

GROUP EXHIBITION



SHIFTING CHANNELS

**RDS Gallery
2022**

GROUP EXHIBITION

SHIFTING CHANNELS: SELECTED WORKS BY EMERGING ARTISTS

24 June – 23 July 2022

RDS Gallery, 6 Castle Street, Dunedin

Occasional Essays Series
Editors
Alistair Fox and Hilary Radner

RDS GALLERY

Cover Image: *Dressing Up in Each Other's Clothes*, Pippi Miller, 2020, gouache on paper, 430 mm x 34.5 mm unframed, 590 mm x 490 mm, framed.

© Image: Pippi Miller

© Image: Troy Butler

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40.75855° N 73.98527° W [Elmo], Troy Butler, 2022, monprint (photographic lithograph with gouache), 588 mm x 453 mm framed

Preface: Shifting Channels

By Hilary Radner

The RDS Gallery annual Group Exhibition, *Shifting Channels*, brings together artists associated with Dunedin—who represent the many facets of this city, underlining its tradition as “Nurse to the Imagination.” This year’s selection has in common a focus on translating experience (and the emotions that define it) into what we call art through the creative processes.

Hana Pera Aoake in *Maumahara (Wiri and Bella's Wedding at Okauia)*, 2021 and Hemi Hosking in his silk screen prints (untitled, 2022) engage with a legacy of cultural contexts rich in traditions that each uses to animate and represent their familial ties and the emotions that these evoke. Wesley John Fourie in *Mum’s Blankie (Other Love)*, 2021, also draws upon family history, but as an individuated reservoir of intimacy and contradiction, given expression through an everyday object. James Thomson-Bache transcribes emotion as an abstracted visual field that “speaks” without saying a word. In *Dressing Up in Each Other’s Clothes*, 2020, Pippi Miller explores the complexities of human relations through a meticulously rendered portrait of an unspecified sitter situated in an enigmatic interior *mise-en-scène*.



Seconds, Let's Go, Prudence Jopson, 2021, concrete, natural dyes, steel, found objects, polyurethane, schist sourced from Whakaherekau | Second Beach, Ōtepoti, L370 mm x H300 mm x W80 mm

In contrast, Prudence Jopson and Taarn Scott turn to landscape for their primary source material, in particular the “coast,” where earth meets sea. For her series of small sculptures, Prudence retrieves found material, industrial detritus, reminding us of the fragility of our current ecology, in which the part (the eroding discarded cement block), stands in for the whole. In *Outlining/Shifting Channels*, 2021, Taarn mobilises the language of cartography to depict the Nelson coastline as a delicate tracery, in threat of disappearance on a semi-transparent fabric that suggests the shreds of a disintegrating shroud or sheet hanging in a breeze. Similarly, Troy Butler’s series of photographic lithographs grapple with the transient, ineffable nature of experience, the location of which he records with absolute precision. The images themselves offer seemingly intangible traces of what once may have been there, a melancholic tribute to memory’s inadequacies.

Each work testifies to the ways in which the human animal seeks to give shape and form to its consciousness through artistic practices that mark out its status as an individual subject, unique and yet a part of the whole.



Maumahara (Wiri and Bella's wedding at Okauia), Hana Pera Aoake, 2021, digital print on card, Tī kōuka, Kōrari, pīngao, Kōwhai, lichen, beeswax on found glass, 450 mm x 380 mm

List of Art Works and Artists' Biographies

Drawing and Painting

Pippi Miller

1. *Dressing Up in Each Other's Clothes*, 2020, gouache on paper, 430 mm x 34.5 mm unframed, 590 mm x 490 mm, framed.

Pippi Miller (b.1997) was born in Te Whanganui-a-Tara | Wellington but grew up in Ōtepoti | Dunedin. She attended Logan Park High School, graduating in 2015. A scholarship swayed her toward attending University of Otago, and she emerged after four years of study in 2019 with a BA(HONS) first class in English literature, and an unexpected love for Dunedin. Pippi is currently enrolled in the MFA programme at the Dunedin School of Art, following on from the Graduate Diploma that she completed there in 2020. Her work was included in the 2021 exhibition at RDS Galley "Between Then and Here: Selected Works by the DSA 2020 Graduates." Her drawing and painting-based practice focuses on exploring line and colour, illustration, and children's literature.

James Thomson-Bache

1. *Subject Matter*, 2021, Indian ink and acrylic on paper, 762 mm x 762 mm.
2. *Eye Candy*, 2022, fine liner on paper, 270 mm x 185 mm unframed, 445 mm x 320 mm framed.
3. *New City Planning*, 2022, fine liner on paper, 270 mm x 185 mm unframed, 445 mm x 320 mm framed.

