

IN THE FRAME

JUNE 2010

@ MARK HUTCHINS GALLERY

WELCOME TO OUR SECOND NEWSLETTER FOR 2010. LET'S BEGIN BY REVIEWING SOME HIGHLIGHT OF THE LAST FEW MONTHS.

On March 10 we opened an exhibition curated to coincide with this year's international festival of the Arts titled Capturing the Gaze: an exploration of the sexual, social, & psychological circumstances of looking.



Realist portrait paintings by Raymond Ching hung along side photographic works by Shigeyuki Kihara and Rebecca Swan, a triple screen video installation by Hannah Edmunds and free-standing bronze sculpture by Terry Stringer in a tightly structured critical discourse on the contemporary politics of viewing.

The variety of media employed by each artist in their explorations of the power of The Gaze created a compelling and somewhat challenging exhibition of works that revealed as much about those who view them as they did about the artists who created them.

MH Gallery developed this project in collaboration by Dr Mark Masterson, senior lecturer in classical studies at Victoria University of Wellington, who wrote a highly thought provoking essay for the accompanying catalogue publication.

The large number of visitors this exhibition attracted during the festival made the effort involved in presenting it well worthwhile. It also attracted quite a bit of critical attention and was extensively reviewed by Rebecca Rice on pages 23 and 24 of the recent winter issue of Art New Zealand magazine.



After Easter we presented an unusual coupling of recent devotional-inspired figurative paintings by Matthew Couper amidst classical antiquities from the Mediterranean dating from 3000 BC – 500 AD. The antiquities, courtesy of Antiquarius of Auckland, were only on display for 3 days but Matt Couper's paintings went on to form the core of a group show with works by other represented artists titled Contemporary Baroque that remained on view until 8 May.



On Wednesday 12 May we opened a dynamic exhibition of recent works by James Robinson titled 'Other-side'.

Once again, James chose to explode the prescriptive box of what usually constitutes a dealer gallery show by combining intimate watercolour drawings on paper and recent paintings on canvas with high relief wall sculpture and a large scale temporary floor installation of assembled found objects, fabricated elements, video animation and looping digital photography.

If you missed seeing any of these previous exhibitions, most of the works they featured can still be viewed on the exhibition archive page of our website. Use the following link to our website <http://www.mhgallery.co.nz>, double-click on 'exhibitions' from the menu on the top left of the home page and then select the date of the show you wish to review.



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CURRENT EXHIBITION

9 JUNE - 3 JULY

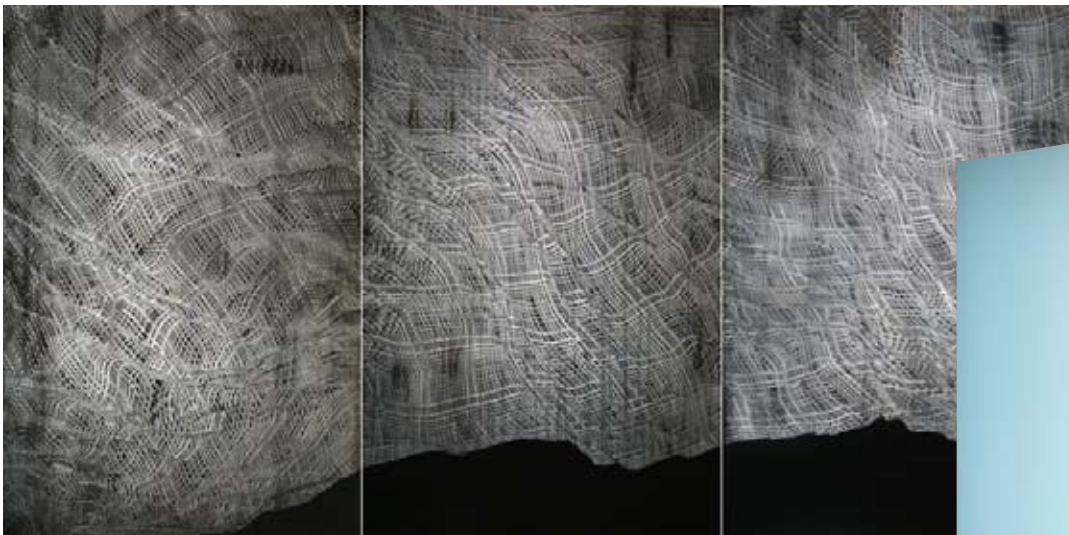
BILL RILEY CATHRYN MONRO LORRAINE RASTORFER

Our current exhibition features abstract works in bands of colour on mirrored glass by Bill Riley, 'real time' photographic images on LED lightboxes by Cathryn Monro and recent paintings on panel by Lorraine Rastorfer.

Although the practises of these three artists may initially appear to be quite diverse, all the works chosen for this joint exhibition have a number of key elements in common. The first of these involves their active response to changing qualities and strengths of light.

Lorraine Rastorfer's paintings have a richly reflective surface built up in translucent pearlescent layers over dark grounds. As the light dims in the gallery towards the evening these paintings become highly reflective, appearing to almost phosphoresce. The mirrored glass support of Bill Riley's paintings also makes them extremely reflective, causing their vibrant colours to flash when strong light falls across them. Cathryn Monro's LED lightboxes are, of course, internally lit but the harshness of their light source is defused by the white perspex case on which the images are adhered. The addition of dimmers enables the brightness of the wrapped images to be adjusted from fully illuminated to barely aglow depending on the conditions.

