

priming pouring plastering  
 pooling pushing pulling  
 puddling picturing portraying  
 positioning pondering painting

Christina Pataialii  
 Leanne Morrison  
 Kristina Joyce  
 Monique Lacey  
 Paula Friis  
 Priscilla Hunter

Curated by Glen Snow

6 — 8 pm  
 Thursday

3 November

11 — 4 pm

Friday 4 November  
 Saturday 5

**DEMO**

21 Shaddock Street  
 Eden Terrace  
 Auckland

**Whitecliffe**  
COLLEGE OF ARTS & DESIGN

When Richard Serra composed his *Verb List*, 1967-68, it would have seemed to illustrate his notion that “drawing is a verb,” and was used to deliberately focus attention on actions for subsequent work: to dapple, to spill, to spray, to mark to smear and so on. Likewise painting can be understood as a verb, but it would seem more productive to understand it as a gerund, as both its action as well as its substance; its fact as well as its facture. It operates as thing, as process and as depiction. Mind is part of the mix: there is not only daubing and dipping, but also deciding.

Across the six artists presented here, the frame of painting becomes a window onto an ‘expanded field’ where, although a definite debt to painting seems to be made, the work might slip into other forms, borrow the guise of objects and enter sculptural space. Painting practice in the 21<sup>st</sup> Century is a difficult thing to define: artists rummage through its history to locate surprising connections amongst the mess and jumble, once so orderly and distilled. There remains the canvas-support here, but also hand-dyed fabrics, cardboard boxes, a wooden block rotated into a shelf, and wooden pallets. There is still the surface-medium of paint as well, but also coverings with aluminium sheet, opaque Perspex, material dyes, woven wool-strands, and coloured clay. Of the gesture, there remains the brush mark, but expressive applications can be traced in folded fabric and stitch, the addition of tassels, spray paint, viscous industrial-adhesives, construction tapes, crushed cardboard, grimy marks and lifted plastic-seal.

The rarefied register of Painting is made to mingle with the industrial, with signs of the street, with domestic craft, pop culture, caricature, op shop detritus, every-day materials and with the designed, the primitive and superstitious. It is not that this hasn’t happened before, but that the high and low no longer fight each other. They oscillate in each other’s company to create new codes of understanding. As a framework painting is used as a substantive, operational, or conceptual tool both inside and beside its own precedents. In taking its own measure, painting here is a type of anthropology emphasising the characteristics of our humanity.

- Glen Snow