James Thomson-Bache (b.1993) emigrated to Aotearoa | New Zealand in 2007 and settled in Ōtepoti | Dunedin in 2013, earning a BA in both Art History and Visual Culture from the University of Otago. His work has been selected several times as a finalist for the Parkin Drawing Prize held at the Wellington Academy of Fine Arts, his 2017 submission receiving a “merit” award. Self-taught in drawing, painting and ceramics, he draws on “art brut,” guerrilla art and abstract expressionism (his primary influences) to create detailed works with an emphasis on intuitive composition, improvisation, and mark-making. He also employs surrealist “automatic drawing” as a recurring technique.

Printmaking

Troy Butler

1. 40.75855° N 73.98527° W [Elmo], 2022, monoprint (photographic lithograph with gouache), 588 mm x 453 mm framed.
2. 40.73322° N 74.00330° W [Music], 2022, monoprint (photographic lithograph with gouache), 588 mm x 453 mm framed.
3. 13.74331° N 100.51047° E [City], 2022, monoprint (photographic lithograph with gouache) 588 mm x 453 mm framed.
4. 40.57536° N 73.97977° W [Creep Show], 2022, monoprint (photographic lithograph with gouache) 468 mm x 569 mm framed.

Troy Butler is an Ōtepoti-based artist, who has a day job running the successful Morning Magpie Café. Leaving an earthquake-stricken city for Ōtepoti | Dunedin, he not only found solace, but an embracing community. After spending several years establishing himself as a local business owner, with a view to supporting himself, he has recently returned to artmaking as his first love. In his practice, Troy explores themes of identity through photolithographic printmaking as his principal means of expression. He deploys silk paper, mono-toned colours, and dark dreamlike figures to examine and evoke journeys marked by a range of life themes. Significantly, through his practice, he continues to explore the effects of loss of identity.

Hemi Hosking

1. *Twovaevae I*, 2022, silk screen print, 650 mm x 650 mm framed.
2. *Twovaevae II*, 2022, silk screen print, 650 mm x 650 mm framed.
3. *Twovaevae III*, 2022, silk screen print, 650 mm x 650 mm framed.
4. *Twovaevae IV*, 2022, silk screen print, 650 mm x 650 mm framed.

Hemi Hosking-Kereopa [Ngāti Tahinga, Tainui and Awhirio], born 1994 in Ōtepoti | Dunedin, holds a BA and Diploma in Visual Arts (2020) from the Dunedin School of Art. He is currently enrolled in the MA programme of that same institution, specialising in graffiti, typography and screen printing. He has previously exhibited at RDS Gallery in 2021 and was a finalist for the inaugural Kiingi Tuheitia portrait award, also in 2021, for a multi-media work representing King Tāwhiao Tūkāroto Matutaera Pōtatau Te Wherowhero (*Ngāti Mahuta, Tainui*), to whom he is related. His work in the current exhibition at RDS Gallery focuses on reclaiming and rediscovering his Cook Islands | Kūki 'Āirani heritage. In the series on view in "Shifting Channels," Hemi draws upon designs associated with the traditional craft of "*tivaevae*," quilts associated with ceremonial occasions, which he reinterprets as silk screen prints. Hemi explains, "*Tivaevae* is a traditional Cook Island cloth hanging. "*Twovaevae*" [the title of this series] is a play on words—as it is my second time doing work based around *tivaevae*."

Hemi is also a local expert on New Zealand graffiti artists, to whom he credits his enthusiasm for the visual arts. You can find his work on his Instagram account @hemihosking.

Textiles

Wesley John Fourie

1. *Mum's Blankie (Other Love)*, 2021, found materials (assorted cottons and mixed fibres, including velvet, satin, and silk with cotton, on wool blanket), 1670 mm x 1950 mm.
2. *Yes! Painting 1*, 2021, found materials (cotton and silk on cotton bedsheet with acrylic dyes, oval embroidery hoop), 190 mm x 140 mm.

Wesley John Fourie (they, them) identifies as a queer artist whose multi-faceted art practice explores themes of nature, spirituality, and sexuality, predominantly through the use of textiles. The years that they spent in Ōtepoti | Dunedin had a formative influence on their practice and they regularly collaborate with Ōtepoti-based artists Taarn Scott and Hana Pera Aoake, including the recent exhibition "the future of dirt," RM Gallery and Project Space (Tāmaki Makaurau | Auckland), June 2022. They were awarded the 2021 Molly Morpeth Canaday Youth Award and have been a finalist in the National Painting and Printmaking Award (2021), and the Wallace Art Awards (2020). Recent exhibitions include: "The Dance," Window Gallery, University of Auckland, 2022; "i followed you into the sea," Whakatane Library & Exhibition Centre, Whakatane, 2022; "i dream a rain forest" at Malcolm Smith Gallery, Uxbridge Art Centre, 2022 and "From Across Bodies of Water and Other Transient Objects," with Rozana Lee, at Gallagher Academy of Performing Arts, University of Waikato, 2022. Wesley is interested in creating a conversation around the preservation of our natural environment within the context of contemporary art. When not in their studio, they can usually be found somewhere in the bush.

