





Trigger Points

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The term 'trigger point' stems from physiotherapy, a practice that treats injury, deformity or disease through physical methods rather than surgery, drugs or psychology. It refers to hyperirritable spots where muscle and nerve fibres meet, often typified by the presence of a nodule or 'knot' that is tight and sore when compressed. If you have undergone physiotherapy or had a deep tissue massage, you may appreciate how honing in on these spots can be initially intensely painful, yet their release through manipulation heads towards the cathartic. This bodily and visceral allusion intends to suggest that across both stimuli and affect, remembering is a deeply physical *and* psychological process.

In popular culture a 'trigger' can fire a weapon as much as it can elicit an involuntary response or memory, one that may be traumatic and destabilising. 'Trigger warnings' have become common within learning contexts and broadcasting. The concept is polarizing and has generated heated debate on and off campus. The impetus to warn students of violent and/or sexual content of courses or lectures that may trigger stressful and damaging sublimated memories attempts to create a 'safe space' for learning, one that acknowledges sexual and violent traumas that members of a cohort may have been exposed to. The oppositional position tends to posit that this is overly cautious and has even been termed "vindictive protectiveness"¹, noting that avoidance of charged subject matter may not be constructive in the treatment of anxiety, PTSD and similar conditions. While this exhibition does not address trigger warnings per se, the title alludes to the issues surrounding the potency, affect and questioned veracity of memories.² The fracas around trigger warnings is also an indicator at just how contentious and charged memories can be, for individuals, and communities bonded by interest or experience.

Trigger Points draws together contemporary and historical works from New Zealand, the United States, Australia, Finland and the United Kingdom to explore the potent and slippery nature of memory. It examines the way memories are triggered by sensory stimuli, haptic encounters and visceral prompts, and how episodes, actions or encounters are felt physically and emotionally as well as understood rationally. One of the delectable and deeply frustrating aspects of remembering is that a memory is fleeting. It is also mercurial, it can morph and be influenced by the recall trigger

1. **Greg Lukianoff and Jonathan Haidt, 'The Coddling of the American Mind', *The Atlantic*, September 2015, <http://www.theatlantic.com/magazine/archive/2015/09/the-coddling-of-the-american-mind/399356/>**

2. **There are many published accounts and analysis of False Memory Syndrome in specialist and popular presses, and in the USA the False Memory Syndrome Foundation was founded in 1992. <https://www.theguardian.com/science/2009/apr/07/sexual-abuse-false-memory-syndrome>**

or accumulative associations from the present that imbue each episode of remembering. The degree to which the act of recollection is a reflex, or is prone to infusion by figments of our imagination is terrain this exhibition seeks to chart.

The exhibition explores (without a hierarchy of value) triggers of smell, touch, submersion, psychoanalysis, incantation, the act of drawing, juxtaposition/collage, and acts of repetition. It also presents works that address the politics of remembering (and forgetting). Akin to a braided river³, dark, traumatic, violent and bleak threads intertwine with humorous, sardonic and political gestures and moments of romanticism in the exhibition.

Through the development of a history of kinds of memory⁴, writer and historian Kurt Danziger traces an incredibly complex, interwoven evolution of 'memory' where within different time periods and cultural contexts the understanding of how memory works and its significance within our lives and social structures has shifted dramatically. He outlines a shifting dualism between the mind and the body, where distinct hierarchies of 'intellectual' or cognitive memory over somatic, organic or bodily memory existed. Danziger also plots the development of psychoanalysis, highlighting tendencies to lean more on neuroscience and pathology rather than the potential influence of social and cultural environments and conditions on how an individuals memories might be constructed, and recalled (and re-made through processes of recollection). Any history of memory charts a rocky passage towards an increasingly complex understanding of how memory operates and how we think about the act of remembering within contemporary society. It also charts its opposite, the act (conscious or unconscious) of forgetting.

Sasha Huber brings eight works from the ongoing 'Shooting Stars' series, which began in 2014. This body of work is dedicated to victims of gunshot assassinations "perpetrated for political, ethnic, ideological or economic reasons."⁵ The works presented within *Trigger Points* feature American citizens, primarily African American or first nation. Some are iconic (e.g. Martin Luther King, Malcolm X, and Sitting Bull), others less prominent prior to their death but who have become symbols of systemic, institutionalised racism, and the intense pressures felt by African American working class communities (e.g. Reshina McBride and Trayvon Martin).

3. **A braided river is one of a number of channel types and has a channel that consists of a network of small channels separated by small and often temporary islands called braid bars or, in British usage, aits or eyots. Braided streams occur in rivers with high slope and/or large sediment load. https://en.wikipedia.org/wiki/Braided_river**

4. **Kurt Danziger, *Marking the Mind: A History of Memory*, Cambridge University Press, New York, Melbourne, Madrid, Cape Town, Singapore, São Paulo, Delhi, 2008.**

5. **<http://www.sashahuber.com/?cat=10040>**

Each work is made using a very forceful high pressure staple gun, intentionally mimicking the act of pulling a gun trigger, hundreds and hundreds of times. This act of slowly building a form using the linear metallic staples is a means of paying homage, while feeling, through her whole body, the act of rendering. The artist dons ear muffs and safety goggles, as if she were heading to a firing range rather than an artist's studio. The surface of each piece of larch wood is covered with white gold leaf, a further act of veneration as this series sadly grows and grows. There is no shortage of people to remember. A recent addition includes Malala Yousafzai—the only person in the series to have survived the attempt on her life, now an activist for female education who is heard by millions around the world, and who was the youngest-ever Nobel Prize recipient.

Anne Noble's *Touch Memory* series gets up close and personal. It explores the topography of the body, in particular patterns of hair re-growth—dark hair follicles emerging from pale, white skin. This suite of three black and white images is visceral and stimulates recall of not only a memory triggered by touch, but also of scent and scenario. The title *Touch Memory* has two primary readings; touch (as in this case inferred scent/musk) as a memory trigger, but it also relates to digital keys or tabs developed in the 1990s to store information, which release data when they came into contact with a compatible docking station. They developed alongside bar coding, a tool of technological monitoring and control; a pattern-based means of naming. The nap of hair stubble seems more akin to the uniqueness of the finger print, and sets up a distinct contrast to mechanized means of data capture, summarization, storage and recall-on-demand. Tools such as touch memory keys or bar coding negate the need for the slippery, subjective qualities of human memory. Since 1999, when these works were made, data can be stored and recalled faster, using increasingly tiny gadgets. These can be integrated onto or into the body, such as fitness monitoring devices which chart every step (every quickening of heart rate), or microchips that can be inserted under the skin as keys to enable data capture and analysis.

No Vertical Song / the Dead Bee Portraits is a series of fifteen photographs Noble made using an electron microscope to enable

forensic memorial portraits of dead honeybees. We see each hair follicle, and the photoreceptors of the compound eyes. This is a loving portrayal, a heart-felt eulogy for the near ecological catastrophe the world is facing through the rapid demise of the honeybee. The artist has talked about these images as operating as a memory set just into the future⁶. The black and white images reference an historic mode of photographic portraiture, yet the imaging technique embraces contemporary imaging technologies. The pose of each bee seems to nod to compositions from Classical sculpture or Renaissance portraiture. These creatures are treated with dignity and affection. They are mourned as individuals, but more salient and urgent is the alarming and sudden disappearance of honeybee colonies in the wild. Noble invites us to consider the impact on pollination within and outside of commercial uses. While these refined (even romantic) images seduce the eye, I suggest this is an intended lure to engage the viewer in much bigger and more pressing concerns. Noble is deeply engaged in the life and plight of the honeybee on multiple levels, as an artist and researcher, as a qualified bee keeper and as a citizen who is increasingly concerned about issues of ecological sustainability. Noble reflects "Scientists are struggling to understand, contain and manage the impact of technology on the health of the environment and the risks to bee populations with the decline in pollination. Art has an imperative to ask some parallel but different questions that draw on our sensory and imaginative capacity to fully comprehend the impact of human action on natural biological systems."⁷ *No Vertical Song* is one of a number of series Noble is making to examine the condition of the honeybee, and how we understand the network systems that are in play within hives and colonies. Other works include the large panoramic *Spectregraph* photogram works (2014–2015) made through laying bee wings on film. The images are "traceries of light, there is no lens of camera to speak of"⁸. The jewel-like tintypes *Bee wing morphology* (2015) also image fragile wings plucked from dead bees, this time from a morphological collection discovered in a laboratory, and examined through a home-made microscope.

