



2019 NATIONAL
CONTEMPORARY
ART AWARD

#NatConArtAward
Celebrates 20 years
@WaikatoMuseum

Acknowledgements | Ngaa Mihi

The Director and staff of Waikato Museum Te Whare Taonga o Waikato are grateful for the generosity of our major sponsors, Tompkins Wake, one of New Zealand's leading law firms, and nationally-renowned architects, Chow:Hill, who have supported the award since 2014 and 2015 respectively. We also thank our other sponsors, the Hugo Charitable Trust, Random Art Group, Friends of Waikato Museum and the family of Campbell Smith, for their continued patronage.

Congratulations to the winner and to all the finalists in this, our 20th iteration of the National Contemporary Art Award. A special thanks to our judge for 2019, Dr Fiona Pardington MNZM, for the unenviable task of picking the award-winning entry.

Sale of artworks

If you are interested in purchasing any of the works on display, please contact Waikato Museum during opening hours (10am-5pm daily).

Ph 07 838 6606

E museum@hcc.govt.nz

Artwork images

All images of artwork are details for reference purposes only and may not accurately represent the full works.

Note

- This exhibition contains artworks that some people may find offensive. Opinions expressed in Artists' statements belong solely to the artists.
- Waikato Museum uses double vowels in te reo Maaori to represent a long vowel sound as it is the preference of Waikato-Tainui. Artists' titles are shown in their original form.

2019 NATIONAL CONTEMPORARY ART AWARD

Kia whakatoomuri te haere whakamua

*I walk backwards into the future
with my eyes fixed on my past*

Hee Whakatauki Maaori (Maaori Proverb)

Contemporary art in Aotearoa New Zealand is distinguished from that of the rest of the world by the foundations laid by tangata whenua, the 'people of the land', 1000 years ago. Centuries later, immigrants from Western cultures and from across Asia and the Pacific have introduced new artistic traditions. The National Contemporary Art Award, now in its 20th iteration, provides a unique window through which we can see the rich fusion of our collective art histories.

Contemporary art is, arguably, always looking back to move forward. It interrogates our culture and history in new ways, raising issues to which we relate, but that may also confront us. Art is history's litmus test. The National Contemporary Art Award provides an unparalleled opportunity to view the best of our modern art as judged by discerning eyes today. However, it may be the work of future generations to finally determine which artists, and artistic forms of expression, become the iconic representations of early 21st century art in Aotearoa.



From the Judge

**Dr Fiona Pardington, MNZM
Ngaai Tahu, Kaati Maamoe, Ngaati Kahungunu,
and Scottish Clan Cameron of Erracht
Artist**

When I was first approached to judge this year's National Contemporary Art Award my initial reaction was to say no, purely because I felt somewhat compromised in having to pass judgement on other artists' work. I changed my mind because this award is a pivotal event for encouraging and celebrating new ideas and new methods of artistic expression in New Zealand.

I believe that there's no such thing as a bad artwork in the sense that every artist strives and battles to make their work as best as they possibly can, and while the resultant artwork may or may not register with other people, it should never be deemed bad. I found this especially true when selecting the finalists from digital images, somewhat removed from the artworks, and using a blind judging process so I did not know whose works they were.

As such, my selection is personal and intuitive. I found I was drawn to certain works and included them as a mark of the appeal they held for me, which may or may not prove a marker for wider success! I look forward to seeing the finalists exhibited and engaging with them again anew.



From the Director

Cherie Meecham
Director
Waikato Museum
Te Whare Taonga o Waikato

This year we celebrate the 20th National Contemporary Art Award. So it is fitting that an award-winning artist with the international stature of Fiona Pardington has selected and judged these 52 works

from 50 artists to bestow the 2019 Award.

It is an enormous privilege to host this Award, and I wish to pay tribute to our sponsors, whose support has secured its status as a landmark on the New Zealand art scene. This is the eighth year I have officiated as Director of Waikato Museum. I remember each with delight from 2012 when pink light and electronic music by Doteyes (now New York-based designer, Shane Dudfield) lit up our foyer while guests and artists gathered for the judge's decision. The air of anticipation and excitement in our whare taonga before the award ceremony is as strong now as then.

