

GROUP EXHIBITION

ABSTRACTION / CREATION

RDS GALLERY  
12 DECMEBER 2025 –  
10 JANUARY 2026

6 CASTLE STREET  
DUNEDIN  
[rdsgallery.co.nz](http://rdsgallery.co.nz)



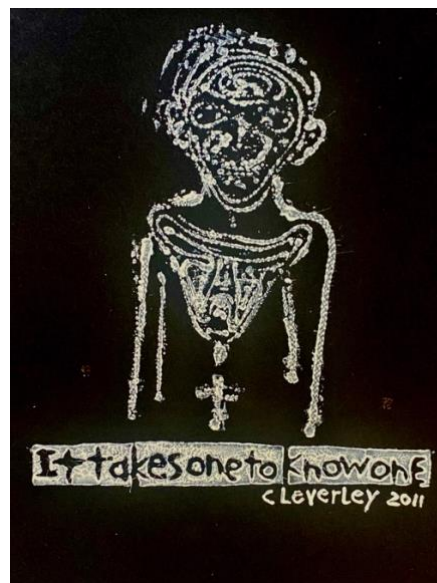
**Michelle Annand** holds a DFA, from the School of Art, Otago Polytechnic, 1986. Her initial project as an artist involved Indian aesthetics and culture. Subsequent projects extended the scope of her explorations from Asia (largely India and Nepal) to the Middle East. She has exhibited and sold work overseas, including an exhibition with the New Zealand Embassy in New Delhi, and displayed works at the oldest gallery in India, the Dhoomimal Art Centre in Connaught Place, New Delhi. She has also attended workshops, collaborations, and exhibited in group shows in Kathmandu and Sana'a, Yemen.

Inspired by Oriental influences, she admires the work and level of skill that characterizes artisans in the East. Ancient cultures fascinate her, and she is attracted to the oldest cities in the world, such as Varanasi, Damascus, Sana'a, Fes, Luxor, and Aswan. Her latest projects involve Thailand. Influenced by Buddhist studies these current undertakings represent a continuation of the Eastern-focused themes that informed earlier series. In her words, "This abstract work might be inspired by vivid memories of Fes in Morocco. The labyrinth of alleys down to the tannery ... splodges of colour in irregular dye vats ... the detailed mesmerizing mosaic tile work ... Moorish arches and fountains ..."



*Terra Lattice, Maroc, 2025, acrylic and mixed media, 52.7cm x 42.5cm, framed.*

**Peter Cleverley** was born in Oamaru in 1954 and works from a studio at his home in Kakanui, North Otago. He initially gained a Diploma in Fine & Applied Arts in 1974. As well as lecturing at the Dunedin School of Art since 1987, he has exhibited in Wellington, Ashburton, Gore, and Dunedin, with multiple exhibitions, such as "Smoke & Mirrors" (2010), curated by the Forrester Gallery, Oamaru. Represented by RDS Gallery since 2019, he has works held in the permanent collections of many New Zealand public art galleries, including Te Papa; the Dunedin Public Art Gallery; Forrester Public Art Gallery, Oamaru; Suter Gallery, Nelson; Aigantighe Gallery, Timaru; Hocken Library, Dunedin; and the Manawatu Public Gallery, Palmerston North. Recent publications about this artist include *Peter Cleverley: Between Transience and Eternity* (Alistair Fox, 2025), with Quentin Wilson Publishing.



*It Takes One to Know One*, 2011, lino cut/string, A/P, 29.7cm x 21.

**Anne Cloonan** was born in Australia in the middle of the last century into a family with a strong interest in the arts. Both her father and brother were painters, and she eventually followed them to art school. In mid-life she retrained as a bookbinder and eventually had her own bindery specialising in the restoration of antiquarian books and related objects. She worked as a bookbinder for approximately 30 years in both Australia, then from 2008-2019, in Dunedin.

Her own work as a painter has been mostly landscapes and seascapes. In practice, her past experiments with abstraction have been in the form of designer bookbinding for exhibition and some commissions for writers. Her work here comes directly from the bookbinding days, accompanied by further experimentation to see what might arise.