Jeremy Millar's *Analysis* documents the literal analysis by conservators of Sigmund Freud's psychoanalytic couch from the Freud Museum, London. Freud's treatment room, set in a large

6. **Conversation with the author February 2016**

7. **A conversation with Anne Noble, Kate Brett Kelly-Chalmers, Wellington, 13 February 2015, <https://ocula.com/magazine/conversations/anne-noble/>**

8. **Correspondence between the artist and author, 28 April 2016**

domestic dwelling in an affluent leafy London suburb is staged as if Freud has just left the room to take a call or a cup of tea. It is appropriately a quite fetishistic set up, and welcomes many curious visitors and those on pilgrimage. In *Analysis* we see the iconic couch denuded of its oriental rugs and lush, patterned cushions. We witness the object bare, elevated and lit to enable close scrutiny, which occurs in a very slow and deliberate fashion. There is a delicious irony in one of the most well known platforms of psychoanalysis being subject to forensic examination under the auspices of 'life preservation'. The visual recording of the measuring, assessing and notation in intense detail talks to the reification of this particular object, and also the highly empirical processes of museological conservation. This is a realm where there is little room for emotion or interpretation. Rather it is one governed by an intense duty of care and dedication to the wellbeing and survival of the 'patient'. Arguably it has more in common with the process of psychoanalysis than we may first think.

In Richard Bell's *Scratch an Aussie*, the treatment couch appears again. The iconic chaise lounge is festooned with rugs and cushions when artist/activist Richard Bell is in the role of the analyst, hearing the hopes, dreams and fears of blonde wigged, white Australian youths sporting gold bikinis and budgie smugglers⁹. Their testimonies and confessions are inane and self-centered, and they alarmingly descend into series of excruciating jokes where racism directed at Aboriginal people is blatant and overt. The complicity of the cast white youth is brought into focus when both they and Bell break character and laugh at points during the work. But it remains ambiguous as to how much is role-play and when bigotry strikes a real chord.

Bell has observed the appearance of two Aboriginal intellectuals/analysts is out of kilter with what is usual within televisual culture¹⁰. This video from 2008 remorsefully still smarts and echoes opinions shared across both social and mainstream media outlets. Referencing the 2005 riots in Cronulla, Sydney, where the initial tension was located between Lebanese young men and beach surf life savers, but quickly grew to involve over 5,000 people and stretched over multiple suburbs. The beach culture of Australia is explicitly lampooned through the skimpy attire of the youths. Juxtaposed with these scenes are moments where Bell himself is 'on

the couch', this time a more swanky, white divan, with fellow activist Gary Foley taking the role of analyst and Bell in the hot seat.

Karl Fritsch and Gavin Hipkins' works also address potent and traumatic subject matter. Their handling of it can be said to be more oblique. Fritsch and Hipkins bring together imagery and objects drawn from the contexts of their home nations of Germany and Aotearoa, New Zealand. Two highly charged images are used; one is the disused outdoor pool from the 1936 Berlin Olympics (as seen Leni Riefenstahl's *Olympia Part I & II*), the other a re-photographed image of an Aryan group giving a *seig heil* salute. Fritsch works over the top or back into these images, appending or embedding metals and/or jewels. The rectangular slabs of silver and copper atop *Der Tiefenglanz (Sprungbecken)* echo the shape of the diving board itself but also form a brutal visual mask or interruption. In *Der Tiefenglanz (Kapeu)* the juxtaposition is more physically severe, scoring through the image and into the aluminum mount to form a *kapeu* shape—known as the form of *pounamu* (greenstone/jade) ear pendants prominent within Māori culture. Instead of the traditional material associated with the form, Fritsch embeds thirteen cubic zirconia (synthetic gemstones) that ape qualities of diamonds but are considerably more gaudy. There is an inherent violence in the transformative process. The original photographic imagery is disturbed, yet it is ambiguous as to whether the image is embellished or eroded. The resulting works are uncomfortable and compelling in equal measure.

Exploring fluid states of becoming and dissipation is *Te Mauri* by Stuart Foster and Kura Puke. The work centres on a *tauihu* (a figurehead/prow of a Māori war canoe from the Taranaki region, carved within the Te Huringa 1 stylistic classification period). The artists have visually mapped the object using 3D scanning, arriving at a digital visualization presented at a 1:1 scale. This *tauihu* is currently located within a museum case in Puke Ariki, Taranaki, New Zealand, but in 1984 it travelled with the landmark exhibition *Te Māori* to the United States. September 2015 marked the 31st anniversary of the dawn ceremony at the Metropolitan Museum of Art, New York.

The artists have engaged with the context and ongoing legacy of *Te Māori*, and have worked with the idea of 'the return' to understand

9. Vernacular for very brief tight fitting male swimming costumes, which are commonly used by surf lifesavers, aquatic athletes, and body proud leisure seekers

10. Sonia Hartford, 'Sinister truth behind the bikini', *The Age*, Melbourne, Australia, 6 February 2013. <http://www.theage.com.au/entertainment/art-and-design/sinister-truth-behind-the-bikini-20130205-2dwd.html>

the implications of virtually bringing this *taonga* (cultural treasure) back to New York in 2016. The object has been scanned with the consent of the *kaitiaki* (guardians) of this *taonga*, and this data has been transformed into points of light animated to form and dissolve within an eternal loop.

The morphing prow is manifest through early analogue illusory imaging technologies and also utilises digital 4K imaging technologies: pushing the limits of its capabilities in order to present visualisations of how *taonga* are regarded and expressed within a *tikanga*-based (ceremonial) context. The Pepper's Ghost technique used in *Te Mauri* was developed in the 1860s (by Professor John Henry Pepper and English engineer Henry Hicks).¹¹ Pepper's Ghost illusions have long been usurped by holographic technologies, digital animation and virtual reality, but the use of this antiquated technology in *Te Mauri* points back to a crucial and conflicted time of colonisation of Aotearoa by the British crown and European settlers.

Te Mauri features a cabinet with sidewalls only. At some points in the sequence it appears empty from the front, and always appears so from the rear of the case. From these views, only the audio track of ceremonial incantation is heard. This heightens the sense of ephemerality, drawing focus to the perspective of cultural value of the *taonga* (as opposed to a focus to its aesthetic qualities). The significance of the 'object' in Māori culture encompasses the tangible and the intangible. The artists have noted "This significance is expressed through performative incantation that reflects an understanding of an ultimate reality of all things: as energy, with 'mauri' manifest in this physical realm: *Te ao marama*, often through reference to the notions of light waves and frequencies."¹²

Vespertine (Datura, A Bed Slept in Once), 2014 by Dane Mitchell explores a different aspect of the intangible, the potency of smell. In this work Mitchell presents thin brass strips clamped together which in turn hold a paper misted with concocted scent. The scent elicits associations of the *datura* plant (a member of the nightshade family, known for its ability through ingestion or smoking to produce hallucinogenic effects) and the smell of recently departed bed linen. The combination of the two seems intentioned to create a heady space for narrative to emerge. The pairing of a hallucinogen

11. http://www.eyeliner3d.com/peppers_ghost_history.html This Victorian illusion was initially uses in theatres, where spectral figures and forms could materialise and disappear at will through controlled reflection through an unbacked mirror set at a 45 degree angle, with the figure set below the level of the stage, illuminated by a powerful directional lamp.

12. Stuart Foster, Kura Puke, Abstract for Triggering Memory symposium, Massey University Wellington, 2015.

with a site for sleeping is charged. References to dream states, moments of slipping in and out of consciousness where memories can merge imperceptibly with imagination as our brain processes experiences of the day abound, but there is also a darker undertone; the possibility of insomnia, or the desire to escape everyday events and memories. The temporal aspect of the work is significant to the exhibition, scent being inherently fleeting and hard to replicate. Mitchell has experimented extensively with the sense of smell as a perceptual catalyst, working closely with *parfumeurs* and toying occasionally with the promise or the idea of a smell rather than a direct olfactory encounter. With *Vespertine (Datura, A Bed Slept in Once)* and the earlier work *Epona* (2013), which recreates the smell of a horse stables, with tones of horse musk, decaying straw, and horse urine, we get scents that pack an evocative punch.

A sensory experience of another, more harrowing kind is explored in *drowned/undrowned* (2015) by Morgan and Richards. For an interdisciplinary symposium in the Bahamas, Morgan and Richards staged a performance where Jess Richards would hold Sally J. Morgan under the water in an act of confrontation/catharsis. Morgan nearly drowned as a child and has been petrified of submersion in water ever since. The performance could take place because Morgan and Richards are partners with a deep-seated mutual trust. However, as both the video imagery and the accompanying text read by Richards attest, this was a disturbing experience. The video features imagery from when Richards and Morgan attempted the submersion in the relative safety of a hotel pool prior to the performance at Lovers' Beach. Any volume of water would have been terrifying for Morgan. Whether or not we identify with Morgan's specific phobia, we can all empathize with the crippling feelings of fear when we confront something that has haunted us for years.

A second work by Morgan, a handmade book *A Life in Diagrams* (1992) brings together drawings relating to her father's role as a bomb aimer in Liberator Bombers in WWII and his experience of illness leading to his death. It is an incredibly moving testimony to the man himself, and to the deeply undignified process of dying. Witnessing the death of a loved one forever scars those that live on. The instructional tone to many of the drawings that seek to map,

and explain mechanics, technology, and strategy in both warfare and in medical treatment of disease, only amplify the heightened emotional experiences of Morgan and her father.