Over 20 years the best of contemporary art produced by Aotearoa artists has graced our galleries. Twenty years of avant garde, awareness-raising, socially-engaged and phenomena-based art practice has been viewed, discussed, critiqued, studied, disparaged, adored, #hashtagged, posted online, and purchased. We look forward to exhibiting the best of contemporary art for decades to come.



From the Sponsors

Brian Squair
Chairman and Director
Chow Hill Architects Ltd

On this 20th Anniversary of the National Contemporary Art Award, it is our great pleasure to join with Tompkins Wake once again in providing sponsorship. We trust our continued involvement in this award strongly signals our support for artistic expression and excellence, Waikato Museum and our great city of Hamilton.

The business of Chow:Hill is design and delivery of projects that not only serve a functional purpose but enrich the lives of those who experience the environments we design. We therefore sense a strong connection with the realm of art and design, and we wish all the finalists well in this award. We also acknowledge the other artists who did not make the cut this year, and genuinely encourage them to continue in their passion and creative expression.



From the Sponsors

Jon Calder
Chief Executive
Tompkins Wake

The connection between an established law firm and a contemporary art award is both interesting and exciting and Tompkins Wake is proud to continue our support of the National Contemporary Art Award now in its 20th year.

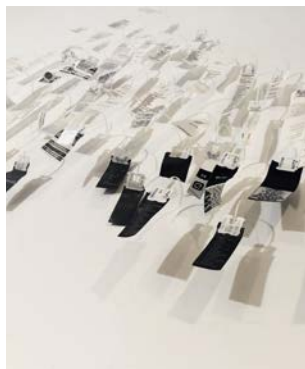
As a leading New Zealand law firm, we develop the highest quality strategic and legal service through the generation of new ideas and thinking, creating opportunities and solutions for our clients on the matters most important to them.

Not unlike contemporary artists, who often use established practice to present new ideas to this award, and frequently challenge the criteria for art. Being future-focused requires us to present fresh thinking using the knowledge and the laws of our practice as an enduring foundation.

Previous Winners

- 2000 **The Oval**
Gavin Hipkins
- 2001 **Perfect Pitch (detail)**
Daniel Malone
- 2002 **Hyperreal Toolbox for the Reinvention of a Transglobal Empire in a Parallel Universe**
Dave Stewart
- 2003 **To the Moon and Back**
Rohan Weallans
- 2004 **Blind Date** **Lest We Forget** **Honeycomb Reticulum**
Geoffrey Heath Donna Sarten Joanna Chow
- 2005 **Nightfall**
Sriwhana Spong
- 2006 **A Library to Scale, Part II, Marshland Hill, F.B. Butler Collection, Puke Ariki, New Plymouth**
Ann Shelton
- 2007 **Resonance**
Boris Dornbusch
- 2008 **Untitled**
Patrick Lundberg
- 2009 **Collateral**
Dane Mitchell
- 2010 **Lozenge of Dawn**
Locust Jones
- 2011 **Blue Poles**
Andre Hemer
- 2012 **Parallel of Life and Art**
Michael Parr and Blaine Western
- 2013 **Morrison Drive, Hobsonville 23 November 2012**
Dieneke S Jansen
- 2014 **Tell Someone if Something Happens**
Deanna Dowling
- 2015 **Pioneer City Flag**
Bronwyn Holloway-Smith
- 2016 **Good Kisser**
Sorawit Songsataya
- 2017 **The Meaning of Ethics**
Kim Pieters
- 2018 **You and Me. The Weight of History**
Sarah Ziessen

2019 FINALISTS



01. Best Before the Residue Strangleholds Us All

Carrie Andrews

Packing tape, bread tags, clothing labels

\$2,222

The delicate little accessories from our clothing, food and packaging are cast away; a small moment of use, yet around for decades. The here and now culture. Worried about the BEST BEFORE and not the YET TO COME.



02. Curve Moderator

Claudia Avril

Oil on ACM and multiboard

\$1,800

The format of a diptych as a folded hinged object is alluded to by the placement of the shapes in this work. The forms are derivative of a halftone photograph detail. The illusion of depth extends towards the viewers space, while echoing the virtual spaces and colours of online life.



03. Ondansetron

Caryline Boreham

Inkjet photographic print

\$1,852

Ondansetron is one of the medications prescribed to my father, who was diagnosed with Parkinson's disease in 2008. These assorted pills dictate daily routine with the sound of the timer alarm serving as a jolting reminder that normality has become manufactured – and the realisation that all is not well.



