

articulate.

MAR/APR/MAY 10

FEBRUARY – MAY 2010

Gallery Three, Sculpture Season

February 11 – 20: WILLIAM HSU

February 25 – March 6: KAH BEE CHOW
and CLARA CHON

March 11 – 20: CAROL LEE-HONSON

and TIFFANY REWA NEWRICK

March 25 – April 3: DIANE ATKINSON

April 8 – 17: Museum of True History
(MOTH) and ERICA VAN ZON

April 22 – May 1: ANTHONY CRIBB
and AGNES SO



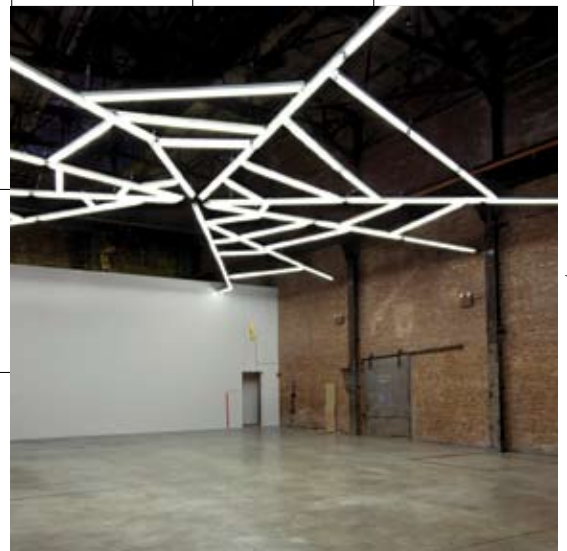
Left: Tiffany Rewa Newrick, *Untitled (inter-play)*, [detail], 2010

EVERY THURSDAY
5.30 pm – Public talks about the works of TINO SEHGAL and MARTIN BOYCE. Schedule will be published on the web-site



MARCH 12
Opening of the 4th Auckland Triennial
Last Ride in a Hot Air Balloon, TINO SEHGAL and MARTIN BOYCE, ST PAUL St Gallery One and Two

Right: Martin Boyce, *Some Broken Morning*, 2008. Fluorescent light fixtures



MARCH 24
Artist talk:
THOMAS RUFF,
WE 230,
6.00–7.30 pm



Natasha Conland

The 4th Auckland Triennial – Last Ride in a Hot Air Balloon

ST PAUL ST is proud to be part of the Auckland Triennial again in 2010. *Last Ride in a Hot Air Balloon*, curated by Natasha Conland, curator of contemporary art at the Auckland Art Gallery Toi o Tamaki, will run from March 11 until June 20 at five different venues (the off-site venue Shed 6 on Cook Street, the New Gallery, Artspace, George Fraser Gallery and ST PAUL ST). The theme of the Triennial reflects on the topic of risk and adventure. Natasha writes:

"The title *Last Ride in a Hot Air Balloon* provocatively suggests that the adventurous impulse is itself in an era of transformation. By implication, it directs a question towards our broader society: how do we utilise adventure and what level of risk do we allow for? It also describes the often romantic attraction to forms of adventure in art. Equally, this metaphor expresses an artist's desire to inhabit a fictive perspective, while contending with the proximities of life and culture.

Adventure and its incumbent risk has been central to modernity's geographic and economic expansion. Both are also vital to its exploration of the mind, the

body and society at large. In art of the modern era, these ideas were linked to discovery, progressive development, spectacle and avant-gardism."

AUT supports the Triennial now in its second manifestation after 2007. We are all delighted to contribute to this fantastic event that helps to establish Auckland as a cultural hub not only in New Zealand, but in the wider Pacific region. We are very excited to host two international artists, Martin Boyce from Scotland and Tino Sehgal from Germany. Boyce represented Scotland at the 53rd Venice Biennial, Sehgal made his mark at the 51st Venice Biennial and currently has a major exhibition at the Guggenheim Museum in New York.

We hope to offer a series of regular talks around the works exhibited at the galleries each Thursday at 5.30 pm. Please visit our web site for updates and information. We are looking forward to welcoming you at the galleries.

Noho ora mai ra
Dr Leonhard Emmerling



Martin Boyce

Martin Boyce

Born 1967, Hamilton, Scotland. Lives and works in Glasgow, Scotland.

