



OTAGO  
POLYTECHNIC  
Te Kura Matatini ki Otago

DUNEDIN  
SCHOOL  
OF ART



ART AND  
REVOLUTION  
EXHIBITION

Dunedin School of Art Gallery

9-20 October 2017

Curated by Peter Stupples



OTAGO

**Catalogue Designed by Jess McLean**  
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1. **Assembly of Revolutionary Artists of Oaxaca**
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All artworks measured in cm

# 1. ASSEMBLY OF REVOLUTIONARY ARTISTS OF OAXACA

The Assembly of Revolutionary Artists of Oaxaca (Asamblea de Artistas Revolucionarios de Oaxaca) was born in the wake of the 2006 uprisings in Oaxaca, Mexico.

This year marks the eleventh anniversary of the collective's commitment to activate social change through art. Their studios, located in the heart of Oaxaca on the Calle Porfirio Díaz, are filled with prints, from heroic portraits of agrarian leader Emiliano Zapata to punk rock renditions of artist Frida Kahlo, continuing the strong tradition of political art print production in Mexico since the times of the Mexican Revolution with artists like José Guadalupe Posada and El Taller de la Gráfica Popular.

The xylographs on display were commission printed by Xavier Meade (who was in Oaxaca in 2006) with the intention to be shown in Aotearoa. These prints have been exhibited at Ramp Gallery, Wintec in 2006 and the Calder and Lawson Gallery, Waikato University in 2009.

## **Calacas**

89.4 x 63.7, xylograph on plywood.

## **Zapata y EZLN**

49.6 x 69.6, xylograph on plywood.

## **Zapata**

63.7 x 89.4, xylograph on plywood.

## **Guadalupe**

88.9 x 66.1, xylograph on plywood.

## **Ulises Tirano**

63.7 x 89.4, xylograph on plywood.

## **URO**

66.1 x 89.4, xylograph on plywood. In 2004 Ulises Ruiz Ortiz (URO) became Governor of Oaxaca in a contentious election, involving fraud.



*Emiliano Zapata*

## 2. CATHERINE BAGNALL & MARCUS MOORE

Catherine Bagnall and Marcus Moore hold interests in the field of post-humanism with a particular fascination to embody post-anthropocentric views of the world. This extends to new aesthetics and material ontologies, and political and environmental concerns for the 21st century. Respective work and writing has been published in New Zealand, Australia, in Europe, Mexico, and North America.

They are lecturers at the College of Creative Arts, Massey University, Wellington.

### **The Crazy Moth**

Approx. 27 x 30 x 50, embroidery threads, fabric, aluminium, mechanical and electrical parts.

### **Kineticised Snare Drum-Head**

Approx. 60 x 60 x 50



*The Crazy Moth*

By flickering and glittering threads, a moth becomes. Nearby a dog lowers its head and listens; it sniffs then wags its tail.

### 3. NIGEL BROWN

Nigel Brown, ONZM, was born in Invercargill and gain a Bachelor of Fine Arts from the Elam School of Arts in 1971. He began his full-time career as an artist in 1972. Since then he has exhibited extensively in public and private galleries throughout New Zealand.

Nigel Brown has established a reputation as one of the most important figurative artists working in New Zealand and is acknowledged as New Zealand's leading narrative artist. For forty years, Brown has used his art to address social, political, and environmental issues.

His numerous awards, commissions and residencies include the Order of New Zealand Merit for Services to painting and printmaking (2004).

#### **Think Revolution**

2017, 90 x 60, acrylic on canvas.