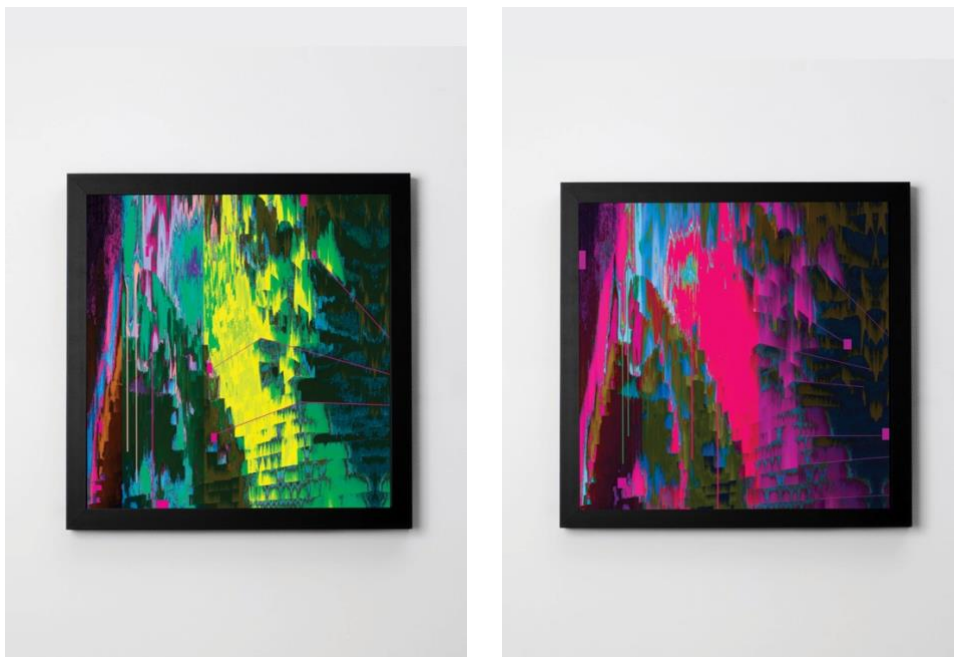
1. *Letter to Herbin 1* [red/black with horizontal line], 2025, acrylic on canvas, 61cm x 45cm.



2. *Letter to Herbin 2* [red/black with vertical line], 2025, acrylic on canvas, 61cm x 45cm.

**Maggie Covell** (BA, U of Otago, 2013; MFA, Dunedin School of Art, 2024) is an interdisciplinary artist based in Ōamaru. Over the last decade Covell has exhibited in both the North and South Islands of New Zealand in gallery, museum, found, and public spaces. In 2021, Covell began exhibiting with *Configure*, a female group show inspired by *Womenhouse*, the historic art installation and performance space organized by Judy Chicago and Miriam Schapiro in 1972.

**Statement:** The series *The Disfigured Hand of Time* draws inspiration from Charles Dickens' *A Tale of Two Cities*. The title *The Disfigured Hand of Time* serves as a metaphor that expresses the ravaging impact of trauma on the individual. This series offers iterations of a delicate Victorian carriage clock (now unrecognizable) as a trauma emblem, one, which in its original state, concealed its nature through its ornateness. Digital techniques are applied to erase and manipulate the image layers in an attempt to capture the ruptures of time within the frame. The obliterated image serves as a stream of consciousness, a fragmented reality that moves between image and language as a rearticulation of negative heritage (traumatic experience/s). The trauma-motif also operates as an anchor point between histories and technologies.



- *The Disfigured Hand of Time I*, 2025, digital print on archival photo rag (single edition, mounted), framed, conservation glass. 52cm x 52cm, 2025.
- *The Disfigured Hand of Time II*, 2025, digital print on archival photo rag (single edition, mounted), framed, conservation glass. 52cm x 52cm.

**Jon Cox** (b.1973, Balclutha) attended South Otago High School before moving to Dunedin in 1991 where he played in bands such as Isolation Backlash and The Strangeloves. In the late 1990s, he left Dunedin for London, beginning a long period in which travel and travel photography were his main focus. In 2020, Jon returned to Dunedin during the pandemic; in 2021, he began painting. In December 2024, he joined RDS Gallery as Exhibitions Coordinator; in February 2025, Moray Gallery hosted his first solo exhibition, where he continues to show his work.