Shannon Te Ao's new video work *Untitled (malady)* (2016) is prompted by two key reference points; an English translation of a Ngāti Tūwharetoa *waiata* (song/lament) *He waiata mo te mate ngerengere* (*Song for a leperous malady* c.1846) and a scene from the 1977 film *Killer of Sheep* directed by Charles Burnett. In his new work Te Ao plots a small number of filmic sequences from the imagined intersection of these two seemingly disparate texts. Set in the late 1970s in Watts, California the notable scene from Burnett's *Killer of Sheep* depicts the protagonist Stan slow dancing with his wife in their dimly lit living room. With Dinah Washington's rendition of *This Bitter Earth* by Clyde Otis as musical backdrop, the exchange highlights the tense, charged and messy emotional interplay between the couple.

Te Rohu of Ngāti Tūwharetoa (which is Te Ao's iwi) is acknowledged as the author of *He waiata mo te mate ngerengere*. As Te Ao observes "Te Rohu is said to have contracted leprosy from a suitor and potential husband who was eventually deemed unworthy." Te Taite Te Tomo describes that the *waiata* was written shortly after the death of Te Rohu's father Te Heu Heu Tukino II who was killed along with around fifty others in a landslide at Te Rapa in 1846. In the same account Tomo describes that it was the wish of Te Rohu for it to be known that this *waiata* was authored not only after the loss of her father but also during the times after initial colonial contact."¹³

Although written in vastly removed histories and socio-cultural contexts Te Ao traces identifiably similar sensations of lament between the works of Burnett and Te Rohu. Cast within the provisional setting of a disused warehouse, as some kind of architectural borderland, Te Ao proposes extensions of disconnect, of loss of life, and loss of love.

The inclusion of works from the Syracuse University Art Collection, selected by Andrew J. Saluti, enables a suite of salient and charged connections to be drawn between the historical and contemporary art works. Very diverse in their medium, content and historical context, this collection of works include a number

of renderings of the human form in contortion and distress, sometimes alone (Leonard Baskin, Ivan Meštrović) and sometimes in heightened group conflict/trauma (Jacques Callot, Andy Warhol). The atmospheric works by Bolton Coit Brown appear initially to be of more halcyon subjects, yet all three have a decidedly melancholic air. There is strong metaphorical imagery, alongside political statement and representations of documentary imagery. Andrew J. Saluti explores the relationship between printmaking and the process of shared experience in his essay.

The exhibition does not aim to make an argument for any hierarchy of stimuli. It seeks to provide a space where visual, audio, tactile and olfactory triggers can surface charged, complicated and difficult memories to be considered, experienced and either retained or discarded by the viewer. The symposium this exhibition was developed alongside is titled *Memory Works*¹⁴. The artworks presented here tease out the idea of memory as an active principle, a process where our perception and sequences of recollection are augmented (heightened, coloured, edited) through recollection. Our individual state and the socio/cultural/political context we are immersed in during this process of recollection is not neutral, it strongly informs the way we de-code or unpack these recollections.

13. A.T. Ngata and P. Jones eds. *Ngā Mōteatea The Songs (Part One)*, 5th ed. Auckland: University of Auckland Press, 2004.

14. "The 2016 symposium's theme is "Memory Works" and seeks to provoke conversation about the various ways this phrase can be interpreted, such as: What work does the circulation of memories perform? How do memories carry out their cultural/political/aesthetic/existential work? In what ways are specific "works" seen as having a memorial function (and which are not)?"', *Memory Works Call for Papers*, 2015.

The Impression of Memory: Printmaking and The Process of Shared Experience

Andrew J. Saluti

The relationship between the artist and the viewer is a symbiotic give and take. The artist presents an idea, an emotion, an experience; and the viewer assesses what he or she is seeing, hearing, experiencing. Whether the work is flat or dimensional, static or ephemeral, the interface between the artist and the viewer is constant. There is a 'trust' in this conversation, where the artist, knowingly or not, releases the control of meaning to the viewer, and where the viewer brings to the exchange their own personal experiences and ideas to inform what they see/hear and how they will process this new information. This may be the most profound and ubiquitous way memory inserts itself into an encounter with art — one that is unconscious and involuntary. Routinely artists will take advantage of this, drawing on shared experiences, popular imagery or even innate human behaviors as a tool to convey their concept — dependent on the material brought by the viewer to complete this basic procedure. If one considers the variable of technical process that an artist employs in this equation for the relationship between art and memory, the impact that a memory or experience can have, from either side, can be exponentially altered depending on the chosen output.

Art critic, author and artist John Berger stipulated that “because each one of us forgets different things, a photo, more than a painting, may change its meaning according to who is looking at it.”¹ Berger was in part reflecting on the shared nature that photography can yield: a recognizable image, captured from our environment, and viewed by many simultaneously, as opposed to the unique experience of a singular painting that is an interpretation of the artist. The reproductive component of the work acts as a catalyst for the desired response. The art of the multiple can garner a greater pool of experiences and disseminate the intended concepts to the utmost audience. When considering the act of triggering response, the artist's intent is also germane to the conversation — so the artist's concepts and interpretations are equally considered in elicitation of memory. When combined, these elements of recollection may be best expressed by the processes of multiplicity. Photographs, cast sculptures and ceramics, and most acutely, through the art of printmaking — a historically significant and effective medium when considering memory as a part of the shared artistic experience.

1. **John Berger. *Ways of Seeing*. London: British Broadcasting Corporation and Penguin Books, 1973.**

The print uniquely evokes the practice of memory in both function and concept. It was the first art form to utilize a matrix- an element manipulated by the artist or craftsman to create a repeated image. The creation of said matrix, whether it's a carved relief on a wood plank, the engraved lines on a flat sheet of copper or zinc, or the stencil-like mesh of a silk screen, is the physical incarnation of the maker's inspiration. They store for future distribution the reminiscence of the artist's exact mark — an artistic hippocampus. The reflection of these works can be distributed, recalled, and shared in mass through the impression from these matrixes. Through this process, a single artistic, historical or social perception has the ability to be simultaneously experienced en masse as well as intimately. The viewer can use this object as a tool of reflection, as decoration, as a statement of historical record to then be passed on... the reach of the print exceeds the impact of any singular painting while still maintaining an artist's physical and conceptual intent.

In 1850 Charles Dickens wrote that “...Of all inventions, of all discoveries in science and art, of all the great results in the wonderful progress of mechanical energy and skill, the printer is the only product of civilization necessary to the existence of free men.” While Dicken's quote is mainly directed to the impact and import of the printed word, the impact that printmaking has had on our shared history transcends books and text. For centuries, the art of the print, and later photography, have had significant dual roles as both a visual art and a chronicle of social histories.

Jacques Callot (French 1592–1635) is one of the earliest and most influential examples of the artist/printmaker as social commentator and documentarian. Trained as an engraver, Callot was a pioneer of the burgeoning process of etching. His developments of the varying weights of the etched line — masterfully worked by altering the widths of his drawing tools against the grounded plate and the amount of time the acid is allowed to eat away at the artist's line — allowed Callot to push the boundaries of perspective on the two dimensional plane. His etched environments offer a depth of field, a sense of space not seen in contemporary works on paper. Well known for his vast, multi-plate views of battles and battlefields, Callot's arguably most important work, *Les Grandes Miseres de la Guerre* (*The Miseries of War*) from 1633,



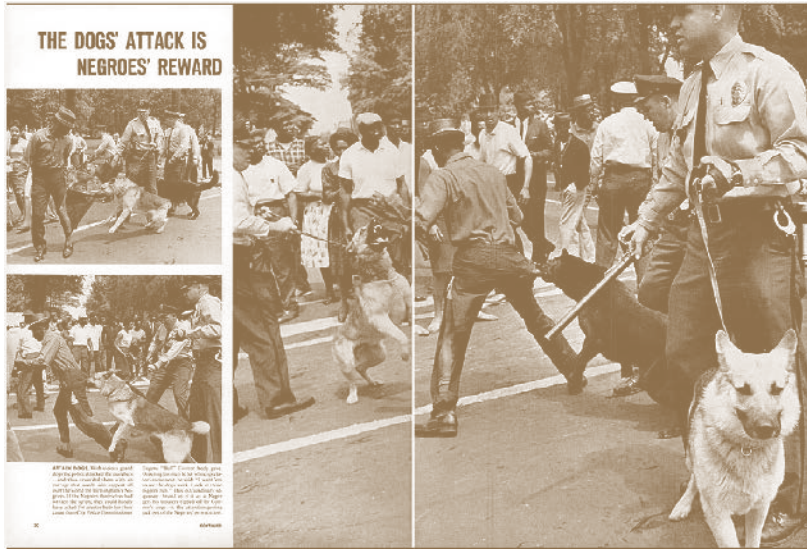
would influence the artist's role in society for centuries. Consisting of 18 small etchings, the series depicts the atrocities and warmongering observed first hand from the Thirty Years War in Europe. The prints were small, portable, sharable, and “exposed in realistic detail the day-to-day consequences of military affairs. Their bitter social commentary... has inspired antiwar depictions ever since.”² They offer an immediate and guttural response to war, recorded and reproduced in mass for maximum impact — realizing a contrary point of view that would create a shared experience among a single artist's vision.