*Think Revolution*

#### 4. FIONA CLEMENTS

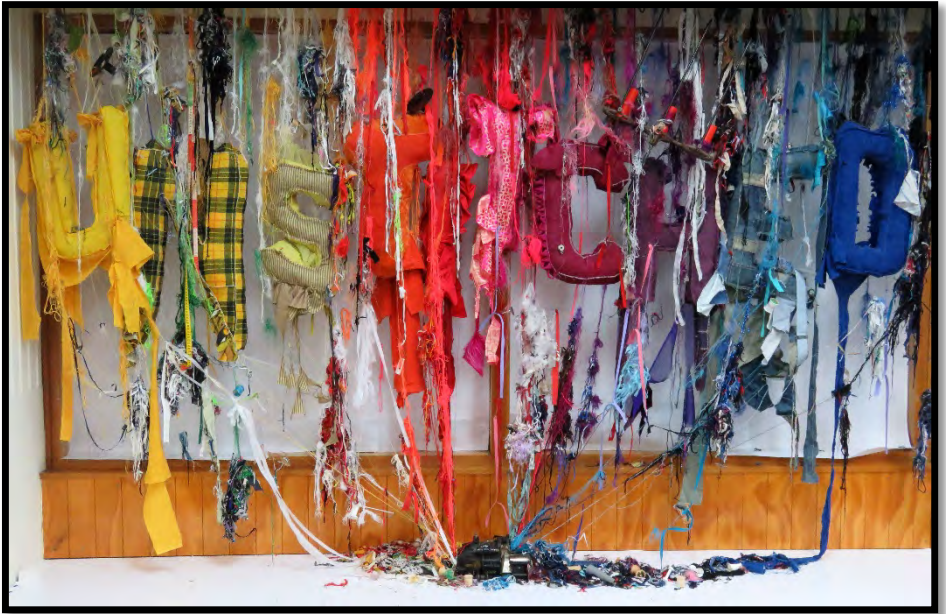
Just Atelier Trust unstitch the fashion industry with our conversations and our community actions, where we hold space to stitch it up again through exchanges and sewing. Sharing skills and knowledge we create a safe space to have a hard discussion, where love is offered instead of shame. The inherent problems in the fashion industry are perpetuated by media and glorified by the current fashion system. We create a vibrant space that can achieve a holistic view towards a better fashion system. We must start somewhere and Fashion Revolution gives a global conversation to achieve that.

Letters created from upcycled textiles, stuffed with neoprene and other found stuffing, strung up and entangled with threads and other sewing accoutrements, the displaced pieces of an old industrial Singer sewing machine. This forms a personal time capsule of clothing and materials that represent the artist's experience of contemporary fashion. The entangled strings come to a head in the machinery below the letters, tangled into its moving parts, twisting and pulling the colours into one big mashup of overwhelm. This lettering was reused in 2017 with the addition of the letter 'P' to create 'Stitched Up' to demonstrate the many different forms of reuse for disregarded textiles and how we can bring together our experiences to create a new story of fashion.

Play is a huge part of learning with tactile objects and this interactive display encourages you to make new from old. What words can you create from these letters provided? Do you recognize any of these textiles? Do they evoke personal memories for you? What questions do you want to propose and be answered by the current fashion industry? What can you do to engage in that conversation? Are you willing to ask #whomademyclothes?

#### **Unstitched**

2016, by Seniorita AweSUMO, a local Fashion Revolution working committee member.



*Unstitched: Local Fashion Revolution Dunedin.*

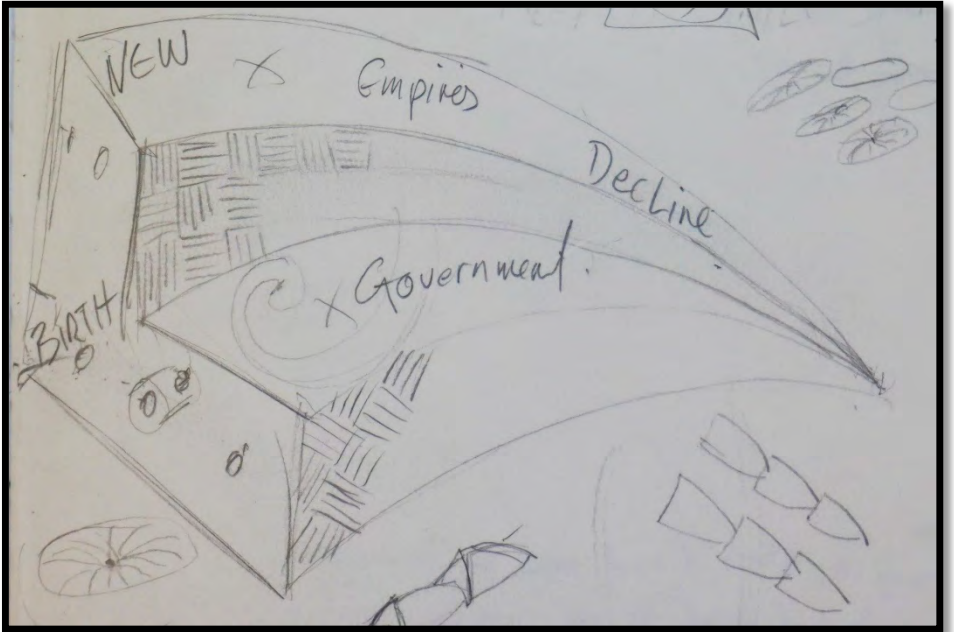
## 5. HERAMAAHINA EKETONE

This work is about looking at how different societies can start from nothing and grow and go from everything to depletion. The birth or death of any thing can be significant or not. It always depends on what angle you are looking at and coming from. Does everything have a beginning and an end?

