

*Everyday Lines* highlights art made by contemporary New Zealand artists, that is made from, influenced by, or replicates everyday objects. This exhibition seeks to make us think twice about everyday objects. In the Foyer and Alcove, visitors are encouraged to look closely to understand both the technical intricacies of the artwork, as well as some deeper issues hiding beneath the bright colours and humorous elements.

**Emily Hartley-Skudder** welcomes people into the domestic, into the everyday, and into the gallery with her installation *Soft Staging*. Her realistic paintings are set against a domestic interior, complete with carpet, paint and wallpaper. Seemingly showing everyday objects, her paintings deceive us, as the everyday object is so far removed from the painting itself. Instead, Hartley-Skudder collects miniatures, assembles and photographs them, and eventually paints from the photograph. This separation from direct painting of the everyday object creates a space between illusion and reality - it is a trickery of sorts. Hartley-Skudder harks back to the still-life tradition, but instead of painting exotic or valuable items, she uses the familiar, and in turn they become part of the décor. Additionally, the installation is presented as an everyday domestic setting, yet it is something not seen 'everyday' in a gallery.

**Madeleine Child, Seung Yul Oh and Erica van Zon** interrogate food in their hyper realistic sculptures and they point to temptation, deeper food politics and our everyday relationship with food. Child's *Popcorn* tugs at our sentimentality, they are colourful, seductive and appear fun, willing us to take a bite.

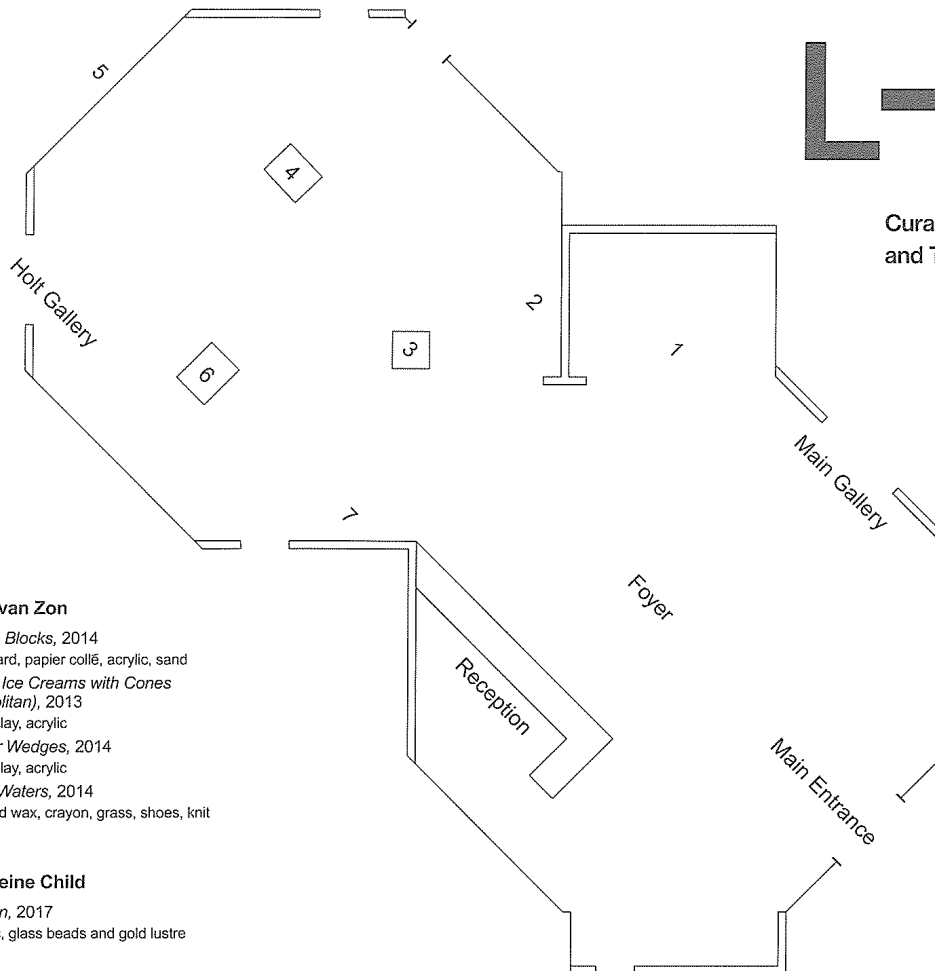
However, the truth is more sinister, with Child's use of bright colours inferring added chemicals, and maybe guilt from overconsumption. *Ra Myun* is reminiscent of familiar food props in South Korean restaurants, but it defies gravity with its never ending noodles. As the highest selling noodle brand in South Korea, *Ra Myun* is an everyday food to most South Koreans, like New Zealanders will be familiar with instant noodles. Child, Oh and van Zon explore the playful acts of eating: popping corn, slurping noodles, and dropping ice-cream soon after it's bought.

