multi-disciplinary artist and curator of Afega and Sa'anapu heritage from Samoa. With a Bachelor of Design in Spatial Design from College of Creative Arts at Massey University, her work spans across public installations, digital art, mixed media and photography.

Her works often explore motherhood, family lineage and lived experiences of the Pacific diaspora in Aotearoa. Her interest lies at the intersection of discovering new visual languages that bridges traditional and contemporary creative forms, while reflecting on her Samoan cultural heritage. She was included in *Spring Time is Heart-break: Contemporary Art in Aotearoa*, Te Puna o Waiwhetū Christchurch Art Gallery, 2023, and *Te Ara i Whiti Lights Festival*, Tairāwhiti, 2024. Lalau-Talapa is currently working as Hutt City Council's Community Arts Facilitator.

This lightbox was commissioned by The Physics Room for Lalau-Talapa's solo exhibition *Off the mark(ings)*, 2024. The work responds to her experience attending FESTPAC with her family.

Through the eyes of her daughter, Lalau-Talapa perceived the beauty of Hawai'i's natural environment and the masterful use of shells on every hale present at the festival. These shells appear in *Lurkin' through my aiga rim* amongst tusili'i, one of the oldest siapo marks, and manu, flying over the moana in the chrome lustre of 90s bling.



**Lucy Meyle**

*Thorn Chain (Every Green Herb for Meat)*, 2023

cast pewter, chain

3200mm long with 70x25mm thorns

**\$350.00**

## Lucy Meyle

**Lucy Meyle** is an artist from Aotearoa New Zealand. Her practice explores the problems and questions of ‘baggy’ and/ or ‘stiffened’ ideas and forms in connection to plants and non-human animals in our time of climate emergency. Humour and playfulness form key aspects of her works, acting to re-orientate perspectives or subjective interpretations through propositions that seem absurd, yet which materially demonstrate their own potential.

This chain was part of the larger installation *Every Green Herb for Meat* (2023), commissioned by Te Puna o Waiwhetū Christchurch Art Gallery for *Spring Time is Heart-break: Contemporary Art in Aotearoa, 2023*. Of the installation, Gwyn Porter wrote [this] “is no simple human tale of the relationship between things and their likenesses. Everywhere there are mad arguments, and odd 17th-century legal petitions for the rights of humans and creatures in contestation. Pecking, whiskers, feeling and feeding, silvered sticks, a pumpkin trying to grow between deck plans, record-keeping – what sort of reckoning will bring us closer to the sort of enlightenment we’ll need to survive?”

Meyle was the designer of our recent publication *The air, like a stone*.

# ***BLIND DATE (PROBLEM DRAWING)***

**Peter Robinson**

*Blind date (problem drawing), 2024*

charcoal on newsprint

dimensions variable

**\$600.00**

## **Peter Robinson**

**Peter Robinson** is an associate professor at the Elam School of Fine Arts, University of Auckland.

He has participated in the 9th Asia Pacific Triennial of Contemporary Art (2018), the Jakarta Biennial (2015), the 5th Auckland Triennial (2013), 13th Istanbul Biennale (2013), 11th and 18th Biennale of Sydney (1998/2012), and he was New Zealand's representative at the 49th Venice Biennale (2001).

Robinson is a member of the rōpū (board) of Coastal Signs (Tāmaki Makaurau Auckland).

*Blind Date (problem drawing)* is a work commissioned for The Physics Room Annual Fundraiser 2024. The buyer is purchasing a “blind date”; the production and delivery of an original drawing is arranged for a date decided upon between the artist and purchaser following the sale of the work.



**Shannon Te Ao**  
*Rehutai*, 2024  
pencil and pastel on paper  
210x297mm

**\$100.00 (unframed)**

## Shannon Te Ao

**Shannon Te Ao** has completed commissions for the 10th Asia Pacific Triennial of Contemporary Art (APT10) and 13th Gwangju Biennale. Te Ao is a member of the rōpū (board) of Coastal Signs (Tāmaki Makaurau Auckland).

*Rehutai* is a new pastel drawing on paper, produced especially for The Physics Room Annual Fundraiser.

Te Ao had a solo exhibition with The Physics Room in 2014, *Towards Doing More*, and has also produced a publication with us, *I can press my face up against the glass* (2014).



**George Watson**

*Disavow, 2024*

mirror, cnc cut acrylic, steel  
900x1200mm

**\$2,500.00**

**George Watson** is an artist living in Tūranganui-a-Kiwa, with Ngāti Porou and Ngāti Mutunga whakapapa and Mōriori hokopapa. Watson graduated with a MFA from Elam School of Fine Arts, The University of Auckland Waipapa Taumata Rau in 2016, and was awarded funding to complete the Maumaus Independent Study Programme in Lisbon, Portugal in 2019. She has a Bachelor of Media Arts (majoring in painting and sculpture) from Waikato Institute of Technology, and an honours degree in art history from The University Auckland.