04. The Listening Tool

Jen Bowmast

Paru/clay

\$1,500

This work began with a message from Ootautahi medium, Jayne-Rewa, sent to me via a social media platform. This artefact is offered as a transitional object between one place and another, reflecting the moment of exchange between myself and the reader. The clay listens with a willingness to be transformed.



05. Anecdote

Matthew Browne

Vinyl tempera and oil on linen

\$7,800

The unknown or invisible becomes known and visible through the application of pigment to canvas. The action repeats as the work evolves, with each application responding to the one before. Associations are open to multiple meanings and completed through an intuitive process that responds to the needs of each work.



06. Just a Rainbow

Trish Campbell

Acrylic, gel, LED

\$10,000

Using measurements from her own body, the artist has built a light-dispersing environment to house the visible spectrum. Stand within its radius of light and you will be bathed in a woman-made rainbow.

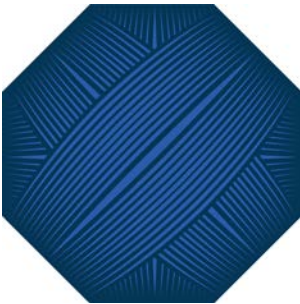


07. CONTINGENCY PLAN

Hikalu Clarke and Wilson Ong

Aramid kevlar, hybrid carbon fibre kevlar,
liquid rubber, retroreflective fabric,
found objects, nylon, plastic chainmail
\$5,555

CONTINGENCY PLAN is a collaborative work by Hikalu Clarke and Wilson Ong. The work employs the material language implemented within the uniforms of private security forces. Patchwork construction alludes to the DIY methodologies of modern insurgency, whilst the concealed patternmaking speaks to fashion's ability to negate/ identify ideological alignment.



08. Double Slit

Geoffrey Paul Clarke

Acrylic on panel
\$5,555

Double Slit explores these two main strands: a type of late POMO (post-modern) irony which points to semantic ambiguity and the radical failure of semantic invention and its intelligible reception by a community of users; and a vernacular pop sentiment which tracks and quotes an emergent street cultural aesthetic.



09. Apple Tree

Andrea du Chatenier

Clay

\$8,333

Mondrian painted an apple tree over and over again, searching for a mystical sense of structure and balance to the natural, spiritual and human worlds. *Apple Tree* seeks order but its structure is undone by its own material entropy; it warps, oozes, cracks and curdles.



10. 1/4 Spud

Russ Flatt (Ngaati Kahungunu)

Digital photographic print

\$6,019

Recently, Brian Tamaki, the self-ordained Bishop of Destiny Church has posted controversial tweets using #crybabygay, and has also separately referred to our Maaori members of Parliament as "Spuds". Though not an MP, I am brown on the outside and white on the inside. What a revelation! I am a Cry Baby Gay 1/4 Spud. Nice one Brian.



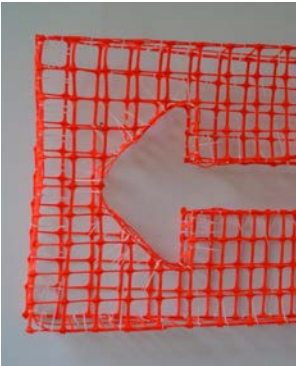
11. Hemlock's Cushion

Cat Fooks

Oil and mixed media

\$5,000

A three-legged pony born out of obselence and nostalgia, this totem of colour and texture embraces its incoherence through its structure. An unsolicited bird house perches on top of a swollen cushion, which is, in turn, sandwiched between a round of birch tree and a bedside table.



12. Sign of the Times

Aaron Frater

Barrier mesh, cable ties

\$463

The form of a sign that questions place and direction, in a medium that references safety, directing, poses a question: Where are we going in the contemporary world, and who knows which way is which?



13. Gathering

Jo Giddens

Mokulito print (wood lithography)

\$648

It is natural for humans to gather together; it gives us a sense of comfort and safety. This work depicts a crowd scene or a gathering – when considering current world events, we need courage.



14. Nana's Birthday (A Big Breath)

Ayesha Green (Kaai Tahu, Ngaati Kahungunu)

Acrylic on plywood

\$5,500

Nana's Birthday (A Big Breath) is an exhale of generations. To celebrate birth, to celebrate time, to celebrate the infinity of whakapapa – a task better undertaken together.