This large impression (above) illustrates Callot's ability to create depth of field through various etching techniques altering the weight and contract of the etched line.

Like Callot, Bolton Coit Brown (1864–1936) utilized the print process to create works that would transport the viewer beyond their physical space, through his delicate and atmospheric landscapes. Brown graduated from Syracuse University with a Masters degree in Painting,

Jacques Callot, *The Fair at L'Impruneta (or The Great Fair at Florence)*, 1622, etching.

2. **Theodore K. Rabb, *Artists and Warfare: A Study of Changing values in Seventeenth Century Europe, from “Transactions of the American Philosophical Society, New Series”, Vol. 75, No. 6, The Visual Arts and Sciences: A Symposium Held at the American Philosophical Society, pp. 79–106. Philadelphia, PA: American Philosophical Society, 1985.***



traveling west to California to establish Stanford's Department of Drawing and Painting in 1891 — only to be dismissed due to his insistence on the use of nude models. He would continue on to found the Byrdcliffe Colony in the Catskill Mountains of Woodstock, New York, using the utopian models of John Ruskin. Brown had little success as a painter, though he did show in the 1913 Armory Show in New York City. At the age of 50 Brown taught himself the art of lithography, obsessing on the technique and developing more than 500 recipes for lithographic crayons and various new methods of preparing and etching lithography stones³. His mastery of the process would lead to becoming master printer for artists such as John Sloan, Rockwell Kent, and most significantly George Bellows. Brown believed so fervently in the collaborative process that he insisted that he co-sign the artist's editions as the printmaker. Bolton Brown's experimental lithographic landscapes, heavily influenced by Tonalism, capture a surreal, transcendental sense of place. The scenes are often subtle, soft, but deliberate in triggering a specific feeling — one that could only be conjured from the memory of experience: the mist kissing your skin as it floats

LIFE Magazine, May 17, 1963. Charles Moore's original photographic documentary of race riots in Birmingham, Alabama.

3. **Artist: Bolton Brown. The Fletcher Gallery website. Accessed April 27, 2016. <http://fletchergallery.com/572596/bolton-brown-1864-1936/>**

above a lake at dawn or the sound of a faint breeze tickling the branches of a tree. Brown's ultimate control of his technique allowed him to recreate and share these sensations in astounding detail and consistency with broad appeal.

After World War II, the mass influx of European artists fleeing their embattled homelands led to the evolution of Abstract Expressionism, the first truly American art movement featuring automatic, impulsive, non-representational modes of creation. *AbEx* dominated the art scene, and resulted in the shift of the cultural hub of western art from Paris to New York City. A decade later, many artists began to rebel against the genre, opting to draw upon images from popular culture, mass production, advertising to create a “low” art form meant for mass appeal. Pop Art flourished in the United States as well as the United Kingdom, lead by artists Claes Oldenburg, Roy Lichtenstein, Richard Hamilton and Andy Warhol.

Pop artists saw the print medium as ideal process to reinforce their concepts, creating works in multiple that reflect images and ideas of our shared mass identities. In his screenprint *Birmingham Race Riot*, Warhol appropriates an image of police dogs allowed to viciously attack African American demonstrators, a scene that would be well known to the 1960s culture of the United States. The original photograph was featured in the May 1963 edition of *LIFE Magazine* in a montage that illustrated the story ‘The Dogs Attack is the Negroes’ Reward’. The original images caused an outrage that would “win support from all over the world” for the Alabama activists and the civil rights movement in America.⁴ Warhol alters this image — cropping the composition, reframing the image to change the viewer's established context. The details of Charles Moore's original photograph are degraded, dirty, like a hazy nightmare recalled from a terrible reality. Warhol uses the physical nature of the print process to manipulate well-known images and reinvent them, triggering a new experience with what we think of as the familiar.

At this same time, when Abstract Expressionism and the rise of Pop Art dominated the mainstream and garnered international attention, a group of artists including Leonard Baskin, Jack Levine, and Mauricio Lasansky, developed a powerful genre that acts as a grounded counterpoint to their contemporaries. Identifying with

4. **Charles Moore, ‘The Dog's Attack is the Negroes’ Reward’, *Life Magazine*, pp. 30–31. May 17, 1963.**

Humanism, the philosophical movement that originated during the Renaissance where scholars and artists looked back to the ancient Greek and Roman cultures as an outline for personal enrichment and reason. These beliefs flourished once more during the Age of Enlightenment, when the authority of faith was again challenged by modern introspective thinking. Baskin and his contemporaries made works rooted in the investigation of the psychological state of humanity through introspection, observation and reflection. Heavily influenced by German Expressionism, Surrealism, and the Social Realism of the 1930s, these artists sought to elicit an emotional response from the viewer — engaging us to question how we see ourselves and the world around us.

A common visual thread to the Humanist's work is the use of graphic, expressive marks that conjure an inner turmoil or emotional state, and provide a dimensionality and mass to their figures and scenes. Instead of utilizing popular imagery or appropriating photographic imagery from contemporary culture, the conceptual base is the heavily drawn, graphic line. These artists often employ exaggerated cross-contoured forms and varying widths and depths of line work to define the philosophical state and gravitas of the subject matter. This use of conceptual mark making is readily seen in Baskin's woodcut *The Cry*. The writhing angst articulated in a nest of carved marks define and focus on a man's expression as his face is set back in the midst of his wail.

Another theme often used by these artists is the anthropomorphic use of animal forms. The association of birds, dogs, mythical creatures and allegory act as a vehicle to express contemplative, basic, and sometimes savage course of thought that the Humanist's aimed to expose. Baskin's crows and ravens, through their piercing eyes and sharp talons, evoke that base sentimentality and guttural expression of raw, human emotion.

This is not to imply that printmaking and the print alone provokes the use of memory in art. Many processes, including sculpture, ceramics, and especially the print's close cousin, photography, all employ similar technical characteristics that reinforce the conceptual process of recollection. Photography offers the same broad reach, achieved by the reproduction from an original film matrix — capturing moments from life or manipulating what we think of as 'real' or known. The artist's hand in this manipulation is many times less

obvious in the creation of the image- the intent of the artist given by the unique mark of a carving or drawing tool in a print, sculpture or drawing. The craft of casting from molds — the sculptural matrix — aligns with the impact of the print's woodblocks and etching plates, but the transportability, the mass reach is lessened by the physicality of bronze. Today, digital processes and the common tools of the information age offer an immediate and engaging platform for artists to create works that engage a global community with communal encounters, but the tangibility of these experiences is exceptionally ephemeral — many times overwhelmed and quickly dismissed in a sea of information. The print continues to offer an ideal solution when an artist attempts to mine from memory, contributing objects that are saved, savored and shared. The print has historically created a platform for the greatest interaction between artist and audience to interact with our shared experiences.





THIS PAGE:
Scratch an Aussie,
2008 (video still).
Courtesy of the
artist and Milani
Gallery, Brisbane.

PREVIOUS PAGES:
Scratch an Aussie,
2008 (production
still, detail). Courtesy
of the artist and
Milani Gallery,
Brisbane, photo:
Mick Richards.

Richard Bell

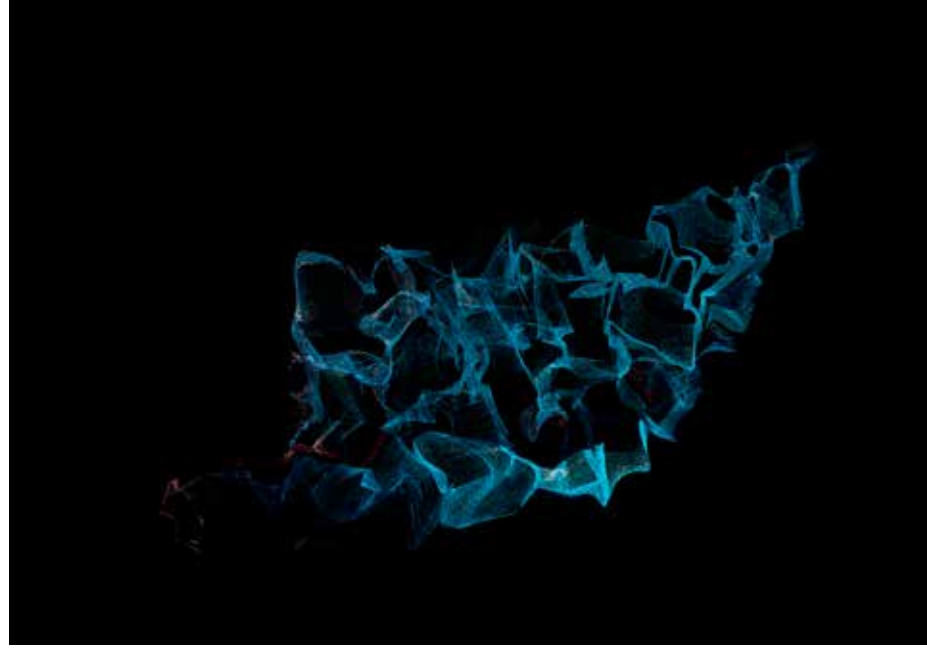
Scratch an Aussie, 2008

(from the trilogy *Imagining Victory* 2008–2010). Single channel video, 10 mins duration. Courtesy of the artist and Milani Gallery, Brisbane.

