

# \_ Around architecture

## Adi Brown

I am interested in exploring strategies of the uncanny and the fetish to create psychologically compelling images & objects imbued with a contemporary 'feminist uncanny' aesthetic. This body of work is concerned with the materiality of the object and image using as a method two and three dimensional practices.

## Jonathan Kay

*To the Uttermost End.* With all the technology advancements (such as satellites, sonar, and GPS) there still remains a space on earth that has yet to be fully explored, the sea. Covering seven-tenths of the earth's surface, the sea remains one of the last frontiers on earth.

*To the Uttermost End* is the photographic visualization of a marine space that challenges contemporary geographic mapping and imaging. The sea and what lies in the depths still remains an 'elusive space'; a concoction of reality and artifice, memory and history, empiricism and imagination that stems from the consciousness of pre-18th century European 'exploration'.

## Ryan McCauley

After nearly three hundred years of colonial rule by the Portuguese and 25 years of Indonesian occupation, the Democratic Republic of Timor Leste celebrated ten years of independence in May 2012. My project examines the role of architecture and the built environment in post conflict society through looking at who is undertaking new construction efforts, why they are doing so, and how and what they are building. By unpacking these questions I am interested in the power structures that become evident through the built environment. My work also examines the role of occupying architecture and the physical memory of colonisation, occupation and conflict through the built environment through both state and vernacular.

## Maria Sainsbury

I am interested in investigating the relationship with my 'body' after a traumatic injury that resulted in chronic pain for eight years. The McGill pain, a diagnostic tool, was invented in 1984 in response to the lack of words in the conventional medical vocabulary. The medical vocabulary only described one aspect of pain, its intensity, from severe to moderate. Describing pain with this solitary dimension was equivalent to describing vision as light flux. There is not one definitive sensation relating to pain so they defined seventy eight words and apportioned them to different types of pain sensation. I have sought to extrapolate traces of my pain experience using these words to explore an abstracted vocabulary of sculpture and photography.

## Brenda Sullivan

Hybrid art historical referencing, combined with personal aesthetics and an architectural context, provide me with a condition to work with the specificities of painting today. The ambiguous nature of the monochrome affords opportunity to explore the facture, texture, surface, of site and material. Its limited colour palette strengthens our attention to the complexities of both as well as relations between them. I am interested in the sensitivity and nuance of materials and their contingent relation, in allowing each to have their say, as well as be a part of the particular cadence of their exhibition. The possibility of a pragmatic poetic is a guiding mantra for me.

## List of works

(Entrance gallery)

### Ryan McCauley

*Timor Leste: Post-Conflict Architecture & the Built Environment*  
2012, digital prints

(Main gallery, clockwise from doorway)

### Maria Sainsbury

*Tearing*  
2012, black plastic, aluminium

*Pricking*  
2012, cast aluminium

*Spreading*  
2012, RHO photographic print on mirror ACM

### Brenda Sullivan

*"a cover, though not necessarily a successful one"*  
2012, grey drill fabric, yellow acrylic paint, water

### Jonathan Kay

*At the Sight of the Spyglass*  
2012, inkjet photograph

*Blown Out to Sea*  
2012, inkjet photograph

*Malcontents*  
2012, inkjet photograph

*Devil and the Deep*  
2012, inkjet photograph

### Adi Brown

*Out of body experience*  
2012, digital print

*Familiar Body #1*  
2012, Feathers, tape, glue, MDF, plinth

*Uncertain Body #2*  
2012, Plaster, hair

*Bouquet*  
2012, glass, fibres, organic material, white tac

# **— Around architecture**

Adi Brown  
Jonathan Kay  
Ryan McCauley  
Maria Sainsbury  
Brenda Sullivan

Around architecture brings together five Masters of Fine Arts candidates to explore aspects of architecture, space, materiality and the process of building. Timed to coincide with the opening of Te Ara Hihiko, the new College of Arts building that sits beside the Engine Room, this exhibition encourages the viewer to look at built space and to be aware of ones own perceptions as they move in time. Issues surface connecting the selection and transformation of materials with function and interpretation: placement and scale in relation to the body over time; and image in relation to place and history.

## **Exhibition**

22–29 June 2012

## **The Engine Room**

A Massey University  
School of Fine Arts  
Litmus Research Initiative

## **Location**

East End Block 1,  
Massey University Wellington,  
63 Wallace Street,  
Entrance C

## **Gallery hours**

Tuesday–Saturday  
12–4 pm

## **Contact**

Ilka Kapica, Administrator  
T 04 801 5799 ext 62337

## **Website**

[theengineroom.org.nz](http://theengineroom.org.nz)

## **Twitter**

@theengineroomnz