15. Youeatchewhatcheware

Jacquelyn Greenbank

Mixed media, actual flag, perspex rod, balloons and fishing nylon.

\$3,148

Since graduating Canterbury University School of Fine Arts with Distinction in Painting, Jacquelyn Greenbank has exhibited in galleries and biennials both in New Zealand and internationally. Her work is held in major public and private collections, and in 2015 was awarded the Olivia Spencer Bower Fellow.



16. Tulla seQuaesta

Thomas Hancock

Oil and acrylic on plywood

\$1,389

Through found objects, photography and painting, I attempt to make something which is simultaneously figurative and abstract. In a world packed to the rim with 'things' I create a quiet place where objects are allowed to be viewed on a level which is not limited to their real world function.



17. A Cold Heart is a Fragile One Even When It's Big

Weilun Ha

Ink, pigments on fabric

\$12,963

Weilun Ha is a Vietnam-born Chinese New Zealander. He holds a master's degree in architecture from the University of Auckland. His art practice is based around his keen interest in eco-friendly issues and contemporary identity in Chinese ink paintings with metaphoric ideas of life and fragility.



18. Lust for Life

Arie Hellendoorn

Acrylic on linen

\$6,000

The work utilises and investigates different artistic processes and styles. For example, photography has been used both to develop the work and to find inspiration for the painting patterns from the natural world, while stylistic element have been taken from the conventions of portraiture and abstraction.



19. Somewhere Over That Rainbow

Jane Johnson-Matua (Te Arawa, Te Whakatoohia, Te Rarawa)

Pine bed legs, metal wing corkscrews, fluorescent pigment, Black 2.0, chiral liquid
\$5,000

We can reclaim and integrate everyday materials from refuse to the world of art. The use of discarded materials in this body of work is intended to evoke an emotional response to the beauty of nature; at the same time, creating an awareness of the impact on our environment.



20. Mostblack Magnetar Spacesuit

Marilyn Jones

Silk viscose velvet, PVC hose
\$1,520

I'm flying through space, being pulled irresistibly towards the supermassive black hole at the centre of Mangaroa, the Milky Way. I want to see the magnetar that orbits the black hole. I have the most black spacesuit.



21. Ice Field #12, Banner of Consequence, Fox Glacier

Jonathan Kay

Glacial cyanotype photograph/chemigram on cotton

\$6,500

Glaciers as a geological landscape are essential to maintaining and regulating our global climate. However, they are melting away as a consequence of human development. *Ice Field* surveyed Te Moeka o Tuawe (Fox Glacier) through large-scale photographs and the process of the cyanotype, recording the consequence of climate change.



22. One Thirty-tooth Pirate

Andrew Keall

Oil on linen

\$1,300

I have an apocryphal piratical ancestor; jumped boat in the Caribbean five generations ago. A sea of lost gold teeth between then and now, them and me.



23. Herakles Pursues Peace

Teresa H R Lane

Mixed media collage

\$4,537

Teresa H R Lane's mixed media practice of painting with paper and drawing with scissors presents a colourful interpretation of Greek mythology. Herakles searches for peace, is enslaved by Omphale of Lydia and, commanded to wear nothing but women's clothing, is tasked to three years of women's work.



24. My Rocking Bed

Tim Larkin

Timber, acrylic paint, electrical components

\$5,556

I sleep in a rocking bed and live on bread, jam and coffee. If a friend comes to visit I roll up the leather sleeping bag and change out of my latex pajama's. We drink red wine and salute Tesla.



25. Soft Protest

Kate Lepper

Fabric, wood, cardboard,
contact plastic, paint

\$926

Sensual formalism says things that aren't always legible. Meaning tends to exist between the object and a viewer's intelligent body. Sometimes it is shouting for its own survival. Sometimes, when art is backed into a corner justifying, explicating and articulating, sensual formalism acts out in defiant resistance.



26. In an All Blue World

Kate Leslie

Fluid polymer and oil on canvas

\$3,704

An idealist's dream of Utopian possibilities.



27. Maunga 1 – The Making of Mountains

Johnathan Lovering

Wood and glass

\$3,704

Landforms play a key role in establishing a sense of belonging and connectivity to the environments we live in. In this work I have played with the re-scaling and re-situating of land forms with the intention of reflecting this personal relationship.



