

Mothermother



Commissioning Editor Natalie Tozer  
Content Editors Natalie Tozer, Stella Brennan  
and Lucy Boermans.

ISBN 978-0-473-61907-7

First Published 16/10/2022

Edition of 110

© mothermother

Artwork copyright of the individual artists. No material,  
whether written or photographic, may be reproduced  
without the permission of the artists or authors.

mothermother logotype by Kelly Pretty.

Typeface: Calibre and Supertramp by Vivian Dehning.

Book designed by Lucy Boermans.

<b>Essay</b>	Threads For Lost Mothers, or how she gained a Masters of Economics by Hanna Scott	4
<b>Artists</b>	Caitlin Devoy	16
	Ekaterina Dimieva	18
	Inga Fillary	20
	Jessica Douglas	22
	Kelly Pretty	24
	Kiriana O'Connell	26
	Lucy Boermans	28
	Melanie Arnold	30
	Michelle Mayn	32
	Monique Lacey	34
	Natalie Tozer	36
	Philippa Blair	38
	Rebecca Wallis	40
	Robyn Walton	42
	Rose Meyer	44
	Sandra Bushby	46
	Stella Brennan	48
	Teresa Peters	50

<b>Artist Bios</b>	54 - 69
--------------------	---------

## Threads For Lost Mothers, or how she gained a Masters of Economics

**Hanna Scott**

The bird Te Huia was last seen alive in 1907. The female Huia's long curved beak was used in Victorian jewellery. Their lustrous black-and-white tail feathers were a prized trading commodity and a marker of preeminent mana. This urge for ornament, combined with the predations of the market economy drove the Huia to extinction. Huia beaks, taxidermied bodies and feathers are still traded today, in what we call simply, the age of extinction.

**Kiriana O'Connell's** new work is a protection and a lament, taking its name from a Ngāti Huia waiata, 'E hoa mā, puritia mai taku Huia'. That lyric, 'Friends, take care of my treasured Huia', speaks now as a caution for our current era. In the grasp of another zoonotic pandemic, a century on, we are grappling with man-made climate heating and mass extinctions. This context is the inescapable backdrop for the 18 mothermother artists who made these works during 2021.

The works of this collective imagine time beyond the stopwatches and timetables of capitalism, they invoke non-human timescales. O'Connell's bird-sized cloak is charcoal-black, invoking the limitless potential of Te Kore, the void, realm of potential. A lustrous pale muka edging recalls the tail feathers of the Huia. A tāniko border signals the bird's orange-coloured wattle but is woven with a nurturing pātiki or flounder motif. O'Connell is quick to point out that 'it took 25 generations to make that work, there are layers of whakapapa involved'.

Slowness and accumulation are also starting points for **Natalie Tozer**. 'In Companion Pieces, I offered paper to a snail farm. These experiments and proposals seek knowledge from the ground, and alternative futures for our fragile present.' Tozer's creative gesture is economical, the snails digest, reconstitute and pigment the paper. In what might appear at first blush to be a Dada-esque or Surreal gesture, her works instead chart 'changes in our environment that are not perceptible to the human eye.' Her minimalist interventions shift coordinates, or points of view. She suggests that 'by collecting, documenting and deciphering my findings, I hope to gather enough data to learn something fundamental.' Surrealists regarded snails as usefully creepy and disjunctive, but these slow-moving hermaphrodites offer another way to consider time, and motherhood.

**Inga Fillary** glosses her canvases with agar, an extract of seaweed, allowing the painted surface to animate. Fillary's recent petri-dish works 'encourage mould and bacteria to grow, consuming and vitalising nutrients as they make space for new life, intertwining life with death, pure with corrupted'. Like the heavy rag paper which Tozer mills in her snail farm, Fillary shifts the diagnostic or culinary utility of agar-agar, freeing it into a different material life.

**Teresa Peters** describes her ceramics as a process of 'archiving earth bodies and exploring molten entities in intimate combustion.' Peters' Disastrous Forms 'explore disaster as the mother of revolution.' Riffing on the stock-standard tropes of archeology and anthropology, her 'primordial' clay pieces could be faux-artifacts. It's easy to imagine these heat-forged curiosities being excavated at some distant point in the future. Her works trace the rehabilitative potential of forms emerging from mata o Papatūānuku, Earth's surface, through the unstable lottery of making and firing.

