





*In docere* brings together six artists studying and teaching in CoCA, with practices based in photo and film media, who through their work extend boundaries and definitions of conceptual documentary practice. Although working diversely across projects, each seeks to explore new ways of engaging a topic and audience that challenge central concepts relating to 'the document' within contemporary art.

(docere, /do'ke:re/, (verb), Latin origin of 'document', meaning 'to teach')

Litmus Research Initiative  
School of Art  
A Massey University

**The Engine Room**

28 August – 8 September 2014

**Exhibition**

2014 Peter Turner Memorial Lecture  
Massey University

An exhibition in association with the

Caroline McQuarrie  
Jenny Gilliam  
Johanna Mechen  
Jonathan Kay  
Kalya Ward  
Shaun Waugh

# In\_docere

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**Jonathan Kay**  
*Elemental Apparitions*  
2014

In 1911 Charles Wilson, a Scottish physicist and meteorologist perfected the Cloud Chamber. The inspiration for the chamber came from his direct observation of misty clouds forming and rolling over the Scottish Highlands. Wilson astonished by the beauty of this natural phenomenon strove to create a simulated environment in which cloud formations could be studied.

Subsequently the chamber revealed traces of sublime spectacles that have been occurring since the dawn of time. Our physiological senses are blind to these spectacles even though they are happening all around us and within us. Wilson, through the Cloud Chamber exposed the invisible world of alpha particles, beta particles, gamma rays and x-rays. Elemental Apparitions is an attempt to render some of these events; flawed in terms of scientific application these abstract images offer a rare glimpse into the invisible realm of particle physics. Furthermore, they speak to an ongoing search for evidence of particles that are beyond physical sight and remain unknown apparitions of the unimaginable and unseen.

Through an engagement with both historical and contemporary narratives of discovery, Johnathan Kay probes the role of exploration while subtly acknowledging its links to political and scientific agendas. Kay works with photography and video but often engages with technology to extend and distort the role of the photographic document. Framing his investigation in the locality of the unknown, his works explore mythological, scientific and imaginative agents that allow access to landscapes that are intangible and unrecordable. Kay graduated from Massey University with a Bachelor of Photographic Design BDes (PhDes) with first class honours in 2010, and a Master of Fine Arts with distinction in 2013. Kay has exhibited in group exhibitions in both public and private galleries in New Zealand and the United States of America.

2

**Jenny Gillam**  
*Tresco Abbey Garden*  
2014

When New Zealanders imagine our early colonial past we have a clear sense of British lifestyles and values being brought here, as well as the more tangible importing of British plants and animals introduced to Aotearoa by nostalgic settlers to give them a sense of their homeland. The cultural and physical exchange was, however, much more dynamic. We often forget that there was another process where affluent horticulturists visited New Zealand, with no intention of settling here (or commissioned 'plant hunters') to collect our plants for their exotic gardens back in England. Due to its temperate climate, our plants thrived in Tresco Abbey Garden in the remote Isles of Scilly, 45km off the south-west coast of England. They are also increasingly prevalent in the coastal areas of Cornwall.

Jenny Gillam's art practice investigates visual constructs of the socio-politics of ecology within a broader framework of urban neurosis and its manifestations in popular culture. It engages with aspects of current debate around ecological tensions; 'place' as a construct; nature and its artifice; the real and the imagined. Her current research is most accurately defined as installation practice and includes elements of photography, audio, moving image, and has extended to research with living organisms within the gallery context.

She studied photography from 1992–1993 at Carrington Polytechnic and gained an MFA from RMIT, Melbourne in 1999. She is a Senior Lecturer in the School of Art, Massey University.

3

Shaun Waugh  
 *$\Delta E2000$  1.1*  
2014

The International Commission on Illumination measures the difference in the appearance of two similar colours using the metric of  $\Delta E$  (or 'Delta E'). Delta is a Greek letter used to denote difference and E stands for Empfindung, which is German for 'sensation'.