## George Watson

This work was included in our 2024 exhibition *Like a broth, like a cure*, curated by Abby Cunnane. It is one of Watson's ongoing sculptures which reflect an interest in the built architecture of early settler colonialism, and the weight of this legacy for Māori, their land and for the artist's own identity. For the exhibition text, Cunnane wrote "the ornate Victorian era wrought iron gate from which *Disavow's* form comes invokes the lifestyle aspirations of 20th century Pākehā settlement in Aotearoa, and as such, the stealing and privatisation of Māori land...[h]owever, *Disavow* is also a mirror, so that what is notionally held back or controlled actually crosses that threshold with the entry of light itself."

Watson has also shown at The Physics Room in 2016, with the library exhibition "you are an alien too".





**Yumoi Zheng**

*plz, bless me ur most hopeless faggot, 2024*

resin, paint, hair, jade beads, kite, speaker,  
sound and light

dimensions variable; 400x650mm shell

**\$1,000.00**

## Yumoi Zheng

**Yumoi Zheng** is a transfeminine queer artist who works across multiple media and art practices. Currently based in Hainan, China. Zheng explores the intricacies of her own identities through her creative practice, in which she talks about being apart from her family, growth, loneliness, blessings, and the secretive nature of memories.

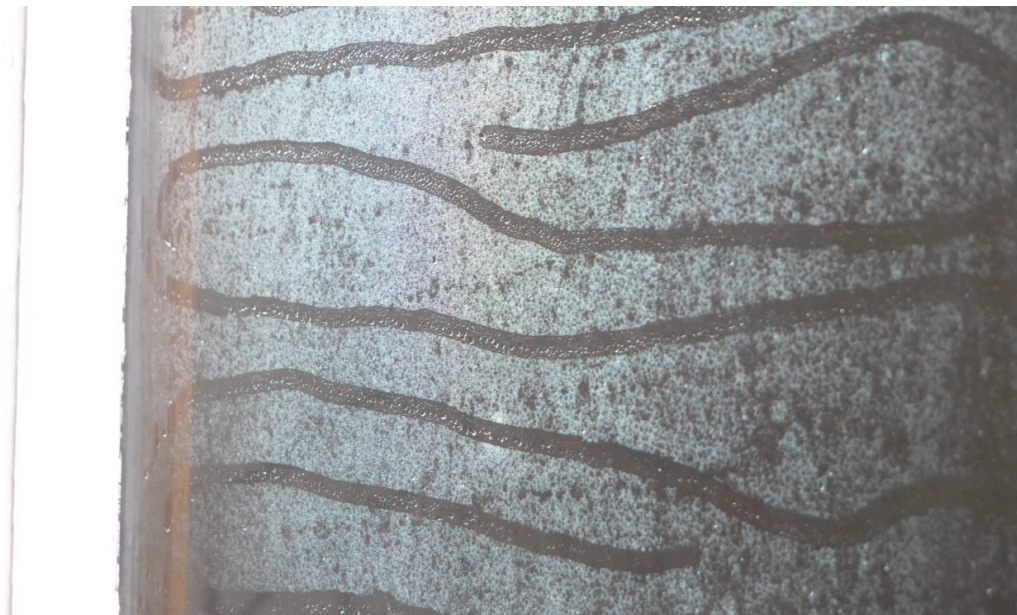
Recent exhibitions include *Distance is a Blade*, with Akil Ahamat and Olyvia Hong, curated by Amy Weng, The Physics Room Contemporary Art Space, 2024, *always love xxx*, with Isadora Lao, 2024, Toi Pōneke Arts Centre; and *talk soon xxx*, 2022, play\_station artist-run space, all Pōneke. Zheng's moving-image work *Tea* was included in the 2024 play\_station Film Festival.

This work was included in *Distance is a blade* at The Physics Room, 2024. In the exhibition text, curator Amy Weng wrote “a large resin oyster shell sits in the centre of the gallery; a disconcerting eye or pearl-like light projects upwards from its centre, accompanied by the quiet lapping of the ocean. *plz, bless me ur most hopeless faggot* is a playful supplication suggesting the way that experiences of home and transgender identity may come into conflict with established notions of family obligation and filial piety.”