**Rose Meyer**'s collages of miniature landscapes in muted colours recombine landscape paintings from art auction catalogues. These collages index the process of landscape being painted, printed, photographed, marketed, printed again, cut up, assembled, photographed again, printed again. Meyer's images highlight the radical instability of real-estate-as-property. Her hybrid landscape works chart how the land (and then its image) is cut up and commodified, sold and resold again and again. Meyer's works bundle connection to whenua with a deconstruction of the landscape tradition, bound up as it is in colonisation, ownership and enclosure. They are pointedly collectivised history paintings, amalgams that can outlast reductive individual title and extractive land practices.

The ethics deployed by mothermother artists underscore their central political agency in making work, consuming resources and ultimately, occupying space in the creative canon. **Robyn Walton** interrogates the instability of objects. Using everyday materials like eggbeaters and shuttlecocks, her assemblages are both tactile and abstract objects. She points out that this double-edge is just like the 'irreconcilable role of a 'house-wife'. with her dual identity of 'domestic skivvy' and 'courtesan companion'. Whilst one role is utilitarian and the other abstract, both are easily objectified as property. In her Fluffer series, each work takes its subtitle from the eggbeater's original brand name, much like a wife might assume a family name through marriage. Or, with names like Swift Whip, Cool Whip, Aluminium Beauty and Beater, the names evoke the off-screen labour of the porn-industry fluffer, getting performers ready for their close-up. A similarly ambiguous body positive and tactile approach is visible in the vagina peep-hole works made from silicon by **Caitlin Devoy** that seductively revive and reclaim the feminine archetypes of 1970s feminist art.

The subversive stitching of some of the collective's artists fleshes out the so-called domestic sciences. Otherwise known as sewing and cooking, the construction of Home Economics as an academic discipline attempted to extend Taylorist efficiency into the realm of home and family. Now framed as 'Soft Tech' or 'Food Tech', these disciplines lent credibility, if not mana, to the unpaid labour performed in homes, the vast unofficial economy of service, volunteerism

and unpaid work. These disciplines framed as 'science' and 'economics' edge age-old skills towards other models of creation: the instrumental and the transactional. This is a framing problematised by feminist economists such as Dr. Marilyn Waring, who insists on acknowledging the unpaid labour of caring as vital to the functioning of our current, limited and reductive economic systems. From there, it is a small step for a creative impulse to reclaim whole economies as a mothership. We'll take the lot thanks. Frugal Feels Fine. mothermother artists harness circular economies, where matter and energy circulates in a closed intergenerational loop.

**Stella Brennan** embraces the inherited and the remainder, putting two test-runs from a previous work to use. A husk of laser-cut polyester fabric spells out the word PROPER. Brennan stitches with a lingering long tail thread into the surface of stretched linen. The thread is from her late maternal grandmother's sewing stash. Brennan's works avoid being proper, they misbehave and rebel against their square format, they hang loose, falling out of the stretcher into three dimensions, half Lucio Fontana, half punk band The Slits. That vintage, priceless and irreplaceable thread, which at one time provided the family livelihood, hangs below the stretcher, catching the breeze, exceeding the frame. Brennan's real radicalism however is not just the circular use of materials. Her works invoke a vast library (not an economy) of sentiment. A renewable resource of not just 'big data' but visceral experience.

Vintage stitching is recast and framed too in **Kelly Pretty's** embroidery works. Using Victorian Redwork techniques of just a single thread colour Pretty uses aida cloth as surface for drawing, stitching an image from a postcard found in her handbag – another library of big data, the abundant and renewable resource of found imagery. 'My approach is a drawing of just such a line, where the activity of stitching not only traces a crack in the patriarchal psyche, but also closes a wound.'

**Michelle Mayn** contributes a twined woven sampler made with muka, tapestry wool, and Hokianga driftwood and copper screws. Her work approaches a near culturally universal fibre skill with care and reverence. A thoughtful whakapapa or provenance of materials gracefully spells out both her personal values and professional etiquette.

**Melanie Arnold** scours rural roadsides for raw materials she uplifts and re-frames. This principled approach is her contribution to a circular economy in artistic production. Arnold rehabilitates a mis-poured bronze plaque from a local foundry, carefully mounting it so that front and back can both be seen.

Delicately kinetic works by **Lucy Boermans'** are constructed from remnants of a pianola. The painted parts arrived with the metal strings, packed in a prosaic curious-blue washing basket. There is euphoric domesticity to celebrate, when a mother shows up for a gallery visit carrying her artwork conveniently in a blue plastic washing basket. Boermans' packing choices

are an economical gesture. Her works typically operate at the intersections of sound, sculpture, video and photography. Her work is a physical embodied response to recorded hand-gestures in a Skype call, an ecology of diaphanous movement, another vast library of resources and potential creation.