Heramaahina Eketone of Ngāti Maniapoto and Waikato descent is currently teaching Kāwai Raupapa an introduction to the Māori arts certificate at Te Wananga o Aotearoa. She has done art works for/ in collaboration with various community organisations including The University of Otago, The Otago Polyfest and Puaka Matariki. From a young age, Heramaahina has had a passion for different Māori arts whether it be raranga, whakairo, tā moko and design.

### **Revolution within a Revolution**

Ink on paper, 42 x 59.4



*A working drawing for: Revolution within a Revolution*

## 6. NEIL EMMERSON

*Three Red Flags (Fountain)* was originally shown in 2004 within a larger exhibition project titled *The Picnic* at the Lake Macquarie Gallery in NSW, Australia. This exhibition was based around a short piece of video footage, from which stills were taken, of the beginning of the war in Iraq.

These large blood-red woollen flags were made to represent the 3 powers moving into Iraq, the Americans, the British and the Australians. They were also made to represent a fountain that was situated in an ANZAC memorial garden in Newcastle, NSW that the installation of works also refers to.

In 2005 this large installation *The Picnic*, including *Three Red Flags (Fountain)* was shown at the Museum of Contemporary Art in Sydney in the survey exhibition titled *Interesting Times: Focus on Contemporary Australian Art*.

### **Three Red Flags (Fountain)**

2004. Red woollen blanket, wood, stainless steel, and rope.



*Three Red Flags*

## 7. SALLY GRIFFIN



*Red Square*

Figurative and often surreal, my paintings are closest to Modernism. I weave dream-like images combined with worldly experience. My art is in many private collections as well as in the public sphere.

From an early age I have been interested in what makes our society tick, often very critically. But it also needs to be said that while nothing or nobody is perfect, we have a lot going for us. Still, we are part of the world of nations and you couldn't say we are not faced with economic, social and geographical upheavals and changes on a global scale.



The last forty years has seen the introduction of a disempowering culture despite the language that has accompanied it saying the exact opposite. Monetarist policies, under the oft repeated mantra “there is no alternative,” were systematically imposed on New Zealanders in the early 1980s. The way we saw ourselves in our culture was not spared either—the new right’s far-reaching influence pushed its way into the arts, backed by corporate clout.

The times demanded new forms of expression and so it came about. A culture to reflect the rise of the market economy meant generous corporate patronage for some adherents—whilst privatisations continued of resources and large tracts of land. Many embraced the free market and were international in style and practice. The world moves on—the tide has turned on asset sales and there is a growing realisation of the uncharted waters we are entering with climate change and a sustainability crisis. Conceptual art labours to find an audience. Young would-be art practitioners are still being taught conceptual thinking as being all important and building an artistic skill set is seen as secondary to an intellectual and “materials-based” approach. Alienation, the essential theme of the early Modernists has been displaced by the process of fragmentation and the by now obligatory breaking down of parts for no real reason other than those age-old enemies of art and life- “old custom and blind habit.”

My concept of the artistic realm is wide, political and above all keep it interesting! I like ideas to evolve in my work (and others!). My ambition has always been to create artworks with depth and resonance and that intrigue and challenge people. I have been involved in politics over the last couple of decades (inside and outside of New Zealand Parliament), so that’s had an impact on my work, sometimes in unexpected ways!

### **Red Square**

2017, pencil on paper, 120 x 120

### **Bread and Circus**

2016, pencil on paper, 120 x 185

### **Ruapehu Line**

2015, pencil on paper, 120 x 170

### **Digital Prints, 5 x A2**

## 8. CHRISTINE KELLER

I see the need for more local production and local people taking control over the wellbeing of their communities. Weaving is my mode of production and weaving has been at the centre of a few revolutions before, the industrial revolution and the digital revolution to name just a couple.