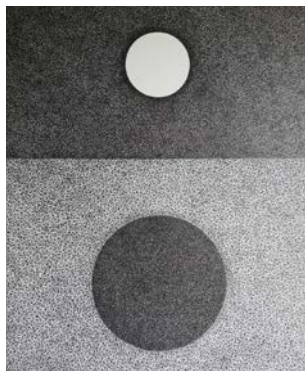
28. He Tohutono

Gina Matchitt, (Ngaati Rangitihi, Te Arawa, Ngaati Ngahere, Whakatoohia)

Textile

\$3,350

The kaupapa for *He Tohutono* (Commanding Sign) demands that Maaori be seen and heard. Titiro mai, whakarongo mai (See me, listen to me).



29. Tête-à-Tête

Alice McDonald

Ink on paper

\$1,500

We connect, draw, and consume, mirroring each other. We glow through the darkness, but shadows always follow. We are different, yet the same.



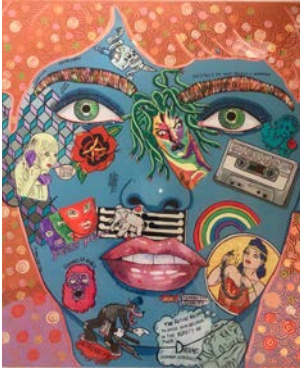
30. Faster, Billy, Faster! (Doors of Perception: Partially Cleansed)

Julian McKinnon

Aluminium relief, acrylic resin, acrylic paint

\$4,000

Faster, Billy, Faster! uses Computer Numerical Control (CNC) technology to inscribe digital processes into the substrate of the painted artwork. The resulting work sits in a hybrid space between painting, relief sculpture, and technological artefact.



31. Don't Bring Back the Woolly Mammoth 2019

Sam Mitchell

Acrylic on Perspex

\$6,500

New Zealand gave women the vote 125 years ago. This work is a celebration and also a visual depiction of the lost, forgotten women who paved the way for this generation to be seen and heard.



32. Ants Have Been Growing Fungi to Feed Their Communities For at Least 50 Million Years

Chris Mules

Found objects, images, stone - maahee

\$6,296

I work with space, time, scale, colour, form, texture, etcetera, and make objects, then build relationships between them. I like to have a bit of a trip around part of the universe with what I do, and hopefully take a few people with me while I investigate emerging questions.



33. Millennial Bride Guide

Ashton Lexie Northcott

Digital photography, hand-made badges
\$1,352

#beprepared

The artist revisits her childhood role as a Girl Guide as inspiration for an additional piece of wedding attire, a sash, adorned with self-awarded badges. She 'screenshots' her take on a millennial phenomenon, where familiar icons represent a shift in a sacred ceremony to a virtual space and audience.



34. What the People Really Want

Gerry Parke

Acrylic, charcoal and spray paint on board
\$3,000

Embracing paint as a language is a means of addressing painting's potential. Given that the practice addresses ideas of masculine performance and identity, it's important to consider what paint contributes to the content of the work. How paint can represent and embody those notions, rather than merely re-presenting observed action?



35. The Ubiquity of Impermanence

Robyn Penn

Ink and bleach on Canson-Moulin du Roy paper

\$21,000

My drawings invite an audience to inhabit a world which, in truth, is fast becoming uninhabitable. Preoccupied with the crisis of climate change, they aren't designed to assuage our fears, but in their muted, quiet, yet unerringly uncertain manner, ask us to embrace unsettlement, to take that unsettlement to heart.



36. The Question of Now

Robyn Penn

Ink and bleach on Saunders Waterford paper, African teak and museum glass

\$7,000

My drawings invite an audience to inhabit a world which, in truth, is fast becoming uninhabitable. Preoccupied with the crisis of climate change, they aren't designed to assuage our fears, but in their muted, quiet, yet unerringly uncertain manner, ask us to embrace unsettlement, to take that unsettlement to heart.



37. Structural Perspectives and the Southern Cross

Oleg Polounine

Electro-galvanised metal, aluminium,
metal wire, plastic, acrylic primer

\$2,693

This work equates my concerns with how things are experienced in life and how these experiences translate into art. I wanted to find a way in which formal language can be used as a means to experience, not just as a representation of an experience.