A glowing new series of paintings by **Sandra Bushby** use economical gesture too. She uses 'masking' tape on her canvasses to create stripes and block colour. A male painter quizzed Bushby on this labour 'shortcut' to achieve straight lines, a question that seemed suspiciously gendered. She is unapologetic about the economy of her methods. Whilst her paintings have been described as 'a special way of marking time', the use of a commercial painter's playbook was not the point. Bushby's colour palette is humid and lush, drawing attention to the textures of the colour application, like a poem might draw attention to the colour or cadence of language.

**Monique Lacey's** sculptures begin as commercial packaging materials purchased from a local hardware store during lockdown as essential goods. These pragmatic resources are structural starting points, both volume and surface. Lacey deforms cardboard boxes by playfully, aggressively, or cathartically stress-testing them. Then, she coats and reassembles them with plaster, paint, resin, rubber, wax, or varnish. She adds, 'My work complicates the values associated with materials and the codes of art – a cardboard box is inexpensive and pedestrian, its

coating of paint an embellishment of decorated skin.'

By working so closely with materials linked to the body, these women 'cast-on' for work by earlier feminist generations.

Like picking up stitches, they cast on an explicit whakapapa wāhine, for the motion mapping of gestural painters like

**Philippa Blair**, the expressionism of **Ekaterina Dimieva** or the colourful abstract works by **Jessica Douglas** which use cell theory to explore metaphysics. Douglas' push and pull of colour relationships, sometimes strident colour, sometimes harmonic, is another metaphor for relationships between people, proximity and exchange. Douglas' works chart the interdependency on others for our physical and psychological wellbeing, and the impossibilities of either/or relationships.

**Rebecca Wallis** too, rejects reductive binary problems, her black and white painting with threads hanging loose conjures flickering uncanny moments. 'There is more than our obsessive need to identify with appearances and surfaces.'

A female Huia beak or feather is capable of time travel – that extinct taonga species, achieves utility as jewellery and is traded still as an irreplaceably valuable commodity. The Ngāti Huia ancestral waiata continues to be sung, to recast its resonance in contemporary life. The shells of snails too, are used in human jewellery. Native gastropods in Aotearoa are also taonga species which struggle on the precipice of extinction. As indicator species, they too are signaling – how can humans know, understand and respond?

In the words of one mothermother contributor 'Every feminism

is a line of flight that has the potential to expose the leaking points in a society or community.' To which, I add that every feminism speaks to the altering of power dynamics. The lineages of wom\*n in the avant garde are now also a nurturing cloak under which new practices, alternative economies, cultures and vast libraries of metaphysics can emerge.

The phrase 'the future is female' was coined by Liza Cowan the year I was born. Since that time it has become even more clear that patriarchy has extractively devastated life on this beautiful planet. Cowan's phrase becomes not just a slogan, but a hopeful spell, a hex. mothermother artists have invoked the rehabilitative potential of making, using found or ecologically sound resources as a generative low-impact practice. They share the experience of creating and making in a domestic culture, often with materials to hand, through a debilitating pandemic. These works insist that alternative means of production and meaning are both possible and necessary.



CAITLIN DEVOY

Power

Silicon  
150mm x 95mm  
Edition of 6 (+AP)