**Statement:** A constant experimentation with different aggregate media fuelled and stimulated his practice with Jon frequently producing his work in a meditative state, following the flow and course of the medium. As a result, the works are layered and cumulative, producing a “thick” surface in which what is below is equally as important as what is visible. *Aggressive Fluorescence* and *Untitled* are part of a series, produced in 2024, of four paintings with the same dimensions that explored the relations between texture and colour, reducing the image to a play of these two fundamental elements. Characterized by a high-relief surface, this work functions as an experiment in the use of colour—the ways in which it transforms (or plays with) the perception of adjacent colour and surface. *Aggressive Fluorescence* distinguishes itself from other paintings by this artist because it conveys a sense of ludic energy that contrasts with the more sombre tones of many of his other works such as the *De Profundis* series (2023) In contrast, *Untitled* offers lush purple/violet tones that coalesce into a seemingly liquid surface of bubbles or “blobs” that appear to promise the joys of a particularly luscious dessert. In his own words: “I enjoy making paintings that people feel compelled to touch; but of course they can’t (unless they buy it). Sometimes, I play with the idea of a painting that you want to stare into, but you can’t. ‘Aggressive Fluorescence’ is a bit like that.” He continues: “The second painting is more like something that that you might wish to run your tongue over. Of course you can’t, and you know that it won’t deliver, even if you bought it, took it home and had a go.”



- *Untitled*, 2024, acrylic, cotton and mixed media, 92cm x 32cm. \$700
- *Aggressive Fluorescence*, 2024, acrylic, cotton and mixed media, 92cm x 32cm.

**Anita DeSoto** (MFA (painting), Dunedin School of Art, Otago Polytechnic, 2003) has 25 years of experience exhibiting her paintings nationally and internationally. Until recently, she taught Drawing and Painting at the Dunedin School of Art, Otago Polytechnic, dating back to 2004. Anita has also been awarded several arts residencies, including the Leipzig International Art Program in Germany (2010), Aratoi Fellow (2012); artist-in-residence at the New Pacific Studios in Vallejo, San Francisco (2014); the William Hodges Fellowship (2018); and the Stoddart Gallery Artist Residency (2025). Her paintings are in the collections of Southland Art Foundation, Pah House, Auckland and Anderson Park Public Gallery Collection, Invercargill.

**Shifts in Practice:** Lately, I've felt a strong pull toward change in my work. With the state of the world as it is, I like many, fluctuate between rage, disbelief, escapism, and sorrow. At times, imagery for my art can feel trite against such chaos, I've been reflecting on my past work over the years, and what has stayed with me is my intrigue with the shrine and the grotto. Primordial stuff, and I'm basing my new abstractions on this. Paring back to the materiality of paint and colour. And although I believe it's the most difficult genre to do well, abstraction feels quite liberating.

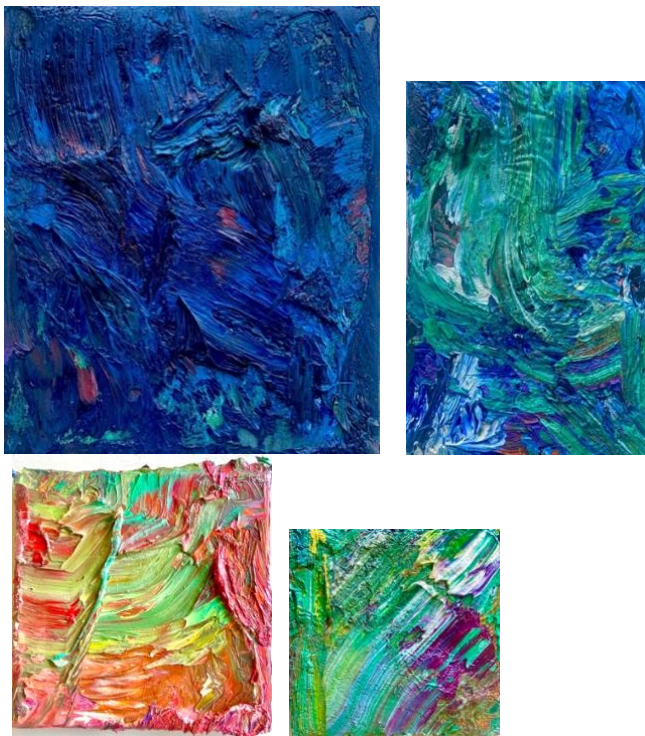
Anita DeSoto, email to gallery, 28 November 2025.