Richard Bell (b. 1953) lives and works in Brisbane, Australia. He works across a variety of media including painting, installation, performance and video. One of Australia's most significant artists, Bell's work explores the complex artistic and political problems of Western, colonial and Indigenous art production. He grew out of a generation of Aboriginal activists and has remained committed to the politics of Aboriginal emancipation and self-determination. In 2003 he was the recipient of the Telstra National Aboriginal Art Award, establishing him as an important Australian artist. Bell is represented in most major National and State collections, and has exhibited in a number of solo exhibitions at important institutions in Australia and America. In 2013 he was included in the National Gallery of Canada's largest show of International Indigenous art, *Sakàhan: International*

Indigenous Art, and at the Fifth Moscow Biennale of Contemporary Art. In 2014, Bell's solo exhibition *Embassy* opened at the Perth Institute of Contemporary Arts, Perth. In 2015, Bell was a finalist in the Archibald Prize and participated in *Performa 15*, New York and the Jakarta Biennale, Indonesia, curated by Charles Esche. In 2016 he has been the subject of the exhibition *Bell Participates* at the Stedelijk Museum Bureau in Amsterdam and is currently exhibiting in the 20th Sydney Biennale. Later this year he will participate in The Jerusalem Show and *Sonsbeek'16* in Arnhem, the Netherlands.





Stuart Foster + Kura Puke

Te Mauri, 2016,

video, duration 5 mins.

Stuart Foster works within Ngā Pae Mahutonga School of Design, Toi Rauwharangi College of Creative Arts, Te Kunenga ki Pūrehuroa Massey University. The founding principles of Stuart's research are drawn from architecture, phenomenology of perception, and, haptic qualities of digital technologies. Stuart creates immersive interactive art and design experiences, presented in public and site-specific environments that communicate cultural and social connectedness through innovative use of technology, interdisciplinary aesthetics and methodologies. In 2011 Stuart was sole curator for New Zealand's presentation at the Prague Quadrennial, and co-curator and lead designer (with Amanda Yates: AUT) for the national exhibition *Āhua o the Rā-ngī* for the 2015 Prague Quadrennial. Stuart's recent collaborative installation works include *Tūrāma pou* for WgtnLUX, 2013; *Robra/Arbor* for Art in the Dark, Auckland, 2013; *Jeuplay* for Performance Arcade, Akld Fringe and Awesome Festival, Perth, Australia,

2013; *Chirp and GeoPing*, Marina Bay, Singapore, 2013; *Micro-inhabitation* with Natalie McLeod, Form Gallery, Perth Australia, 2012; *Flitch* with Wendy Neale, Royal Society of New Zealand (2012). Stuart's research groups include <http://interrupt-collective.blogspot.co.nz>

Kura Puke works within Whiti o Rehua School of Art, Toi Rauwharangi College of Creative Arts, Te Kunenga ki Pūrehuroa Massey University. Kura's research exemplifies the continuum of indigenous knowledge transmission through creative experiences that utilize electronic technologies, in producing sole authored artworks such as *Te Puna Ariki*, an illuminated, animated tukutuku panel for the international exhibition for ISEA2012 Albuquerque: *Machine Wilderness* in New Mexico, United States, Pataka and Pukeariki Museums and Te Manawa Gallery, New Zealand, 2008–2012. Conference presentations include He Manawa Whenua Indigenous Research conference 2013 and 2015; Kingitanga Day, 2013; AAANZ, 2011; Talanoa, Massey University, 2011. Kura's research groups include <http://www.tematahiapo.org>

Stuart and Kura's collaborative installations include *Tipi-Rā-ngī: Traversing the heavens*, Taranaki, 2013 for Scanz; *3rd Nature; He māmā whenua: landing lightly, and, E hahana nei i te Hīnātore: To emit brilliance in the world*, Christchurch, 2013 for TEZA/Letting Space; *Ko tatou te tangata: We are the people*, Taranaki, 2014 for MAP; *Te Ara Wairua: Pathways of the intangible*, UCL, London, 2014 and *Te Hononga: Joining of Worlds*, Surrey UK, 2014; *Tiahoaho: Bearing light on the Waiw'kai'o*, 2015, for Scanz; *'E tuhi i konā E rapa i konā cast your glow here and there'* for 'water, peace, power 2016' presented at Parihaka [.http://www.koraatu.org](http://www.koraatu.org)

PREVIOUS PAGES:
Te Mauri, 2016,
(video stills).



Karl Fritsch + Gavin Hipkins

Der Tiefenglanz (Sprungbecken), 2012,

silver gelatin print, aluminium, silver, copper. Courtesy of the artists and Hamish McKay, Wellington.

Der Tiefenglanz (Kapeu), 2012,

silver gelatin print, aluminium, cubic zirconia. Courtesy of the artists and Hamish McKay Gallery, Wellington.

Karl Fritsch was born in Sonthofen, Germany and was based for many years in Munich. Fritsch now lives and works in Wellington, and has travelled around the world exhibiting extensively and presenting lectures in the United States, Europe, Asia and Australia. While his rings ape, in 'Flintstones' mode, the technical solutions of high-street jewellery, they also dramatically reframe its expressive range, making him a highly influential contemporary jewellery maker. His work has been acquired by leading international museums and public collections, including the Metropolitan Museum of Art New York, Victoria and Albert Museum London, Stedelijk Museum Amsterdam, Pinakothek der Moderne Munich, Te Papa National Museum Wellington and so on.

Fritsch and Hipkins first collaborated on the series *Der Tiefenglanz*, and continue to have a very fruitful, episodic collaborative exchange running parallel to their individual practices. Fritsch is currently adjunct professor at the RMIT University Melbourne.

Gavin Hipkins is an Auckland-based artist who works with photography and film. Over the last two decades his practice has engaged postcolonial, architectural, and commodity discourses via a range of analogue and digital technologies, photo-installations, and artist videos. In 2014, Hipkins' first feature film *Erewhon*—an essay adaptation of Samuel Butler's 1872 novel *Erewhon*, *Or Over the Range*—premiered at the New Zealand International Film Festival and Edinburgh Art Festival. Recent group exhibitions include: International Film Festival Rotterdam, 2015, and The Jewish Museum, New York, 2015. He is an Associate Professor at Elam School of Fine Arts, The University of Auckland.

PREVIOUS PAGES:

Der Tiefenglanz (Sprungbecken), 2012, silver gelatin print, aluminium, silver, copper. Courtesy of the artists and Hamish McKay, Wellington

Der Tiefenglanz (Kapeu), 2012, silver gelatin print, aluminium, cubic zirconia. Courtesy of the artists and Hamish McKay Gallery, Wellington.

FOLLOWING PAGES:

Martin Luther King Jr. (1929, USA–1968, USA); *Michael Brown Jr.* (1996, USA–2014, USA); *Reshina McBride* (1995, USA–2014, USA); *Sitting Bull* (1831, USA–1890, USA)

All works are from the *Shooting Stars* series, white gold leaf on metal staples and larch wood, 2014. Courtesy of the artist.

Sasha Huber

Michael Brown Jr. (1996, USA–2014, USA)

Graduate from Normandy High School, St. Louis

Diane Fossey (1932, USA–1985, Rwanda)
Zoologist, primatologist, and anthropologist

Martin Luther King Jr. (1929, USA–1968, United States)

Pastor, activist, humanitarian and civil rights movement leader

Malcolm X (1925, USA–1965, USA)

Muslim minister, human and civil rights activist

Reshina McBride (1995, USA–2014, USA)

Teenage girl

Trayvon Martin (1995, USA–2012, USA)

Teenage boy

Sandra Lee Scheuer (1949, USA–1970, USA)