2021



EKATERINA DIMIEVA



Varekai

Oil on canvas  
350mm x 300mm

2021

INGA FILLARY



Petri

Acrylic, dirt, agar, mould, bacteria,  
binder on canvas.  
450mm x 350mm

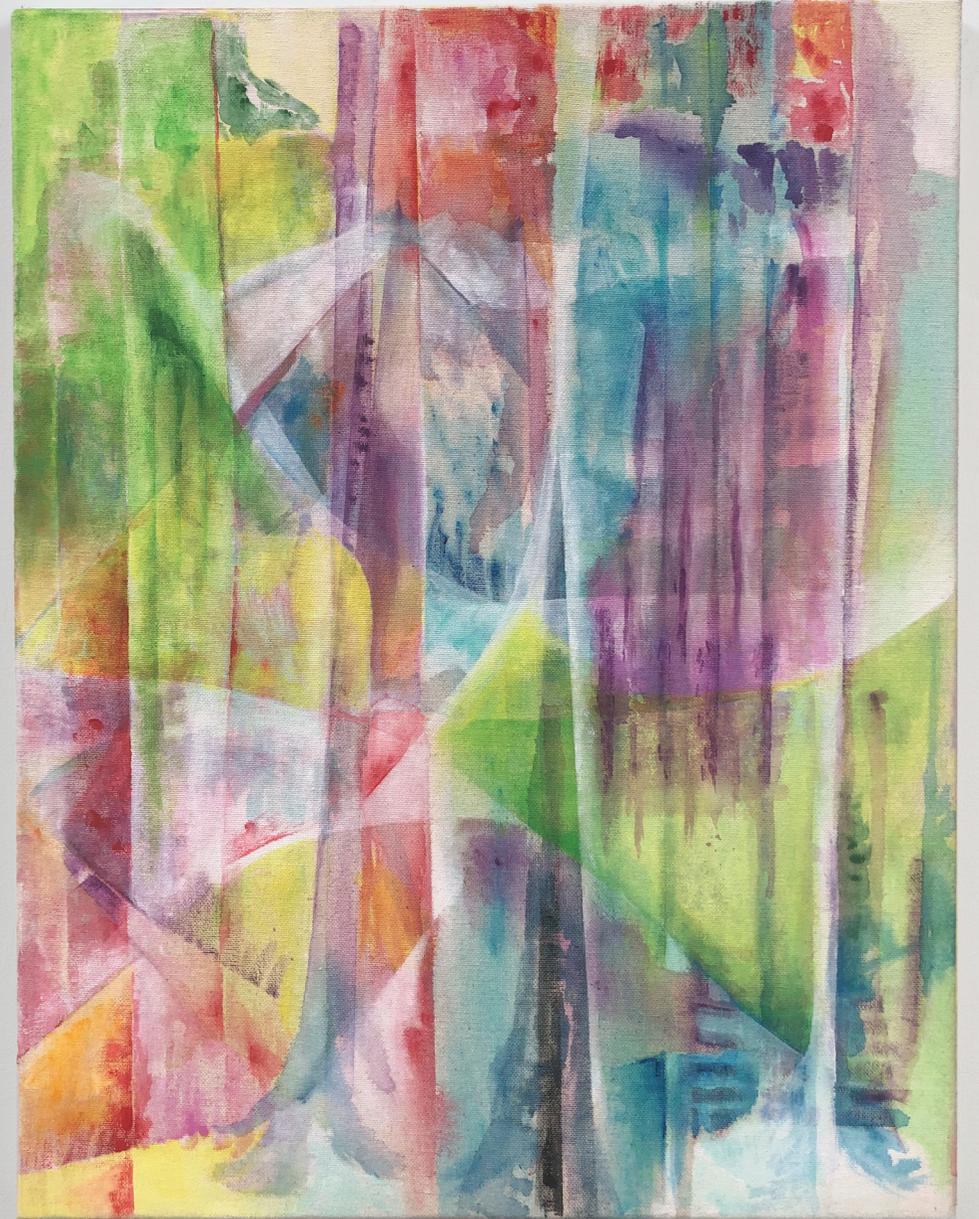
2021

JESSICA DOUGLAS

Soul Searching

Acrylic on canvas  
450 x 350 mm

2021



KELLY PRETTY



Drawing From Postcards:  
You're Always on My Mind

Perle cotton on cotton, hand embroidery  
590mm x 450mm

2017



Puritia mai taku Huia

Harakeke, muka, cotton, commercial dye  
435mm x 535mm

2021

LUCY BOERMANS

### Vacuumed Conversations

Painted pianola keys, piano wire  
140mm x 450mm x 10mm

Edition of 26 pairs





### Black Sheep

Bronze cast, hand forged steel supports  
130mm x 345mm x 240mm

2021

MICHELLE MAYN



### Muka & Wool Taura

Muka (Harakeke fibre/NZ Flax), tapestry  
wool, driftwood (Hokianga), copper screw  
290mm x 155mm x 35mm

2020 - 2021

MONIQUE LACEY



**Suggestio - Falsi**

Cardboard, resin, plaster, wax, pigment  
270mm x 250mm x 200mm

2021

NATALIE TOZER



### Companion Pieces

Snail Bitten Paper  
530mm x 400mm

2021

PHILIPPA BLAIR



Renovate

Mixed media  
450mm x 450mm

2017-2022

REBECCA WALLIS



A Certain Disturbance

Acrylic on silk over pine bars  
650mm x 450mm

2021

ROBYN WALTON



Fluffer (EZI KLEEN)

Found objects  
260 (h) x 90 (w) x 260 (d)