*Red Flag Shrine*, 2025, oil on an aluminium composite panel, 67cm x 50cm.

**Wesley John Fourie** (b.1995 Amanzimtoti, South Africa) holds a Bachelor of Visual Arts (with Merit) from Te Kura Matatini ki Otago, Dunedin School of Art, and is currently completing their Honours as recipient of the David Con Hutton Scholarship. They also hold a Certificate in Māori and Indigenous Art from Te Wananga o Aotearoa.

An award-winning artist and curator based in Aotearoa New Zealand, Wesley's multi-faceted art practice extends across textiles, sculpture, installation, drawing, poetry, painting, and video. Their work has been presented in public institutions and artist-run spaces across Aotearoa New Zealand, Australia, Asia, and Europe, and their writing has been published by *Vernacular Criticism*, 2023; *The Art Paper*, 2023; *Art New Zealand*, 2025; and *Scope: Contemporary Research Topics—Art and Design*, 2025. Recent publications include *HYPERBALLAD*, 2025 (ISBN 978-0-473-74121-1), a limited-edition artist book with contributions from Aaron Lister, Emma Hislop, Pennie Hunt, Wesley John Fourie, Sarah McGaughran, Kat Rowan, and Sam Te Kani, funded by the Wellington City Council. Wesley has served as board member at RM Gallery and Project Space, 2022–current; Director of New Lands Gallery and Project Space, 2023-4; and co-director of Slant Art Project Space 2024-5.



- STOP NOW #1, 2025, oil on fabric, 31 cm x 26cm.
- STOP NOW #2, 2025, oil on canvas, 27cm x 21.5cm.
- STOP NOW #3 2025, oil on canvas, 22cm x 21cm.
- STOP NOW #4 2025, Oil on canvas, 17.5cm x 17.5cm. SOLD

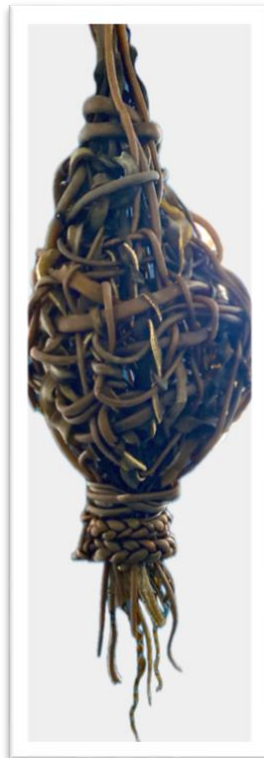
[Note: relative image size is approximate; some of these paintings may be available on request in the backroom, depending on space constraints.]

Ko Tairoa me Tahupōtiki ōku Tupuna  
*My ancestors are Tairoa and Tahupōtiki*  
Ko Aoraki me Taranaki ōku Maunga  
*My mountains are Aoraki and Taranaki*  
No Ngāi Tahu me Taranaki au  
*I am from the Ngāi Tahu and Taranaki iwi*  
Ko au te tai Mokopuna o Ōriwa Haddon me Maaki Rakapa-Taiaroa  
*I am the granddaughter of Ōriwa Haddon and Maaki Rakapa-Taiaroa*  
Ko Lizzette Haddon au  
*My name is Lizzette Haddon*

**Lizzette Haddon:** My work explores the spiritual and creative journey of being Wahine Māori through working with as many natural resources and media available. I am a multimedia artist working with paint, textiles Oamaru stone and much more. Creativity has been and remains a huge part of my life, passed down to me by my Tupuna (Ancestors). My art is a spiritual journey. I am driven by generational inspiration, drawn from the creative taronga (treasures) left behind by my Tupuna. I am inspired by what I see, the items I find to use and my wairua (spirituality).

A gift of nature, Rimurapa (Bull Kelp) binds to our distant shores. The tipu or stock moves with the currents of our oceans. When it breaks free it has another strategy. It floats and drifts with the winds and water carrying itself over many forms of life.

Slippery ... Wet and Free



Rimurapa (Bull Kelp), 2025, kelp, 110cm (variable) x 30cm (variable).