## Back Catalogue

PREVIOUS WORKS



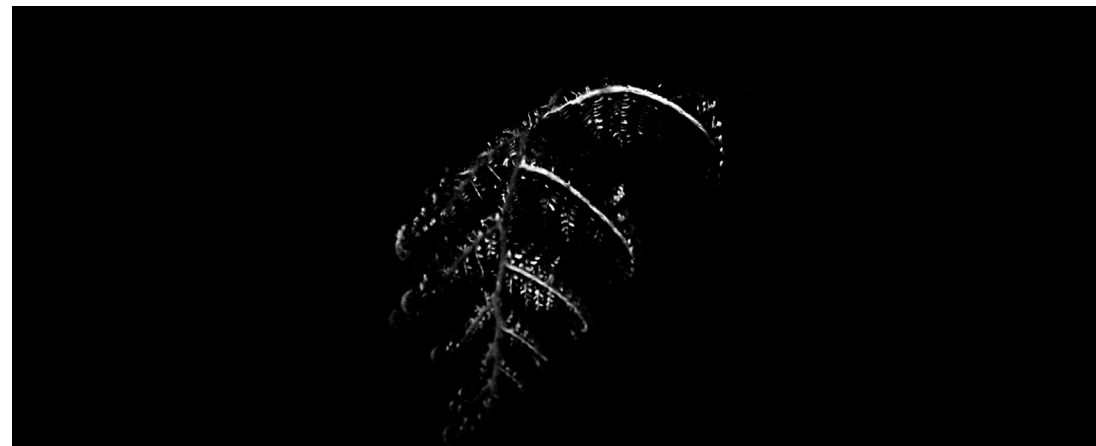


**Ana Iti**

*I am a salt lake (still), 2023*

digital print  
edition of 3/3 + AP  
140mmx249mm

**\$450.00 (framed)**



**Jeremy Leatinu'u**

*Te Whakawhitinga, 2022*

hand-printed from original 16mm film on  
silver gelatin photographic paper by Te  
Whakawhitinga cinematographer Ian Powell  
edition 4/4  
56x148mm (309x234mm framed)

**\$450.00 (framed)**



**Jeremy Leatinu'u**

*Te Whakawhitinga, 2022*

hand-printed from original 16mm film on  
silver gelatin photographic paper by Te  
Whakawhitinga cinematographer Ian Powell  
edition 4/4  
56x148mm

**\$300.00 (unframed)**

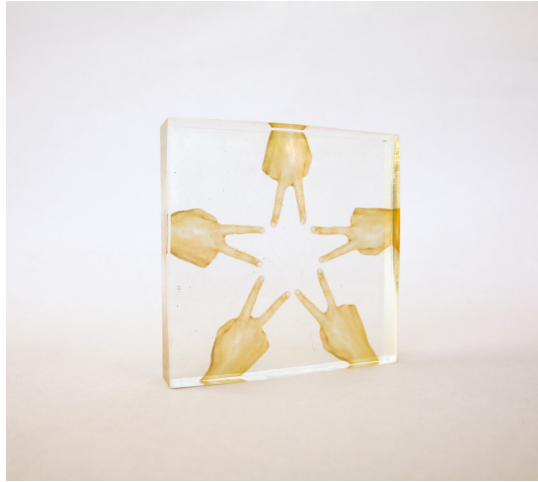


**Susu**

*Diver's Souvenir, 2022*

epoxy resin, laser-jet print on transparent sheets  
100x100x20mm  
unique edition 1 of 8

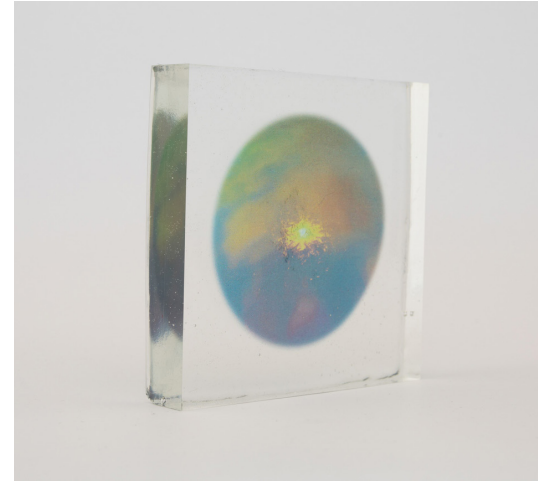
**\$200.00**



*Diver's Souvenir, 2022*

epoxy resin, laser-jet print on transparent sheets  
100x100x20mm  
unique edition 2 of 8

**\$200.00**



*Diver's Souvenir, 2022*

epoxy resin, laser-jet print on transparent sheets  
100x100x20mm  
unique edition 6 of 8

**\$200.00**



*Diver's Souvenir, 2022*

epoxy resin, laser-jet print on transparent sheets  
100x100x20mm  
unique edition 7 of 8

**\$200.00**



*Diver's Souvenir, 2022*

epoxy resin, laser-jet print on transparent sheets  
100x100x20mm  
unique edition 3 of 8

**\$200.00**



*Diver's Souvenir, 2022*

epoxy resin, laser-jet print on transparent sheets  
100x100x20mm  
unique edition 4 of 8

**\$200.00**



*Diver's Souvenir, 2022*

epoxy resin, laser-jet print on transparent sheets  
100x100x20mm  
unique edition 8 of 8

**\$200.00**

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The Physics Room thanks Abigail, Ruby, Conor, Eleanor, Nicola, Tyne, Olyvia, Cindy, Steven, Etanah, Lucy, Peter, Shannon, George and Yumoi for their generosity in supporting The Physics Room. Thank you to Earnest Art Services for framing, and Ollie Roake for install support. We are grateful to the following event sponsors: Signtech, Three Boys Brewery, The Crater Rim, Karma Cola, Culley's, and Locky Dock.

Design by Anna Welham

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