2021



Webb's Landscape #2

Collaged auction catalogue  
250mm x 510mm

2021

SANDRA BUSHBY



Yellow Light

Oil on linen  
450 mm x 350 mm

2022

Mother Tongue

Linen, cotton thread and laser cut polyester  
305mm x 405mm

2021



TERESA PETERS



DISASTROUSFORMS.COM - Artefact No.1

Raw clay archived as a framed photograph

700mm x 700 mm

Edition of 12

2020



## BIOS

## CAITLIN DEVOY

Caitlin Devoy holds a Master of Fine Arts from Massey University, a Postgraduate Diploma of Fine Arts from Massey University, a Postgraduate Diploma of Design from Whanganui School of Design and a Bachelor of Arts from Victoria University of Wellington. Recent exhibitions include: ONE, Jhana Millers 2019, Imminent Domain, play\_station 2019, and Latent Image, Enjoy Public Art Gallery 2016. Devoy lives and works in Wellington, New Zealand.

Devoy's sculpture-based practice deploys the seductive potential of materiality to engage with questions around sexuality, objectification and power. Everyday objects - sauce bottles, cream canisters, recorders - stand in for body parts, humorously subverting the tradition of the male nude. Devoy's work plays with the gallery/museum display case, which typically aims to create a hermetically sealed space, protected from the viewer's touch. Objects literally penetrate display cases, poking fun at partitioning the intellectual and the bodily, tempting the viewer.

## EKATERINA DIMIEVA

Ekaterina Dimieva's practice explores conflict, interference and the morphing states of transformation. It approaches the notion of painting as a sort of multiple flux. It's a sense based enquiry that rejects answers in the singular.

Her work strives to embody a rhythmic play of flows and forces, while generating their own multiplicity through the materiality of paint. The focus on sensation and utopia is central to her act of painting, with an emphasis on profusion, abundance and excess - in both the mark-making as well as the persistent use of pattern and a saturated colour palette. Dimieva achieves a raw complexity to the surface with her wet-in-wet technique that gives way to dry brush staining. The overall effect compels the viewer to search out a potential intent or pattern. Yet, the patterning seems to extend to something off canvas... discordant and unravelled, it speaks to a different sort of grid or pattern matrix.

Ultimately the work is more like a puzzle, a riddle that celebrates the complex, the evolving, the sensual, and the feminine.

## INGA FILLARY

Inga Fillary's practice is intentionally protean; exploring materiality, instability and corporeality. The Petri works are a continuation of experiments with organic material and processes. Inspired by the mothermother Aotearoa Artfair TENT project, which invited artists to take an existing piece of needlework and 'finish' it however they saw fit, Fillary chose to hasten the rot and decay end-point of the fabric. The Petri works are literally giant agar-filled petri-dishes that have grown bacteria and mould, which are then transferred to prepared canvases and allowed to form natural fissures and

discolouration. When dry they're sealed and stabilised. Fillary lives and works in Tāmaki Makaurau, and holds a Master of Fine Arts with First Class Honours from Elam School of Fine Arts.

## JESSICA DOUGLAS

Jessica Douglas's practice investigates the complexity of relationships which are inherently intertwined and interconnected, to acknowledge that we rely on each other for our physical and psychological well being and survival. She draws on the metaphor of the cell walls semi-permeable membrane to evoke the concept of separation and transmission simultaneously; conveying ideas of transference, seepage and flow between distinct separate entities. Application of overlapping thin washes illustrate ideas of complex interconnections, proximity and exchange. Lines / edges act as barriers and bridges halting flow while at other times creating connecting channels. Similarly, colour oscillates between oppositional strident combinations of complementary colours and interconnected close colour relationships. Her practice is a way of questioning a transitional space that evokes an inner world revealing rational and irrational truths. Each painting emerges from the canvas through a meditative and intuitive decision making process. Douglas has recently held a solo exhibition 'Cells' at Northart. She has a Masters of Fine Arts from Auckland University and has received the Sawtell-Turner Painting Prize, the Bickerton-Widdowson Trust Memorial Scholarship, University of Canterbury, and the Joe Raynes Scholarship, University of Auckland. Her work is held in several New Zealand collections.

## KELLY PRETTY

As an artist, Kelly Pretty not only believes in, but also actively experiments with the intimate relations between art and social living. Whilst drawing and painting comprise the foundation of her artistic practice, she also works with a variety of techniques and mediums from embroidery, social engagement, posters, printmaking, collage, mixed media, textiles, found objects and recycled goods. Thematically, Pretty's works reject impersonal abstraction in favour of a multiplicity of pre-personal and super-personal stylistic wanderings. They align themselves with the 'outsides' of worlds in the sense given by Deleuze and Guattari (2007) when they write, "Sorcerers have always held the anomalous position, at the edge of the fields or woods. They haunt the fringes". In this spirit, Pretty's works concern themselves not so much with theory and fashion, but rather with affectivity and conjuration, that is, with powers to affect and be affected by a world in its creative evolution.' Dr Leon Tan.