38. Untitled (Aqua, Purple, Beige)

Amy Potenger

Gouache, ink and silicone on paper

\$463

Untitled (Aqua, Purple, Beige) is borne of an act of making and re-making, a meditation on iteration.



39. 1972

Andrew Rankin

Photographic print on Epson 189 gsm
fine matt, plexiglass, wood, foamcore
\$1,200

This body of work is influenced in part by conceptual and surrealist photography, as well as a means to use reproduced surfaces as a response to the role of photography and the reproduction.



40. Unsubstantial Territories

Michelle Reid

Ink and pastel on gesso panel
\$1,667

An *Unsubstantial Territory*, is something we cannot physically identify, but we can sense in a surrounding ambience. We can recognise an atmospheric situation though it is an indeterminate thing. It is the vague and vaporous nature of the saturated ambient experience that I am intrigued with.



41. Hold-up

Danae Ripley

Oil on canvas

\$833

Assembled and unsettling, the work amalgamates observation, fear and fairness. Using the language of stillness a precarious public space is alluded to where the currency used is claustrophobia. The process of casting enigmatic figures into coagulating paint, forms an insistently nuanced and deliberate scene.



42. Loneliness

Micheline Robinson

Inks and acrylics on paper

\$2,900

Loneliness depicts a light-filled creature wandering in a void, unable to connect or even reflect its own light. The work questions our need for connection and the psychological effects of its absence.



43. Foray

Mandy Rodger

Acrylic on canvas

\$1,991

Foray explores the concept of totality – nothing stands alone. The gestural marks create a sense of impermanence, transition and change. The painting is an improvisation, a response and an interpretation of what lies below on the canvas and the intrinsic relationships of each form, gesture and colour with another.



44. Fleeting

Mandy Rodger

Acrylic on canvas

\$2,000

Fleeting explores the concept that all is related and nothing stands by itself. There is an improvisation, a response to the forms, marks and colour and the intrinsic relationships between each one. Can we step over the deliberative cognitive threshold to create a rhythmically intuitive emergent 'mind-scape'?



45. Reason: Shame

Cathy Tuato'o Ross

Handpainted photograph
(gouache on pigment print)

\$1,481

It's much easier to buy flowers than to say sorry.



46. Art Project

Kirsten Smith

HD video/sound, 16:9.

58 second continuous loop

\$1,203

Autobiographical, dramatic and syrupy shit sharp.

This mother/daughter relationship runs the full gamut of emotions in under a minute.



47. The Moving Forest

Matthew Turner

Acrylic paint on wood panel

\$740

The *Moving Forest* uses the idea of landscape painting to illustrate how our perception of nature changes with time and space. Influenced by scientific illustrations of geological layers, the painting uses coloured walls to show movement and uses black lines over white to show a structured view of time.



48. Totem #1

Gene Paul Walker (Ngaati Kahungunu)

Acrylic, stains and studio detritus on shaped canvas

\$1,500

This work is underpinned by process and the construction of the painting as an object. When constructing this work, the image and what it may represent is not as important as the basic components of the object. But, like the cheeky Tiki (in folklore), there is artifice at play.



49. Meadow Larks

Laura Williams

Acrylic on board

\$3,704

The artist has chosen to reverse the historical artistic practice of painting maidens in pastoral settings. In this subverted Eden, it is adult men who indolently enjoy an idyllic natural paradise of unabashed, love, friendship and community, free from normative codes for behaviour and attire.



50. Low-Flying Panic Attack

Jana Wood

Oil paint on linen

\$926

This painting is a re-imagining of virgin New Zealand rainforest in all its lively fecundity. Indigenous belief systems have always embraced the mauri (life-force) of the land; considering it a living entity. The grid symbolises the coloniser's ideals of replacing the forest with fenced farmland.



51. Frozen Waterfall

Jae Hoon Lee

Digitally collaged photography

\$16,667

I have collected source materials in New Zealand, Indonesia and Antarctica, documenting my daily surroundings with a camera as a perpetual tourist. I have used this assemblage of images to create the digitally collaged photographs and videos developed over the last decade.



52. A Just Saying

Christina Little

Photography

\$1,500

The language of Papatuaanuku is complex, and everything is interconnected, including us. Papatuaanuku is a conscious, living, breathing entity – like any other conscious living entity. This digital photographic diptych is a microscopic study observing Papatuaanuku's movement, light, textures and colours at a moment in time.

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