$\Delta E$  allows quantified examination of a notion that formerly could only be described with adjectives.

**ΔE2000 1.1** is a series of found Agfa black-and-white and colour photographic printing paper box lids of varying sizes. ΔE allows each box to generate and present its own data as a solid colour inkjet print mounted within the box lid.

As an installation, *ΔE2000 1.1* acts as a memorial to Agfa's consumer imaging division. This division was known for its production of consumer-oriented photographic products. It filed for bankruptcy in 2004. *ΔE2000 1.1* documents the shift from analogue to digital.

Shaun Waugh is a Wellington artist whose practice draws on photography's artistic and technical histories. Waugh playfully engages with photography, using the medium as a point to generate discourse and to make work.

In doing so, he considers the notion of the 'pictorial', which sits in opposition to conceptual art's more deliberate, rationalised, and theoretical working methods. Waugh aims to explore a balance by combining both 'pictorial' and 'conceptual' strategies.

4

**Caroline McQuarrie**  
***Waiuta Model Village #1-7***  
**2013**

- #1 Collins Store
- #2 Incubator Alley
- #3 Boarding House,
- #4 Bowling Club
- #5 Bottom Road
- #6 Shaft and Mine Buildings,
- #7 Swimming Pool

The photographs in *Waiuta Model Village #1-7* are of an abandoned and falling down tourist attraction on the West Coast of the South Island. 'Little Earth' is a model village of an authentic local abandoned gold mining town called Waiuta. Initially built as a replica of Waiuta in its heyday, the model village has now fallen into disrepair and has become a ghost town model of a real ghost town.

Caroline McQuarrie is a lecturer in photography at Whiteoak Rehua School of Art, Massey University. She is an interdisciplinary artist working with photography, video and craft practices to explore meaning carried in objects and domestic, suburban or community sites. Concerned with how memory and sentiment is manifested in objects — specifically photographs and/or handcrafted objects, her work also explores how the photographic representation of a site with a particular history can reflect on the present. She is currently working on various projects exploring the history of the West Coast of the South Island.

5

**Johanna Mechen**  
*Fossil*  
2013

On one level, Fossil is a documentary of the disintegration of a piece of darkroom apparatus associated with analogue photography, an obvious metaphor for the gradual decline of this practice. On another level it refers to an attempt to describe an attachment or fetish for photographic objects – a passion for the processes and ritual associated with the medium. The shape is monumental and takes on chalice or religious like connotations. The piece reflects on how the attempt to convey this desire has resulted in the accidental destruction of the much loved object, leaving the photographer no option but to document it's passing.

Johanna Meeßen is currently studying in the second year Masters of Fine Arts program at Massey University Wellington. She graduated from Massey University in 2000 with a Bachelor of Photographic Design BDes (PhDes). For the last 20 years she has been writing, teaching photography, exhibiting and raising a family. Central to her inquiry is photography's relationship to materiality and the medium's ability to communicate or be experienced, through and beyond it's many processes — analogue, digital or both. She is interested in how this can be investigated through visibility of process in practice using moving image.

6

**Kalya Ward**  
*The safest memories are those you never remember*  
 2013

The function of the archive is to preserve memories, to restore and update old modes of recording before they degrade entirely, or become unwatchable due to outmoded technology. Archives serve as a refuge for our histories before the landscapes of our pasts are no longer navigable. But what of the marks we create in the process of viewing? What of the new narrative embedding itself upon the surface?

*The safest memories are those you never remember* explores memory through the trace of time as marks left upon the material itself. The work slowly degrades the VHS tape through the process of repetitive playback during installation. This slow degradation of viewing marks a connection to the past through a reversal of archival process.

Kalya Ward is currently in the second year of the Master of Fine Arts at Massey University in Wellington. She completed a BDes (Hons) in photography in 2012, and embarked upon a MFA immediately after, in 2013, in order to expand her practice. Throughout her MFA she has explored the slippage between personal and historic relationships to place and identity, as constructed through narrative.