## KIRIANA O'CONNELL

Kiriana O'Connell (Ngati Tukorehe, Pakeha) is a Tamaki based weaver who works with both customary and contemporary materials including harakeke, kiekie, pingao, native and commercial dyes. She embraces traditional techniques and patterns in her work, and is continually inspired by both the mastery and artistry of her ancestors. She has been tutoring raranga workshops since 2012 and her work has been commissioned for the media industry, as well as being exhibited annually with Kaipātiki Weaving Roopū.

## LUCY BOERMANS

Lucy Boermans is an interdisciplinary artist, motion design lecturer and Ph.D researcher at Auckland University of Technology. Her practice explores object-based enquiry, video, sound and photography. Boermans' research pathway looks to "atmospheres in motion" to realize new "points of crossing" (affective resonance) that could inform the establishment of a new, intercultural art school outside "the institutional norms", here in Aotearoa, New Zealand. Boermans completed a Master of Fine Arts at Elam School of Fine Arts, The University of Auckland in 2021. Exhibited work and presented research includes: Towards a Collective Imaginary, poster presentation, Forum for Global Challenges, Birmingham, UK (2022); Turning, solo show, The Malcolm Smith Gallery, Auckland (2022); Unseen, group show, The Tuesday Club, Auckland (2022); Ecologies of Movement, LINK 2021, AUT, Art and Design Symposium, Auckland (2021); Iteration 12, installation with Michelle Mayn, mothermother, Auckland (2021); Our Symbiotic Habit: Telling Stories of Things That Matter, Paper Presentation, AAANZ conference, Auckland (2020); Meeting Half Way, group show, Projectspace (2020); Materiality in Motion: Ecologies of Transformation, installation, San Diego (2019); Connected Bodies? In Search of the Affective Dimension, paper presentation, AAANZ conference, RMIT, Melbourne (2018); Hingespace, solo show, George Fraser Gallery (2018), Materiality in Motion, poster presentation, 13th Conference of Arts in Society, Vancouver (2018); Performance 2120, showing as part of Wunderuuma (AAG), The Gus Fisher Gallery (2017); Akin, solo show, Objectspace (2017).

## MELANIE ARNOLD

Melanie Arnold is an artist based in Tāmaki Makaurau Auckland. Incorporating a range of found discarded objects and constructed elements, Arnold's sculptural practice asks how material bodies both human and non-human are valued, positioned and constituted as part of the world. Her practice explores the expressive potential of objects and the stories they carry. She sees human agency as part of a broader network of material agency which is always co-produced. Arnold believes mattering is charged with social, cultural, political, and ethical responsibilities. Attending to matter is a way for her to question systems of hierarchy and preconceived ideals.

Arnold holds a Master of Fine Arts (1st Class Hons) from Whitecliffe College, and was a finalist in the 2021 Gow Langsford Art Prize. Her recent exhibitions include Summer Sculpture Festival, 2022, 2021 at RIVERHAVEN ARTLAND in Clevedon, Auckland, where her large-scale sculpture Upgrade is also held on permanent display. In 2020, Arnold participated in the group exhibition Dust + Scratches at Silo 6 as part of Artweek Auckland. She enjoys exploring the potential of exhibiting both in and outside the gallery, as 'site' can be seen not simply as an apparatus within which to view works of art, but as a factor that contributes to the phenomena it frames.

## MICHELLE MAYN

Michelle Mayn is a New Zealand Aotearoa artist based in Auckland Tāmaki Makaurau. Education includes Masters of Visual Arts from Auckland University of Technology (2020), Traditional and Contemporary Māori Weaving at Unitec (2011) and Mixed Media at The Art Students League of New York (2017). Mayn has exhibited regularly in solo and group shows in New Zealand and in the United States since 2010. Working primarily with harakeke, New Zealand flax, Mayn uses techniques of weaving, binding, twining and knotting; often incorporating found objects. Situated in the field of process art, this practice places primacy on materials and the actions or events of making. Material, light, form and movement are combined to create ephemeral object-based installations and sculptures that explore the mauri (life force) of materials beyond the world of sense perception.