Stepping (metaphorically) outside, **Jeff Thomson** and van Zon explore the outdoor everyday. The objects, often overlooked or seen for their utilitarian value, are given space to be thought of differently. Thomson's sculptures are made out of found objects and the common building material, corrugated iron. In this exhibition, he provides an indoor/outdoor flow between his *Still life with Herring Tin* using found objects and his melding of ladders and a sawhorse to create *Detritus* for outside. Van Zon's *Breeze Blocks* are presented in their original function, mid-construction. Yet, they are handmade, out of paper, paint and sand to mimic concrete. They are now delicate and light, presented as items of enquiry, willing the visitor to create their own narrative, whether this is influenced by function or nostalgia. *Murky Waters* depicts the routineness of washing clothes. The hope (but not always the result) that once an item has been soaked it will return to its original cleanliness is something we all aspire for when undertaking this everyday chore.

Finally, we consider the downside of consumerism. **Marita Hewitt's** watercolours show the wastage that is most often discarded and forgotten in this process, the plastic shopping bag. These realistic paintings, from her series *Superfluous*, are based on plastic bags that actually drifted into Hewitt's backyard. The artist wants us to question both what we are spending money on, and the huge amount of plastic rubbish going into landfill. Furthermore, these paintings may question the stereotypes of who shops where.

*Everyday Lines* asks visitors to look at the art and *think* about what each artist is saying about the everyday. These objects are encountered by us daily, however in the gallery their functionality is stripped away and the objects take on a new narrative. This narrative is up to the curious visitor to determine.

Lucy Jackson



# EVERY-DAY LINES

Curated by Lucy Jackson and Toni MacKinnon

Nick Austin  
Eleanor Cooper  
Dane Mitchell  
Gaby Montejo  
Joanna Margaret Paul  
Martin Selman  
Francis Upritchard  
John Ward Knox  
Madeleine Child  
Emily Hartley-Skudder  
Marita Hewitt  
Jeff Thomson  
Erica van Zon  
Steve Carr  
Seung Yul Oh

## \_1 Emily Hartley-Skudder

*Soft Staging*, 2017

Carpet, wallpaper, pine, wall paint, found objects, paintings (oil on linen)

Installation

Including:

*Bleached Apricot Counter Display*, 2017

*Coral Blush Wall Shelf*, 2017

*Rose-tinted Vanitas*, 2017

*Transparent Shelving Ideas for Textured Walls*, 2017

*Pink Sorbet Trestle Collection*, 2017  
Oil on linen

## \_2 Marita Hewitt

*Superfluous (Wednesday)*, 2013

Watercolour on paper  
Collection of the James Wallace Arts Trust, Auckland

*Superfluous (Saturday)*, 2012

Private collection, courtesy of Page Blackie Gallery, Wellington

## \_3 Seung Yul Oh

*Ra Myun*, 2011

Silicone, epoxy resin, steel, aluminium  
Courtesy of artist and Starkwhite, Auckland

## \_4 Jeff Thomson

*Still life with Herring Tin*, 2017

Found objects and used corrugated iron  
Courtesy of the artist

## \_5 Jeff Thomson

*Detritus*, 2015

Powder coated and painted steel  
Courtesy of the artist. (Outside)

## \_6 Erica van Zon

*Breeze Blocks*, 2014

Cardboard, papier collé, acrylic, sand  
*Melted Ice Creams with Cones (Neapolitan)*, 2013

Air dry clay, acrylic  
*Rubber Wedges*, 2014

Air dry clay, acrylic

*Murky Waters*, 2014

Recycled wax, crayon, grass, shoes, knit textiles

## \_7 Madeleine Child

*Popcorn*, 2017

Ceramic, glass beads and gold lustre