The British *New Economics Foundation* states in their agenda for change:

*Our economy has become one where wealth and power increasingly come not from producing useful products or services but from controlling assets: money, land, natural resources, and now the raw material of the digital age, data.*

This is an economy where the average house makes more each year than the average worker. It is an economy where most bank loans are made not to support small businesses, but to enable people to buy these houses, serving only to further inflate the housing bubble.

I am weaving tea towels in Dunedin, NZ, while teaching the skill to others. I want to raise awareness about the problems we are facing in our society; where we have forgotten that money should be a tool to achieve wellbeing for people, and not the destination itself. The red flag is according to Merriam Webster: *a warning sign: a sign that there is a problem that should be noticed or dealt with.*

I see in our times a mass occurrence of systems collapsing, be it weather, ecology, economics, education, or production... I am raising the towels as flags from a broom stick to signal that everybody in their little domestic circle can start doing things. I want to challenge the understanding of wealth and value. Selling a tea towel here for \$50 is putting the money directly back into the local economy. This item will be valued. This is the third time I am using tea towels in an Art show and I am deliberately giving this same, but modified, object new appearances to show my resilience and that my objects are part of a programme. I am working in my own little way towards a new economy.

A flag will be raised in this exhibition once a day in the gallery. There is much more to talk about. Let's talk and act.

German-born New Zealand based artist Christine Keller holds an MFA from Concordia University (2004) in Montreal, Canada, and a Masters equivalent from Gesamthochschule Uni Kassel (1994), Germany. Christine has exhibited nationally and internationally since 1987. She was the academic leader of the Textile Section of Dunedin School of Art at Otago Polytechnic from 2005 to 2010. In late 2012 she founded the Dunedin-based Weaving Studio *Weaving on Hillingdon* and in 2015 opened Dunedin's LOOM ROOM where she teaches weaving. As an immigrant to New Zealand she took New Zealand Citizenship in 2016.

## **Raising the Red Flag**

Hand woven cotton tea towels



## 9. JEAN LOOMIS

Three teams wearing fluoro vests installed the signs in the early evening a few weeks before Christmas 2012. Within a few days people began to react and some wrote letters to the local paper. Some called the oil company and asked who gave them permission to erect sign—they said, “what signs?” Others called the Gisborne District Council questioning their decision to give permission for the oil company to put up signs.

The area covered by oil exploration permit #50940, called “Young Nicks Head,” is the horticulture heart of Gisborne, much of the fruit, vegetables and wine grown in this area are consumed by New Zealanders and exported overseas. Both horticulture and oil production require a lot of water, some growers questioned the decision to allow an oil exploration permit on horticultural land.

Claiming ownership of territory by an oil company is seen as offensive by many people but this is exactly what extractive industries do. They take the oil creating pollution and degradation of the land leaving the cleanup costs to be covered by the people. Naming oil companies after indigenous tribes like “Apache,” or in Aotearoa oil wells after a Maori navigator “Mau” is insulting. The signs questioned issues around ownership and kaitiakitanga—guardianship over the land. Naming a place is a claim of possession.

Before Christmas all signs were removed by the Council. The reason it took them so long was they didn’t know where the signs were—this was proof that they had approved an oil exploration permit without any idea where the boundaries actually were on the ground.

Within the following 18 months Apache pulled out of its agreement with Tag and Tag Oil handed back permit #50940 to PEPANZ.

*“During times of universal deceit, telling the truth becomes a revolutionary act” George Orwell.*

The purpose of this work is to alert the local population of the intentions of the

oil industry ahead of time. The Government and local councils have not publicised the geographic location of the permits. Often the first time that someone realises that their land is in a permit area is when an oil company representative shows up at their door. There is a government website showing permit maps but most people are totally unaware of the website and the locations of the PEP's.

I have printed a series of “road signs” using industrial screen printing inks to mark the boundaries of permit area #50940— Young Nicks Head. These signs will be located on the side of the main roads in and out of Gisborne, one side will say “entering” and the other will say “leaving.” Two oil companies are involved in this permit—Apache is a Texas-based company and Tag Oil is Canadian.

I have plotted the permit area on a topographical map of Gisborne and the signs will be erected using GPS in order to achieve an accurate location of the boundary on the ground.

There is a total of 18 signs—9 sites, each sign is numbered as a limited edition print. The work is signed M for mozzie a pseudonym I sometimes use. The final work will be an installation and each sign will be photographed on site.

## Road Signs

Each sign 89 x 44. Printed onto recycled sheet aluminium.