**Felix Harris** (b. 1978, Dunedin, New Zealand) graduated from the Elam School of Fine Arts in 2006, continuing his education with a Bachelor of Art and Design (Honours) from Auckland University of Technology (2014). Felix has travelled extensively overseas and was based in Seattle, Washington 2007-2009. An active visual artist, he has also worked as a producer/emcee under the name "fatigue," with contemporary music continuing to play an important role in his life. Significant influences include Mexican Folk Art and Muralists, as well the work of cartoonist Robert Crumb and the writings of Charles Bukowski. He also enjoys French comedy, Justine Triet's films, and Ann Quinn's novels and shorts stories. He is a great admirer of the painter Leonora Carrington.

Felix explains that the painting *Eros and Magic* is about attraction, chemistry, and passion. It is the flame that ignites two souls. *Faraway Island* is about place and connection to our land and home. *Sacred Hill* is a place where I lived in an imagined childhood."



- *Eros and Magic*, 2025, acrylic on canvas panel, framed, 31.8cm x 41.9cm.
- *Faraway Island*, 2025, acrylic on canvas panel, framed, 31.8cm x 41.9cm.
- *Sacred Hill*, 2025, acrylic on canvas panel framed, 32.1cm x 39.8cm.

**doNna Jackson** (BFA [painting], 2016, Dunedin School of Art), lives in Kōputai | Port Chalmers, where she has resided for the past 25 years and where she operates the gallery/fashion space Pieces. To date she has curated six exhibitions that included work in a range of media, from ceramics and paintings to sculpture and the moving image.

**Statement:** Arising out of my desire to expose the authentic self/selves and to voice my female perspective, one of my fundamental intentions is to load my paintings with my visual language. This is embedded in, and formed from, autobiographical references, which often incorporate aspects of the object. *A Betrayal in a Different Gethsemane* is an example of my abstract painting process where the urgency of expression in part creates the dynamic life and tension within the painting. The painting *Smiler* is a complex work where different semantic realms coexist and, without interfering with one another, combine to achieve a “completeness”.



- *A Betrayal in a Different Gethsemane* [violet], 2023, graphite, oil pastel and acrylic on paper, 42cm x 29.7cm, framed.

- *Smiler* [orange], 2023, graphite, gouache, acrylic and Indian ink on paper, 29.7cm x 210m, framed.

[Note: relative image size is approximate.]

**Louise Marmont** holds BFA from Elam School of Fine Arts, Auckland. A later move to Dunedin resulted in both exhibiting and attaining a Diploma in Teaching followed by teaching art and art history. An early curiosity in Carl Jung followed by Sigmund Freud and feminism informed her early work and later resulted in a decision to retrain in Psychotherapy in Wellington, while continuing to exhibit intermittently. Now fully retired, she enjoys the increased space and time for what now appears to be a life-long commitment to understanding subjectivity through art.

**Artist Statement:** The opportunity to be part of the group show “Abstraction | Creation” at RDS Gallery in Dunedin offered a challenge in regard to size. I explored this parameter while continuing with the themes of coupling figures. This can be interpreted literally as coitus or figuratively as both external and internal self-representations or self-aspects, be it male and female, infantile and mature, or shadowy and hard to identify “foreign” aspects. Additionally, the ambiguity of the imagery offered room to continue exploring the cusp of “abstraction/creation”.



- 242 *Coupled Figures*, 2025, acrylic on canvas, 15cm x 15cm.
- 241 *Coupled Figures*, 2025, acrylic on canvas, 23cm x 23cm.
- 244 *Coupled Figures*, 2025, acrylic on canvas, 23cm x 23cm.
- 243 *Coupled Figures*, 2025, acrylic on canvas, 15cm x 15cm.

**Sarah McGaughran** (b. Timaru, 1994) is an award-winning local artist who works across painting, sculpture, sound, and writing. Their practice currently investigates boundaries, networks, and surface, with a particular focus on corporeal experience.

*synclinorium* evokes a structural geological term describing a large fold on which smaller folds are superimposed. In my paintings, I often think of the body as a landscape, its weathering displaying the meter of time and corporeal experience, hence the use of geological language in my titles. *back to the matter at hand* marks a return to physical matter, a return to the body itself. The motif of the fold in these works, describes the folding up of the self during periods of intense self-metabolization. Moments when time folds in on itself and we touch on memories and times in our past. The contraction that is inevitably followed by expansion, the exhale followed by inhalation when those folds expand and nothing but creases remain as memory. *synclinorium* (2025) and *back to the matter at hand* (2025) are moments of contraction, when the folds are dense, when the past is ruminated upon, awaiting the relief of the inhale.