## MONIQUE LACEY

Flat-packed materials are realised, but while adhering to material truth, the truth is always malleable. The low hierarchy of the humble cardboard box is an invitation for transformation and elevation, a process that is metaphorical for the times we live in. Seeking progress, the assembled form is covered with plaster, paint, resin, rubber, wax, varnish and pigments. Then the act of crushing utilises bodyweight and motion, enacting a playful and aggressive execution that is sometimes cathartic or darkly

humorous. The original potential of the materials is rerouted, substantially reconfigured. The times we find ourselves in are strange... precarious. In the sweet and destructive moment of collapse, distinctions between surface and form, image and object, sculpture and painting are under tension and the male-dominated era of Minimalism sharply under critique. Monique Lacey is represented by Scott Lawrie Gallery.

## NATALIE TOZER

Natalie Tozer is an artist and experimental filmmaker based in Tāmaki Makaurau exploring narratives of the underground to unearth objects and knowledge. Working with time-based processes and materiality she is interested in mythology, debt forgiveness, access to the ground, digging, science fiction, anarchist anthropology and the collective.

Recent group shows include Māter Mater at Silo6, National Contemporary Art Award finalists exhibition 2022 & 2021 at Waikato Museum, TENT and In Residence at Aotearoa Art Fair for mothermother gallery, Emerging Artists Show at Sanderson Gallery and Salted Earth at Sosage Gallery.

In 2021 she received the Lightship Award from UoA and The Ports of Auckland, was selected for Femisphere 4 and represented Elam School of Fine Arts at the Guangzhou Graduate Art Fair.

Tozer is a Kaitohu at LOT23 Media which produces a range of cultural events focussing on the collective such as the 2017 White Ribbon documentary to raise awareness of domestic violence, and being the founder and Kaitiaki of the artists-run project mothermother which supports curatorial activism for underrepresented artists since 2019.

## PHILIPPA BLAIR

Philippa Blair has exhibited regularly throughout her distinguished career, from early career shows in 1970's New Zealand, to solo exhibitions in New York in the 1980s, and museum exhibitions in Los Angeles throughout the 1990s and 2000s where she also lived for twenty years. Returning to Auckland in 2014, Philippa is affected by and her practice is governed by place. Location, relocation, dislocation are themes that she continually maps and re-maps in her work, deliberately dislocating the norm to create new two and three dimensional structures.

Experimental and improvisational, her work is ironic, autobiographical, instinctive. Engagement with the world is paramount to narrowing down a description for her work. Life experience and art history connect with physiology and motion - where many worlds are conveyed through the dancing line and the high energy of her gestural layered mark making.

In 2020, Philippa was the subject of a major survey exhibition at Te Uru Contemporary Gallery, Waitakere. Her work is represented in public and private collections in New Zealand,

Australia, USA, UK, France, Italy, Germany, Japan and Malaysia.  
In dedication and loving memory of John Porter,  
beloved husband of Philippa, and great friend to all.  
Philippa Blair is represented by Orex Gallery and PG Gallery<sup>192</sup>.

## REBECCA WALLIS

Rebecca Wallis' practice was cemented in 1995 with a Masters Degree in Visual Arts from Goldsmiths College, London. Her practice has predominantly used the traditional painting structure while simultaneously questioning it. She makes analogies between the Self and the painting. Wallis' methods characteristically involve simple and unconventional gestures, where she refers to herself as a conduit for the interaction between materials. In her work Wallis exhibits a slipping away and a resisting of containment, referring to the allusive felt experiences of the Self and its fluid positions between Self and Other, Subject and Object. It is her understanding of being outside of language, informed by Kristeva's theories of the Real and Abjection. Represented by Scott Lawrie Gallery.

## ROBYN WALTON

Robyn Walton's sculptural practice appropriates encountered mundane material as part of an ongoing concern with themes of utility and labour, specifically in relation to reproductive and maintenance work. Re-presenting or subverting functional everyday objects can blur the boundaries

between art object and utilitarian object, thereby focusing attention upon the undervalued tasks they represent. Recent exhibitions include The Medium is the Message at Gus Fisher Gallery, Bells and Whistles at Play\_Station Space, I Lean You My Support at RM gallery, and Net Work: this is not a group show at West Space, Melbourne. Walton holds a Master of Fine Arts from Elam School of Fine Arts at the University of Auckland, and is based in Tāmaki Makaurau.