In recent exhibitions Martin Boyce's sculptural installations have invited the urban spaces of pedestrian subways, car parks, playgrounds and streetscapes into the public art gallery. In so doing, he reconfigures their utilitarian order so that the individual structures appear poetically realigned and menacing.

He creates eerie futuristic landscapes, not by drawing on popular myths of science-fiction, but by starting with the modern – steel, neon, glass, concrete – and undoing its function by design. His titles typically exemplify this shift, implying an abstract storyline totally remote from the form or function of the objects, as if excerpted from a foreign narrative. They often address an inclusive audience – you, we – as in *We are Resistant*, *We Dry Out in the Sun*, *You close your eyes and imagine you are floating*, 2004, an installation of poolside sun beds and neon umbrellas.

For his most recent major project *No Reflections*, 2009, as the Scottish representative for the 53rd Venice Biennale, Boyce revisited the Palazzo's internal architecture through the lens of early modern proto-Cubist design. In an installation including floor tiles, chandeliers, room dividers and bedroom furniture, Boyce collapsed the interior and exterior space echoing the labyrinthine nature of Venice, and creating a heightened sense of displacement and abandonment.

Tino Sehgal

Born 1976, London, England. Lives and works in Berlin, Germany.

Tino Sehgal makes art without making objects. Rather, he produces live encounters in galleries between people which he refers to as 'constructed situations'. In accordance with his opposition to the material excesses of contemporary society, Sehgal ensures that his art lives solely in the space and time of the present, and thereafter in the memory of viewers and participants.

Neither reliant on physical objects, nor documented for reproduction or posterity, Sehgal's work radically questions the value of art production. Consistently mischievous and in many cases bewildering to the unwary gallery visitor, Sehgal challenges the materially overloaded art world by creating conversation pieces. With a degree of playful humour, he draws attention to the rules of behaviour and social exchange in cultural interactions through encounters with uncanny actions.

Sehgal's training in political economy and choreography informs his artistic practice. Existing quite literally in the eye of the beholder, his art makes use of the ability of dance to produce something and nothing at the same time. Sehgal represented Germany at the 51st Venice Biennale, 2005, with *This is so Contemporary*. Recent solo exhibitions include *Tino Sehgal*, Guggenheim Museum, New York, 2010, *This Situation*, Marion Goodman, Paris, 2009, and *Tino Sehgal*, Fondazione Nicola Trussardi, Villa Reale, Milan, Italy, 2008.

ST PAUL ST connections

Although not showing at ST PAUL ST, three other Triennial exhibitors have ties to the galleries and AUT: Nick Austin, Alicia Frankovitch and Alex Monteith.

Nick Austin graduated from AUT in 2001. His paintings and sculpture combine objects and materials lifted from everyday life. He spins poetry from the most banal of things: newspaper, bricks, found pieces of wood, odd socks, loose change. Made with a lightness of touch and an evasiveness that prevents easy interpretation, Austin's works juxtapose the material properties of eccentrically aligned objects with the possibility of their poetic significance.

The award of a Creative New Zealand New Works Grant in 2007 resulted in Austin's solo exhibition *On Appetitb*, Artspace, Auckland, 2007. This major exhibition provided an opportunity for the artist to extend his sculptural grammar with works like *Panadol*, 2007, an exploration of the benign material and chemical buffers with which we insulate ourselves. A member of the Auckland artists' collective Gambia Castle, Austin's background is in exhibitions staged by innovative artist-run galleries such as Special Gallery, Room 103 and Cuckoo.

Alicia Frankovitch completed a Bachelor of Visual Arts in sculpture at AUT University in 2002 and showed as part of *Manoeuvre* at ST PAUL ST in 2004. Now living and working in Berlin, Frankovitch's sculptures look more like an apparatus or aftermath to an event. Trained as a gymnast she centres her practice on performance and explores the rigorous discipline of gymnastic training: its aspiration to achieve perfect bodily control or the inversion of this ambitious goal in the form of failure or physical collapse. She constructs precarious structures which extend the capabilities of found objects and simple mechanisms. Her work often puts her in perilous positions: dangling from heights, relying on the physical strength of others or physically entangled in her own constructions. In this, she negotiates the tension between endeavour and compromise.



We wish to congratulate Alicia for being selected as the artist in residence at the Künstlerhaus Bethanien, Berlin, for 2010/2011.