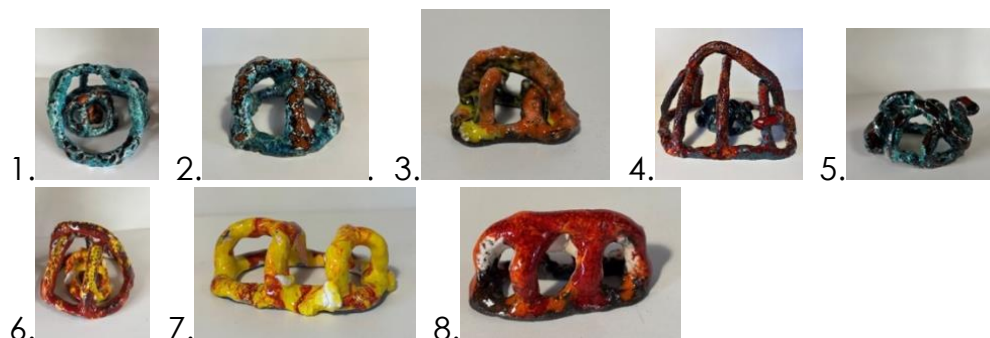


- *synclinorium*, 2025, oil on canvas, 20cm x 25.5cm. SOLD
  - *back to the matter at hand*, 2025, oil on canvas, 25.5cm x 20cm.
- [Note: relative image size is approximate.]

**Lisa Perniskie** (BFA (Sculpture), 2006, Dunedin School of Art) is an Ōtepoti artist and art facilitator. Her process-based art practise is informed by the use of materials and found objects. She is inspired by nature, the everyday and the beauty found in the unseen. More recently the hidden connectivity of mycelium networks has inspired her ceramic work. Lisa values the way art can be therapeutic, giving opportunities to open a dialogue. She is passionate about giving a voice to the challenges facing our world and has exhibited her work in shows in Ōtepoti and in Aotearoa more generally.

**The Multisensory Phase of Evolution:** Time stops. The experience of applying the glaze to the surface of the work engages all my senses. My recent work has been exploring the ideas of protection, forms abstracted from nature, to express the breakdown in humanity. Building a network supported by the many threads, these forms have become like whānau, colonies that now seem creature-like in appearance and to the touch. Many different things are hidden in the surfaces of the work. The more you look the more you see. What has evolved are these creature-like forms who live in a state of “mutualism”. No matter how much an organism gives to the other, they always receive more benefits back. Reciprocity as a way of being, could be our next evolution/revolution.

A cage can be protection. When does protection become a cage?