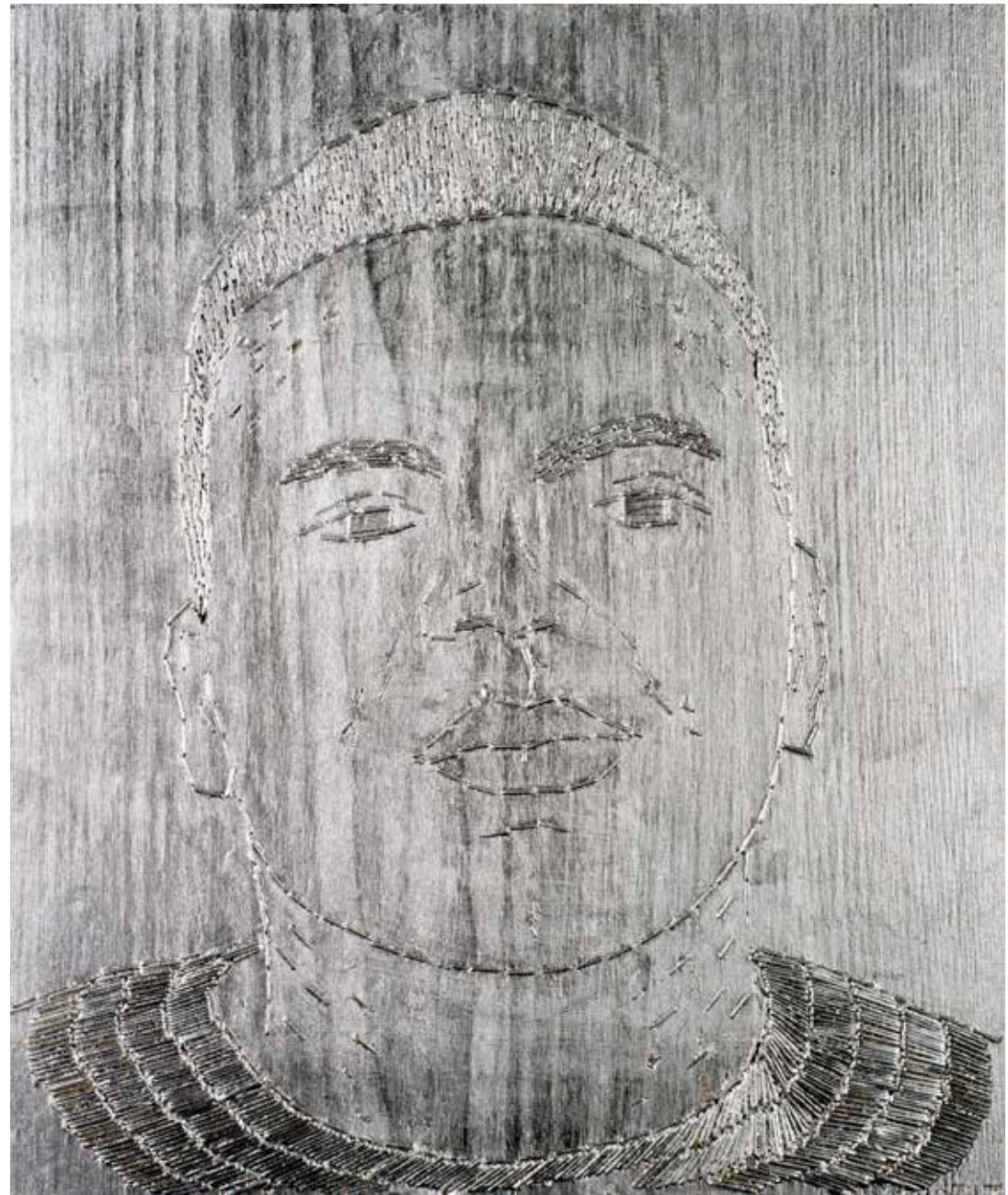
Student at Kent State University and Anti-Vietnam war protester

Sitting Bull (1831, USA–1890, USA)

Hunkpapa Lakota holy man and leader

All works are from the *Shooting Stars* series, are white gold leaf on metal staples and larch wood, 2014. Courtesy of the artist.

Sasha Huber is a visual artist of Swiss-Haitian heritage based in Helsinki (Finland). Huber's work is primarily concerned with the politics of memory and belonging, particularly in relation to colonial residue left in the environment. Sensitive to the subtle threads connecting history and the present, she uses and responds to archival material within a layered creative practice that encompasses video, photography, writing, collaborations with researchers, and performance-based interventions. She has also discovered the compressed-air staple gun as a tool capable of producing visually arresting works while being aware of its symbolic significance as a weapon, offering the potential to renegotiate unequal power dynamics. She has participated in numerous international exhibitions, including the 56th la Biennale di Venezia in 2015, and the 19th Biennale of Sydney in 2014. She holds an MA from the University of Art and Design Helsinki, and is currently undertaking doctoral research on racism through the lens of art at the Department of Art at Aalto University, Helsinki (Finland).





Jeremy Millar

Analysis, 2015,

single channel video, stereo,
18 mins 49 secs duration.
Courtesy of the artist.

Jeremy Millar is an artist living in London, and a tutor at the Royal College of Art. His recent solo exhibitions include *M/W*, Muzeum Sztuki, Lodz, 2014; *XDO XOL*, Whitstable Biennale, 2014; *The Oblate*, Southampton City Art Gallery, 2013; *Mondegreen* (with Geoffrey Farmer), Project Arts Centre, Dublin, 2011; and *Resemblances, Sympathies, and Other Acts*, CCA, Glasgow, 2011. His work has also been included in numerous group exhibitions including the Jakarta Biennale, 2015; *Self*, Turner Contemporary, 2015; *Curiosity: Art and the Pleasure of Knowing*, Turner Contemporary, then touring to Norwich and Amsterdam, and curated by Brian Dillon, 2014; and *The World is Almost Six Thousand Years Old*, The Collection, Lincoln, curated by Tom Morton, 2014. He has curated numerous exhibitions in Britain and abroad, and has contributed to numerous international publications. He is currently developing a new performance work with Siobhan Davies Dance for 2017.

Stills from *Analysis*,
2015. Courtesy of
the artist.





Dane Mitchell

Vespertine (Datura, A Bed Slept in Once), 2014,

perfume, brass, paper, clamps.
Courtesy of the artist and
RaebervonStenglin, Zurich.

Dane Mitchell was born in 1976 in Auckland, New Zealand. He received his Bachelor of Visual Arts from Auckland Institute of Technology, New Zealand, and a Master of Philosophy from Auckland University of Technology. His recent solo exhibitions include *All Whatness Is Wetness*, RaebervonStenglin, Zürich, Switzerland, 2015; *Dane Mitchell*, Christopher Grimes Gallery, Los Angeles, USA, 2014; *Other Explications*, Hopkinson Mossman, Auckland, New Zealand; *Conservation of Mass*, RaebervonStenglin, Zürich, Switzerland; and *Dane Mitchell Sassa Trülzsch*, Berlin, Germany, all 2013. He has also had major solo exhibitions at Artspace, Auckland; Govett-Brewster Art Gallery, New Plymouth

and Dunedin Public Art Gallery, all 2011; Daadgalerie, Berlin, 2009; His group exhibitions include: *The Future is already here — it's just not evenly distributed* 20th Biennale of Sydney 2016; *Believe Not Every Spirit, But Try the Spirits*, Monash University Museum of Art, Australia, 2015; *A Place Like This*, Klontal Triennale, Kunsthaus Glarus, Switzerland; *A World Undone*, Auckland Art Gallery, New Zealand, both 2014; Gwangju Biennale 2012, South Korea; Liverpool Biennial, 2012, United Kingdom; Singapore Biennale, 2011; Busan Biennale, 2010. Dane Mitchell is represented by Hopkinson Mossman, Auckland; RaebervonStenglin, Zurich and Christopher Grimes, Los Angeles.

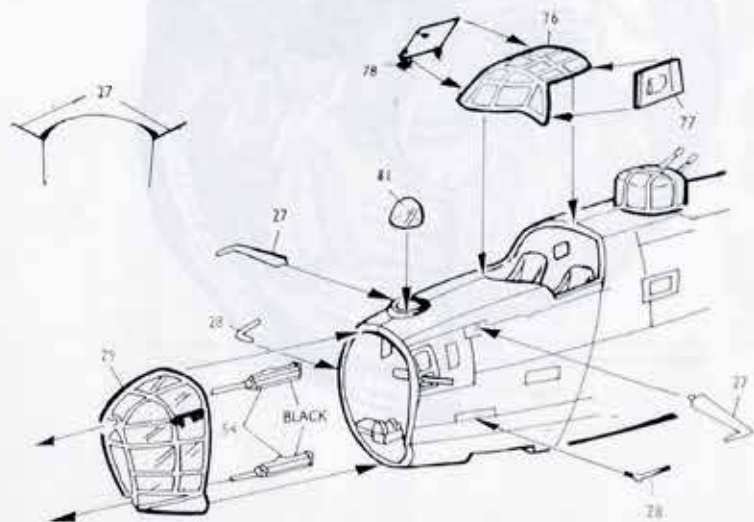
THIS PAGE:
Cairalience/
Lighting (Three
Ozone Notes), 2014,
perfume, brass,
paper, clamps.
Photo: Sebastiano
Pellion di Persano.
Courtesy
RaebervonStenglin,
Zurich.

PREVIOUS PAGES:
Epona, 2013,
perfume, sterling
silver. Courtesy
of the artist and
RaebervonStenglin,
Zurich.

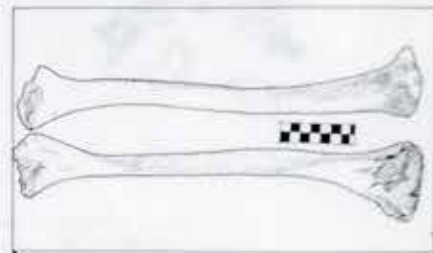
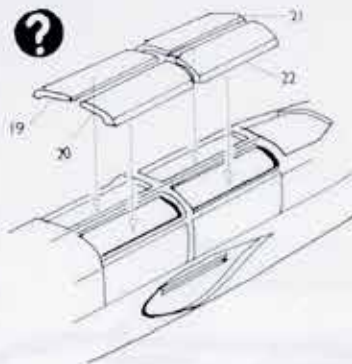




Plate 7. (Above) Osteoporus of the upper orbita. The tops of the eye sockets are pitted.