Auckland-based artist Alex Monteith showed *Need for Speed* at ST PAUL ST in 2008. She is a film and new media artist who explores the impact and limitations of audio visual technologies. Part homage and part destruction of filmic illusion, her works investigate the processing and mediation of vision through surveillance, internet and motion picture technology. Monteith is also a competitive surfer, holding the title of Irish National Women's Champion in 2001. She often collaborates with specialist practitioners to explore the idea of expertise in niche local communities, such as surfing, agriculture, boy racer car culture or motorcycle racing. Her solo exhibition *Need for Speed* presented among other works *Looping manoeuvre with four motorcyclists*, in which she worked with riders from the Taupo Motorsport Park. Her work *Composition with the Royal New Zealand Air Force Red Checkers* was part of Te Tuhī's exhibition *Modern Physics* in October/

Above: Alicia Frankovitch, *Installation shot from Manoeuvre*, ST PAUL ST, 2004



Left: Alex Monteith, *installation shot from Need for Speed*, ST PAUL ST, 2008



Above: Thomas Ruff, *Cassini 03*, 2008. C-print.

COURTESY OF THE ARTIST

Thomas Ruff

Thomas Ruff (born 1958, Zell am Harmersbach, Germany) is among the most influential photographers working today. A prolific member of the so-called Becher school, formed by Bernd and Hilla Becher at the Düsseldorf Art Academy, Ruff has redefined photography's conceptual possibilities, simultaneously capturing and questioning the essence of photography as both a means and tool for visual experience.

Over the past 30 years, Ruff has been analysing the various photographic genres in his work – including portraiture, the nude, landscape and architectural photography – in terms of their visual expressiveness. He carries out these investigations using his own analog and digital photographs, computer-generated images, alongside images culled from scientific archives, print media, and the Internet.

Whereas in the 1980s he worked almost exclusively with an analog camera, as digital image technologies became more readily available in the mid-1990s he became increasingly involved in the different fields of the digital visual world. The point of departure of his artistic work is not the direct mirroring of reality, but rather it is the image-generating and manipulative character of the medium of photography. This extremely critical and at the same time reflective use of photographic means runs throughout his oeuvre, which in the meantime has grown to encompass nineteen series.

Ruff's work *Night Sky STE 1.19 (02h 48 m - 35°)* was part of last year's exhibition *Out Of This World*, which will be traveling to the German Museum Pfalzgalerie Kaiserslautern to be shown from October 29, 2010 through January 9, 2011. The exhibition was generously supported by Goethe Institut Wellington.

We are delighted to welcome Thomas Ruff and his family to Auckland and are proud to host him as this year's artist in residence. He will give a talk about his work on Wednesday, March 24, in the WE 230 lecture theatre at 6.00 pm.

Further opportunities to listen to Thomas Ruff will be the Peter Turner Memorial Lecture at Massey University, Wellington, on March 31, and a talk at Christchurch Art Gallery, Saturday, April 3, 3.00 pm.

Works by Thomas Ruff will be exhibited at Gow Langsford Gallery on Lorne Street, opening on March 25.



Above: Kah Bee Chow, *Flying In A Milk Bottle*, RM Gallery, 2009.

The Sculpture Season

February 11 – May 1, 2010

ST PAUL ST Gallery Three

39 Symonds St

The 2010 Sculpture Season which presents new work from 11 artists, over six (two week long) exhibitions provides an opportunity to experience the diversity of current sculptural practice in New Zealand.

Throughout the season the artists will connect with the idea of sculpture in many ways. Making works that range from hand laboured models and exquisitely crafted objects, to ephemeral performative actions such as trying to capture light, or define a sculptural space by filling it with movement; their works trace a trajectory between two trends in sculptural engagement, on one end the production of the sculptural object, and on the other, its dematerialisation

The artists present multiple possibilities for engaging with the world through sculpture. Accessing disciplines as diverse as history, sociology, philosophy, politics, botany, ecology and geology they use the process of research to expand the arena of their art. They meld this research with the personal gesture or action, through this stepping away from the academic connotations of research and accessing forms of communication predicated on the idiosyncratic experiment, the personal connection and the heroic task.

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 February 25–March 6: Kah Bee Chow and Clara Chon
 March 11–20: Carol Lee-Hanson and Tiffany Rewa Newrick
 March 25–April 3: Diane Atkinson
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 April 22–May 1: Anthony Cribb and Agnes So

The Sculpture Season will be accompanied by a catalogue incorporating an art work by Nick Spratt. The 2010 Sculpture Season is curated by Melissa Laing.