*Road Signs*

## 10. PAM MCKINLAY, JESSE-JAMES PICKERY AND EMILY DAVIDSON

to control the people - control the food  
to control the food - control the seed  
Vandra Shiva

The intensification of agricultural practice between 1930s and 1960s, as a response to increasing world population growth, was known as *The Green Revolution*.

...new, high-yielding varieties (HYVs) of cereals, especially dwarf wheats and rices, in association with chemical fertilizers and agro-chemicals, and with controlled water-supply (usually involving irrigation) and new methods of cultivation, including mechanization. All of these together were seen as a 'package of practices' to supersede “traditional” technology and to be adopted as a whole.

Our attempts to stave off famine, and the resulting population collapse (as defined in The Malthusian Trap) has led us to the genomic revolution. Now we have a chance to reassess what the best way forward may be... do we minimise genetic stock for sake of yield, or do we diversify to safeguard food security in a changing environment?

Current agricultural practice focuses on being 'Wall Street friendly.' Plant material is seen as collateral and is commodified in this system of privatisation and business interests are increasingly involved in the patent land grab of the new genomic landscape with a loss in bio-diversity.

**VERY. nearly. substantially. SIMILAR (not the f\*\*king same at all)**

2017. Vine, up-cycled PTE plastic, hula hoop, LED lights sneaky electronics (full beans), raku fired ceramics.



*VERY. nearly. substantially. SIMILAR (not the f\*\*king same at all)*

## 11. JENNA PACKER

Painting helps me to interrogate ideas using another language. It's about joining the dots, but first having to paint the dots (visual metaphors, historical references or observations) and then making the connections. In this sense it is mind-mapping without words. Painting, as opposed to writing, allows for simultaneity; looping cause and effect, multiple associations and feed-backs which can be followed without any chronological order, the reconsidering of ideas *across* the picture plane, rather than backtracking through a linear written text.

Looking at a painting, *No Other Gods*, might help to clarify what I mean. I begin by working on the image of an ancient Bull god/altar. While I'm painting the Mesopotamian god Moloch, it starts to echo the shape of a Victorian industrial kiln, but, in painting its fire-filled windows in a contemporary urban setting, I find it turning into a horrible reference to the Grenfell Towers. Moving upwards, the remaining crane/skeleton of ironwork is the god/ideology burnt back to reveal that it is only a man-made construction, and the coal that is being shoveled in below is literally fuelling the altar where our children are sacrificed – to the Moloch/ to a future transformed by catastrophic climate change. If I join the dots to the left, the shape of the brick-walled kiln reminds me of another 19<sup>th</sup> century etching of slums, curled around and under railway bridges of Dickens' London, so I add them in, which in turn makes me think of the soup kitchens and charities which sprang up in response to appalling living conditions of urban poor. The parallels with current conditions here lead me back to the future, to paint the Marae, maybe Te Puea, on the other side of the Moloch, where people are standing in line, hoping for a charitable hand in 21<sup>st</sup> century Aotearoa New Zealand. But the parallels also lead me to consider whether we are engaged in a neo-Victorianism regarding social equity, in which struggling charities or the philanthropy of the very rich have replaced our democratic responsibility and right to act, returning us to a place and time where wealth can designate, in Victorian parlance, the “deserving” or “undeserving poor.”

When I joined the Young Socialists at Otago University years ago, I was struck by how enthusiastically many young men managed to turn discussions towards the



barricades and tearing up the cobblestones in Paris in '68. I have a horror of conflict, and if these works relate to the theme of revolution, they are looking more at possible conditions for and after revolution, both of which you could discuss in terms of social collapse. I've been reading Naomi Klein for an insightful joining-the-dots analysis of where we are currently, in our apparent descent into social and environmental collapse. Someone whose work I've also been thinking about though is Dmitri Orlov, whose specialty is in the area of post-collapse. Bleak and sometimes blackly hilarious, he describes possible scenarios for living the aftermath. But both writers stress the inevitability of an alternative world-view to the one which is currently dominant in America and much of the western world. "People will cease to believe in the notion that the market will provide," says Orlov. And we will need to, in Klein's words, find a world-view "embedded in interdependence rather than hyper-individualism, reciprocity rather than dominance and co-operation rather than hierarchy."

Or, to take Orlov's advice, in *Social Collapse Best Practices*, we should maintain family ties, rent a cop or soldier, start gardening and consider sharing an old pickup or a donkey. "Donkeys provide reliable transport, and they dine as comfortably on the *Wall Street Journal* as they did on *Pravda*."