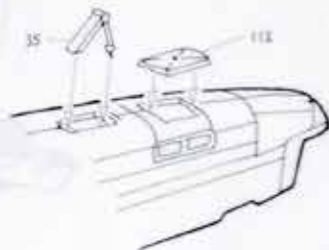
9 BOMB BAY DOORS



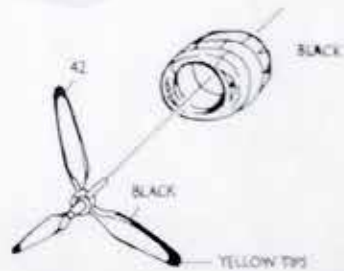
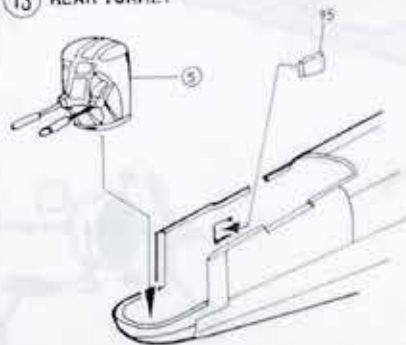
Part 8. (Right) Frontal view of femur of 1944.



12 LOWER



13 REAR TURRET

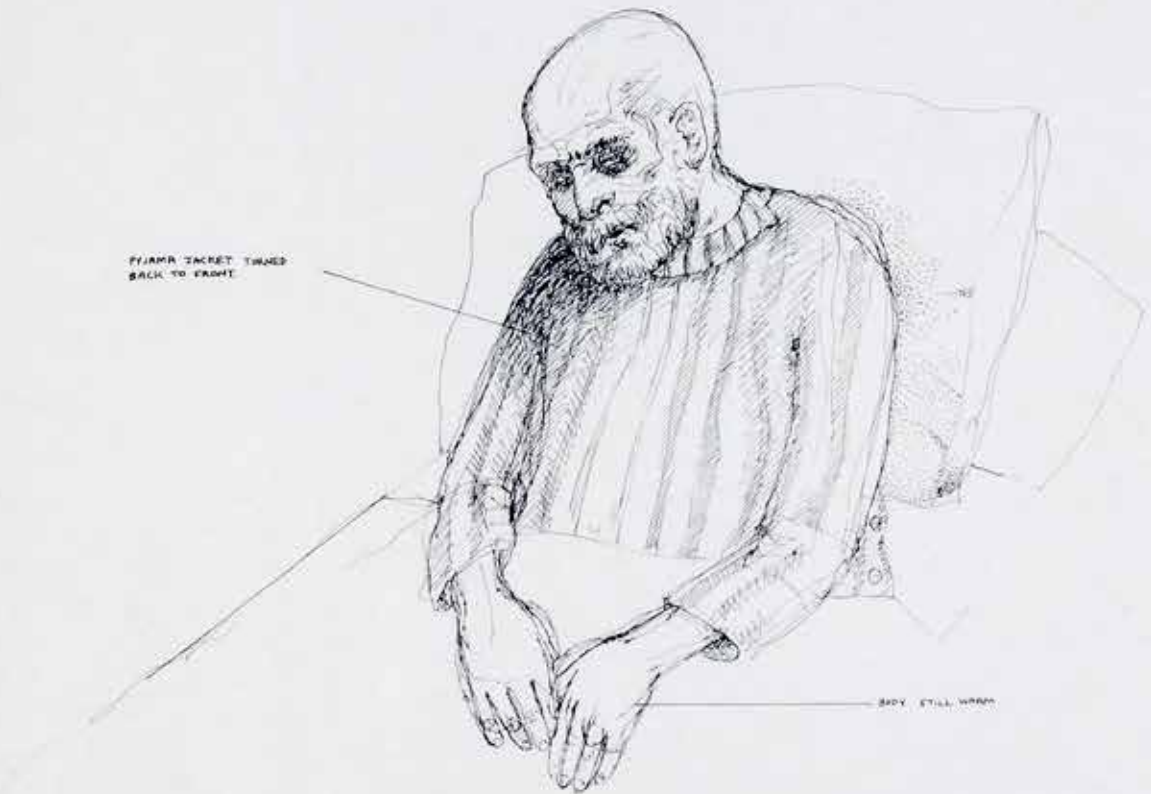




DESCRIPTION:

The last time I saw my father:
60 minutes after death.
time: 7:50 AM MAY 26th 1992

PIJAMA JACKET TWAES
BACK TO FRONT



BODY STILL WRAPP





THIS PAGE:
Still from
The Drowning, 2014,
single channel video,
8 minutes duration
(looped). Courtesy
of the artists.

PREVIOUS PAGES:
Selected page
views from *A Life
in Diagrams*, 1992,
handmade book.
Courtesy of
the artist.

Sally J. Morgan Morgan + Richards

A Life in Diagrams, 1992

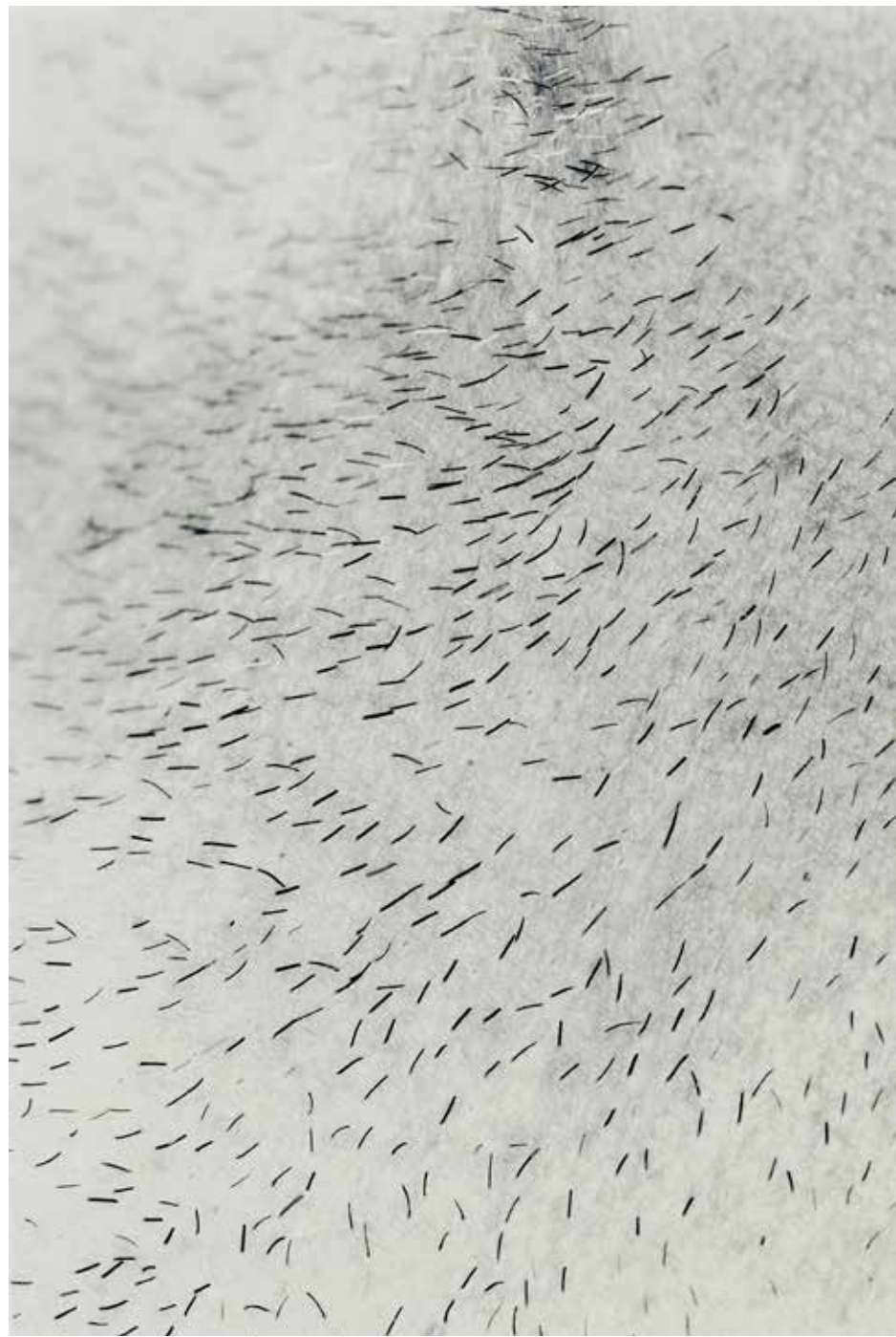
Sally J. Morgan, handmade book.
Courtesy of the artist.

drowning/undrowning, 2015

Morgan + Richards, single channel
video with sound, 70 mins duration.