Evocations of textiles and billowing fabric can also be found in the works of all three exhibiting artists along with physical and emotional senses of uplifting momentum.



MARK HUTCHINS GALLERY

216 aWillis St, Wellington Telephone: (04) 385 9300 or (021) 722 839

Email: mark@mhgallery.co.nz web: www.mhgallery.co.nz

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MARK HUTCHINS GALLERY

COMING UP

24 JUNE

CATHRYN MONRO

UNVEILING OF CLODFOLD, A NEW INSTALLATION OF 16 FULL HEIGHT IMAGES IN THE COURTENAY PLACE PARK LIGHTBOXES

Cathryn Monro's Clodfold images are real-time photographs of cloudscapes glimpsed through close folds of material. Neither representational nor abstract, these works sit in the territory of the metaphoric. They evoke an experience of something viewed up close, a screen or layer, and then a sense of something much larger beyond. Smaller domestic scale Clodfold lightbox works are on view at Mark Hutchins Gallery until 3 July but the 16 large-scale installations will remain at Courtenay Place Park until December



7 – 31 JULY

MEGAN JENKINSON

PIECES OF VIRTUE

Megan Jenkinson has been creating compelling, highly innovative photographically derived artworks for nearly three decades. In 1996 she created a series of 40 collaged cibachrome diptychs titled The Virtues that subsequently traveled to eight public galleries around New Zealand.

The Virtues series continues to be Megan's best known and most celebrated body of work to date. We greatly look forward to exhibiting an abridged form of the original series under the title Pieces of Virtue this July.



4 – 28 AUGUST

TONY LANE

TRUE

European folklore, pagan mysticism and childhood fantasies of enchanted forests are some of the many references Tony Lane draws upon in the series of poetic paintings we will be exhibiting in August.

Rich in colour and lavishly embellished, these works transport the viewer to an Arthurian age when everything was magical and anything seemed possible.



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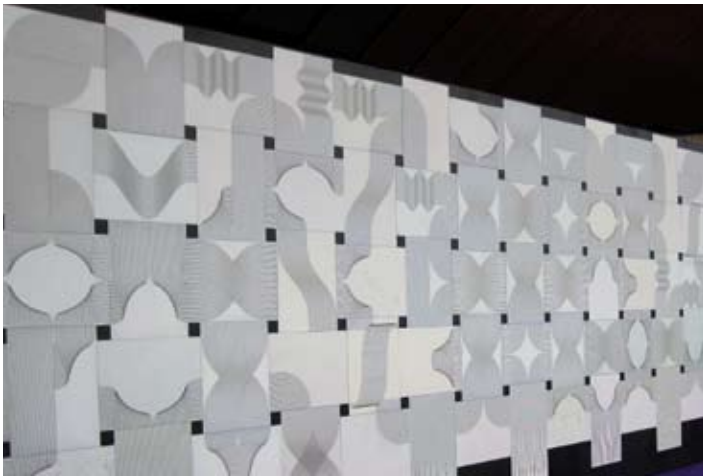


MARK HUTCHINS GALLERY

ARTISTS AT LARGE

A NUMBER OF M H GALLERY ARTISTS CURRENTLY HAVE WORKS ON EXHIBITION AT VARIOUS MUSEUMS AND GALLERIES THROUGH OUT NEW ZEALAND AND OVERSEAS.

HERE ARE FEW LINKS



JULIA MORISON AT THE SYDNEY BIENNALE 12 MAY TO 1 AUGUST 2010

www.sydneyoperahouse.com/whatson/myriorama.aspx

Julia Morison: Myriorama # 7: Network, 2010

In a career spanning over three decades, Julia Morison has established a unique background to her practice. She has long worked to a ten-by-ten pictorial structure that became an 'unconscious skeleton'. Geometric forms have recently become connected with symbolic references in her work, mixing formal abstraction with surrealism. The Myriorama series, started in 2008, are comprised of large-scale modules that reference a Victorian parlour game in which illustrated cards were arranged in many different ways. By using multiple panels, Morison invites the viewer to imagine a similar myriad of configurations. She has made a continuation of this series, Myriorama#7: Network (2010), especially for the Concert Hall Northern Foyer in the Sydney Opera House.



JAMES ROBINSON WITNESS, SURVEY EXHIBITION AT THE SUTER ART GALLERY, NELSON, 30 APRIL – 13 JUNE

thesuter.org.nz/whatson.aspx

In 2007 James Robison was the paramount winner of the James Wallace Art Award and undertook residencies at the International Studio and Curatorial Programme in New York and the McCahon House, French Bay. The following year he was the

Tylee Cottage Artist in Residence in Whanganui and was named 2009 artist of the year by Warwick Brown for Urbis magazine.

Witness is a survey of some of his best works from this important period along with new works inspired by recent travels to Berlin and Nepal.



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Email: mark@mhgalleries.co.nz web: www.mhgalleries.co.nz