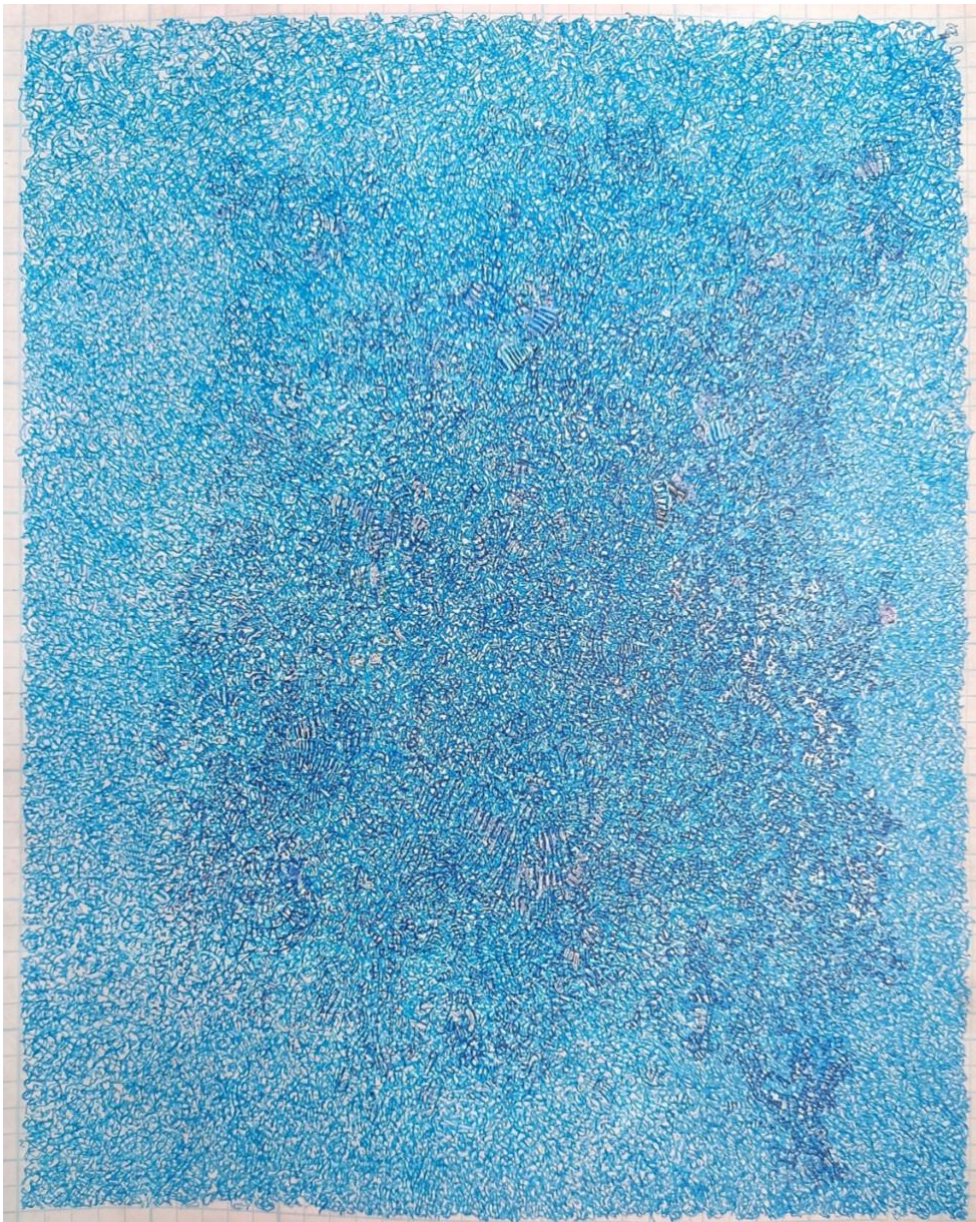


All works "ceramics and various glazes" and on plinths. Ignore relative sizes of images. See dimensions listed below.

1. *Mutualism* [blue with red splotches], October 2025, 20cm L x 18cm W x 10cm H approx.
2. *Mutualism: Organism One* [blue/orange], October 2025, 10cmL x 10cmW x 6cmH approx.
3. *Mutualism: Organism Two* [yellow/orange], October 2025, 4.5cmL x 4cmW x 3cmH approx.
4. *Obligate Mutualism* [red/orange], November 2025, 16cm L x 13cm W x 10cm H approx.
5. *Organism One: Obligate Mutualism* [red/blue], November 2025, 10cmL x 7cmW x 5.5cmH approx.
6. *Commensal* [red/yellow/black/white], September 2025, 11cmL x 6cmW x 4cmH approx.
7. *Commensal: Organism One* [yellow/red/white/pink], September 2025, 11cmL x 6cmW x 4cmH approx.
8. *Commensal: Organism Two* [red/orange/white], September 2025, 5.5cmL x 3cmW x 3cmH approx.

**James Thomson-Bache** (b. 1993) moved to Ōtepoti | Dunedin in 2013, earning a BA in both Art History and Visual Culture from the University of Otago. His work has been selected as a finalist for the Parkin Drawing Prize several times, and most recently for the Wellington Academy Prize, where he received a Highly Commended award.

Self-taught in drawing, painting, and ceramics, he draws on *art brut* and abstract expressionism—his primary influences—to create detailed works, both miniature and expansive, with an emphasis on intuitive composition, instinct, and free-form improvisation. Limited tools and media are often utilised in these artworks, exploring and pushing the potential of each, translated through the hands of the artist.



• *Colony (Blue)*, 2025, pigment liner on graph paper, 225mm x 190mm, framed, UV resistant glass. SOLD