## ROSE MEYER

Rose Meyer's practice is largely driven by a methodological engagement with, and investigation into, types of information. Measurement and quantification is part of an investigation, but Meyer never hypothesises or analyses for a deeper understanding, preferring to allow an ambiguity of meaning, a realisation that mark making or language is limited in its ability to explain experience or to convey understanding. Rather like fieldwork, Meyer's work is project based, and data is collected and translated into a visual form through mark-making, wherein parameters are set and actions are allowed to play out with no predetermined outcome.

## SANDRA BUSHBY

Sandra Bushby is currently a Doctor of Fine Arts candidate at Elam School of Fine Arts, University of Auckland. Her thesis title: Resisting Foreclosure is from thoughts of painting as a

space for reflection, for turning things over with consideration for opening up strange clouds of feeling within the presuming. The paintings emerge from the tension between intervals and unfolding pictorial space in this way every interaction of the picture surface is active. Reading poetry and referencing poems visual structures and forms, while thinking about the phenomenological ways of listening to the world and recognising the world as always retaining initiative is at the core of this painting practice. Bushby works as if painting is a special way of marking time; of letting time take incremental and intermittent form; of letting time show itself through its crumbled edges and atmospheric patching; of showing the inadvertency of painting's time. Bushby has recently shown her work at: Window, Two Rooms Gallery, George Fraser Gallery, Elam, Project Space and her work is held at the Te Papa and Auckland Museum collections. Sandra Bushby is represented by Sumer Gallery.

## STELLA BRENNAN

With a practice that spans the handmade, new media, curation and installation Stella Brennan's work deals above all with navigating the space and time between human subjects. Brennan prizes open history, its losses and possibilities, interrogating colonialism, industrialisation and computerisation. Brennan remains elusive; while her broad socio-ecological concerns remain utterly consistent, her avenues of expression are diverse. Relishing material and technical challenges, over the last two decades her installations have included video,

soundscapes, sculptural constructions, photographs and textiles. Brennan has exhibited across Australia, Asia, North America, Europe and New Zealand and has been awarded residencies including at Apex Arts in New York City, and Artspace in Sydney. After graduating with a Master of Fine Arts from Elam School of Fine Arts, University of Auckland in 1999, Brennan co-founded Aotearoa Digital Arts and co-edited the Aotearoa Digital Arts Reader, the first comprehensive text on digital arts practice in New Zealand. Brennan maintains a practice as a writer, as essayist for artists including Ann Veronica Janssens and Patricia Piccinini, and for magazines including Art Asia Pacific, the New Zealand Listener and Art New Zealand; she has also been an advisory editor for Eyeline Magazine, Australia. Brennan curated the exhibitions Nostalgia for the Future, Artspace, Auckland (1999), Dirty Pixels, Artspace, Adam Art Gallery, Dunedin Public Art Gallery and Waikato Museum of Art and History (2002-3), and co-curated Cloudland: Digital Art from Aotearoa New Zealand, The Substation, Singapore (2008). Her work Wet Social Sculpture (a fully functioning spa pool installed in the gallery) was nominated for the 2006 Walters Prize. Represented by Trish Clark Gallery.

## TERESA PETERS

Teresa Peters is an artist and a filmmaker in collaboration with Florian Habicht. She currently works in clay, ceramics and moving image, 'Excavating' primordial totems and navigating pseudo-archaeology as we move through the anthropocene.

Earth bodies, forming and transforming - molten entities in intimate combustion. On returning from Berlin in 2015 she completed her PGDipFA at Elam and was the Studio One Toi Tu Creative Ceramics Resident 2018/19. DISASTROUSFORMS.COM, 2020 explores collections to collective consciousness, from volcanoes, corals, and fossils to the quartz in your mobile phone. As Walter Benjamin observed, collections are never finished. It was made with the support of Creative New Zealand, is inspired by and archived with Auckland Museum Collections Online as a Topic, and launched on the Auckland Live Digital Stage, as an audio- visual event in 2021.

In 2021 she exhibited at Auckland Art Fair Piki Mai: Up Here and TENT, with mothermother and RM Gallery and MOLTENENTITIES.COM at RM Gallery, in the group show From Things Flow. Her work ARTEFACTS was the recipient of the Pack and Send Merit award in the Ceramics NZ 60th National Jubilee Exhibition 2021, Dunedin. This summer ECHOES won the Portage Premier Ceramic Award 2021, at Te Uru Waitakere Contemporary Gallery. It is the first Premier work in the 21 year awards history to be presented as a photograph.

All artwork images are by Stephen Robinson, except for Teresa Peters and Jessica Douglas (artist supplied). Melanie Arnolds' image is by Sam Hartnett.

To the artists and writers  
... and to all the mothers before us x

ISBN 978-0-473-61907-7