### **Falcon's Rest**

2015, acrylic on canvas, stretcher: 30.5 x 40.4

### **Harbourside**

2015, acrylic on canvas, stretcher: 91.2 x 152.3

### **Ringside**

2016, acrylic on canvas, stretcher: 111.6 x 91.4

### **No Other Gods**

2017, acrylic on canvas, stretcher: 152.5 x 111.6

### **The Market Rallies**

2017, acrylic on canvas, stretcher: 111.6 x 152.7



*Ringside*

## 12. CATHARINE SALMON

“They must know that someone cleans these rooms, because every morning when they arrive, it’s clean again. But they don’t think about how the cleaner feels because they do things they wouldn’t do if they did. I mean, every time they stick their fruit labels on the walls or flick them onto the floor I have to peel them off. It slows me down, and I’ve got a lot to do in a limited time. It makes me feel pretty shyte. It’s like they are saying—up you!” Chrissie W (48), cleaner for 10 years on minimum wage.

When objets trouvés are presented with an aura of exhibition authority, their aesthetic and narrative resonances are enhanced. If then juxtaposed with a series of similar works or candid commentary such as Chrissie W’s above, they have the capacity to generate insights and change.

This series—*Tondo Ton don’t*, evolved from many years of conversations with the *surface engineers* who work in the same building as me. It is part of a number of pieces focused on the exploration of aesthetics and the valuing of people and their work.

*Surface Engineers*: Apparâtre l’ingénieur, an expression to describe cleaners in the French film by Claude Berri, *Ensemble. C’est Tout* [*Together, that is all*]. (2007).

### Stickers

11 x 13



*Stickers*

## 13. BARRY THOMAS

### **Want Mart**

A 350 x 200 pop-top antithesis of capitalism's market forces where people, viewers, participants can leave their ideas, dreams musings, as a developing manifesto on the kiwiana blanket replacement sides of the van...It will also serve as a quiet place to dwell, meditate, muse. Selling nothing but quiet.

### **String**

3 pieces - a series of four photographs of the artist working with young people at the YWCA art class and in the Aro Valley on string pieces. and a 1978 piece of archive application for tying up Claremont Grove Street and the making of a street directory.

### **Cuba Street Art TV Face Installation**

c. 1981. Photo c. A4

### **Knox Church**

Drawing, 1976, A4.

### **New String in the Community**

Piece linking the wealthiest and the poorest via a piece of string drawn around the city and into a celebratory circle and knotted. entitled *Comfort Zones # 2*.

### **Jeter le Gant**

An actual hand-made string-based glove of challenge which acts both as a challenge in and of itself as well as a definition of the practice and perhaps job description of the art maker.

### **Freshmate Threesome - Three Handed Chess**

(Non-binary/Cartesian). Following on from Marcel Duchamp's description that war only ever results from the fact that one or the other side must always fire the first shot...My "solution" was (1978 Artist's Co-op Thorndon Quay, Wellington) the making of a new version of chess played with three people. Player one plays white, player two black, player three white and then the first player plays black, and so on. No sides are ever taken. No war is entered into by the participants: a

sense of collegiality, participatory communion develops as something of an antithesis of war, a UN of conflict resolution.

### **Flight of the Lapels**

Approx. 90 long, sculpture

### **Whose Who's Who?**

A shredded *Who's Who of NZ*, entitled *Whose Who's Who?* displayed on the ground in c. 100 x 100 area confetti remnants.

### **Waste Lines**

Ultrafat in a specially made travelling, hinged, long, thin box - two waist belts are displayed - one small one large... c. 150 x 20. This evokes MD's 'standard stoppages' and infrathin.

### **Two Small Press Clippings from 1976**

Two small press clippings from 1976 of my and Andrew and Lynne Peach's making of a 20 ft. high sign sprayed with weedkiller into the rugby pitch of Fergie MacCormick's swan song rugby game he had invited two South African rugby players to. The words in sans serif font capitals aimed at the TV cameras read *WELCOME TO RACIST GAME*.

### **Vacant Lot of Cabbages**

a small 10 x 7.5 polaroid of the vacant lot of cabbages, 1978, showing the seedlings half grown and nearly spelling the word CABBAGE.

<http://eco-publicart.org/vacant-lot-of-cabbages/>



*Want Mart*

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