Taarn Scott

1. *Outlining/Shifting Channels*, 2021, pencil, fabric, string and chain, 3 panels, 1480 mm x 540 mm, 1900 mm x 630 mm, 1500 mm x 590 mm.

Taarn Scott, an Ōtepoti-based artist, graduated with a BFA (HONS) from the Elam School of Arts, University of Auckland, in 2019. Recent exhibitions include: "the future of dirt," with Wesley John Fourie and Hana Pera Aoake, at RM Gallery and Project Space (Auckland), June 2022; the solo exhibition "Outlining/Shifting Channels" at Refinery ArtSpace (Nelson), 2021-22; and the group exhibition "All Is Full of Love," curated by Wesley John Fourie, Broker Gallery (Queenstown), August 2021. She is interested in illustrative practices, community art, and exploring drawing through a variety of media focusing on ideas around the body.

Sculpture/Multi-media

Hana Pera Aoake

1. *Maumahara (Wiri and Bella's wedding at Okauia)* (2021), digital print on card, Tī kōuka, Kōrari, pīngao, Kōwhai, lichen, beeswax on found glass, 450 mm x 380 mm framed.

Hana Pera Aoake (Ngāti Hinerangi, Ngāti Mahuta, Tainui/Waikato, Ngāti Waewae)(they, them) is a mother, artist and writer. Hana works across many mediums and has published widely and sometimes organises exhibitions, readings, and conversations. Hana holds an MFA (first class) from Te Kunenga Ki Pūrehuroa | Massey University (2018) and was a participant in the ISP programme at Maumaus des escola artes (2020). Hana published their first book, *A bathful of kawakawa and hot water* with Compound Press in 2020. They live in Te Roto Pāteke | Macandrew Bay, Ōtepoti | Dunedin, with their partner and pepi studying Te Reo Māori. Currently they work with Morgan Godfery on Kei te pai press, a publishing and education project.

Recent projects include "the future of dirt," with Wesley John Fourie and Taarn Scott, at RM Gallery and Project Space (Tāmaki Makaurau | Auckland), June 2022; "te tamaiti, te ao" at Artspace Aotearoa (Tāmaki Makaurau | Auckland), June–August 2022; "Neither Solid nor Liquid," with Priscilla Howe, Te Tuhi Contemporary Art June–August 2022; as Kei te pai press, *Matarau*, group exhibition curated by Shannon Te Ao, City Gallery Wellington | Te Whare Toi, May–August 2022; as a contributor to the anthology *The Material Kinship Reader*, ed. Clementine Edwards and Kris Dittel, Onomatopoe 208 (Eindhoven, the Netherlands: Onomatopoe Projects, 2022); *Whānau Marama*, Wynn Hamlin, group exhibition curated by Jade Townsend, Commercial Bay (Tāmaki Makaurau | Auckland), June/July 2021.

Prudence Jopson

1. *Seconds, Let's Go* (2021), concrete, natural dyes, steel, found objects, polyurethane, schist sourced from Whakaharekau | Second Beach, Ōtepoti, L370 mm x H300 mm x W80 mm.
2. *Discontinued m9* (2021), concrete, natural dyes, antique bolts , polyurethane, natural fibres from Whakaharekau | St Kilda, Ōtepoti, L370 mm x H230 mm x W80 mm.
3. *Progress Valley* (2022), concrete, natural dyes, gouache, steel, polyurethane, schist sourced from Whakaharekau | Second Beach, Ōtepoti, L 200 mm x H150 mm x W40 mm.

Prudence Jopson, born in Ōtautahi | Christchurch, is an Ōtepoti-based artist with a background in exhibition design. She has a deep understanding of the land and colour that surrounds her. Living in Melbourne for close to a decade, she attended RMIT School of Art, where she was awarded a Diploma in Visual Art (2017) and an Advanced Diploma in Visual Art (2018). Returning to Dunedin in 2019, Pru continues to explore the theme of growth and decay. Altering cement with various pigments and combining different textures, she achieves a highly resolved, diverse range of sedimentary sculptures. Recent exhibitions include the group exhibition "Mental Health—Response Received," September–October 2021, in which she took a leading role as one of three curators, participating in the exhibition's installation.