Sally J Morgan is an internationally exhibited artist based in New Zealand. Her artwork has been exhibited in France, Belgium, Switzerland, the Netherlands, Germany, Brazil, Japan, Ireland, UK, USA, and New Zealand. She has had artworks selected for international festivals: at London's ICA, at Belluard/Bollwerk Fribourg Switzerland and at the Performance Arcade, New Zealand. Her work is held in a number of collections. In recent years she has given performances at Te Tuhi in Auckland; *Deep Anatomy* in the Bahamas, and in collaboration with Jess Richards, as Morgan and Richards, she presented at the Mart Gallery Dublin. In 2016 she performed at Defibrillator Gallery Chicago and was Artist in Residence at the Sullivan Galleries SAIC, as part of the IN>Time Triennial. Morgan is Professor of Fine Arts at Massey University.

Morgan & Richards is Sally J. Morgan (biography to the left) and Jess Richards. Jess Richards is a writer and performance artist. Her debut novel, *Snake Ropes*, was published by Sceptre in 2012, and was shortlisted for the Green Carnation Prize, the Costa First Novel Award and the Scottish Book Awards. She was awarded residencies at Cove Park in 2013 and at the Ardtornish Estate (in partnership with the Scottish Book Trust) in 2014. Her second novel, *Cooking with Bones*, was published by Sceptre in 2013/14. She has collaborated with Sally J. Morgan on a number of projects, and has had creative writing associated with this cooperation published by the Scottish Book Trust and the UK Sunday Times. She is currently working on her third novel and has recently taken up residence in New Zealand. She is a Massey University Honorary Research Associate.





THIS PAGE AND
PREVIOUS PAGES:
*Touch Memory #1,
#2, #3, 1999/2015,*
pigment prints.
Courtesy of the artist,
Two Rooms, Auckland
and Bartley &
Company, Wellington.

Anne Noble

Touch Memory #1, #2, #3, 1999/2015,

pigment prints. Courtesy of the artist
and Two Rooms, Auckland and
Bartley & Company, Wellington.

No Vertical Song / The Dead Bee Portraits # 2, #7, #13, 2015,

pigment prints. Courtesy of the artist
and Two Rooms, Auckland and
Bartley & Company, Wellington.

Anne Noble is Distinguished
Professor of Fine Arts at Massey
University, a New Zealand Arts
Laureate and one of New Zealand's
most respected photographers.

The subject of a major retrospective
that toured New Zealand 2001–2003,
her work has featured in exhibitions
at the Musée du Quai Branly in Paris,
Neuer Berliner Kunstverein in Berlin,
the Patio Herreriano in Spain, the
Centre for Contemporary Photography
in Melbourne, the Australian National
Portrait Gallery, the Queensland
Gallery of Contemporary Art and
the National Gallery of Victoria in
Melbourne. Over multiple projects
her work is preoccupied with how we
know or understand the places we

see and inhabit. In 2001 she spent three
weeks in Antarctica as a New Zealand
Antarctic Arts Fellow and returned to
the Antarctic in 2008 as a US National
Science Foundation artist in residence
to complete three photographic book
and exhibition projects, *Ice Blink*, *Clouds
2011*, *The Last Road*, *Clouds 2013*, and
Whiteout/Whitenoise (forthcoming) In
2014 she was awarded a New Zealand
Fulbright fellowship and an international
residency at Columbia College, Chicago
to develop new work concerned with
the decline of the honeybee, the loss
of our biodiversity and the fragility of
natural biological systems. Anne Noble
is the recipient of the 2015 Japanese
Higashikawa Prize.





THIS PAGE:
Untitled (malady),
2016, (production
still). Courtesy of
the artist and Robert
Heald Gallery,
Wellington.

FOLLOWING PAGES:
Untitled (malady),
2016, (working
drawing). Courtesy
of the artist and
Robert Heald
Gallery, Wellington.



Shannon Te Ao

Untitled (malady), 2016,
single channel video, stereo,
7 mins 45 secs duration.
Cinematography Iain Fregley.
Courtesy of the artist and Robert
Heald Gallery, Wellington.

Shannon Te Ao (Ngāti Tūwharetoa)
is an artist, writer and curator whose
current research interests include
performance and video art practices.
The majority of Te Ao's recent enquiry
has seen him investigating material
drawn from Māori paradigms and also
testing the implications of alternative
social or linguistic structures.

Recent exhibitions include *Unstuck In
Time*, te tuhi, 2015; *You Imagine What
You Desire*, 19th Biennale of Sydney,
2014; *Te Hiki Hou*, New Zealand Film
Archive, Auckland, 2013; *Moving on
Asia*, City Gallery, Wellington, 2013;
I made me own Teeth, Papakura Art
Gallery, Auckland, 2013; *Follow the
Party of the Whale*, Blue Oyster Art
Project Space, Dunedin, 2013; *New
Artist Show*, Artspace, Auckland, 2012;

and the *National Contemporary Art
Awards*, Waikato Museum, Hamilton,
2012. Te Ao is one of four artists
nominated for the 2016 Walters Prize,
Auckland Art Gallery Toi o Tāmaki.
Te Ao is currently based in Wellington
where he lectures at Massey
University's College of Creative Arts
Toi Rauwharangi.

If by any other way
you could have
closed your eyes
or bit your tongue
and recited any range
of a number of different recollections

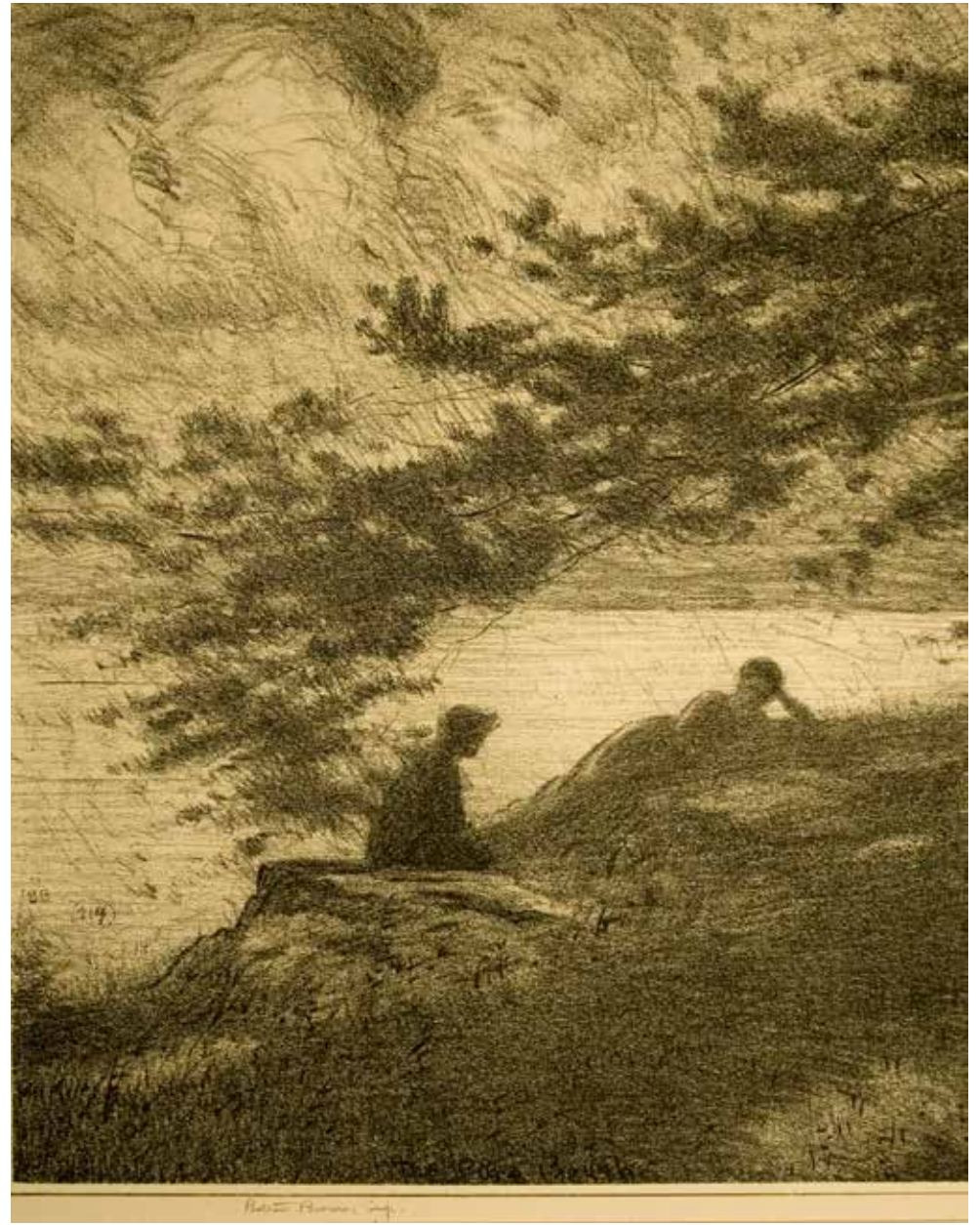
Not for the damp clumps of clothes
that drag at your feet
and maintain your memory
the soundtrack of behemoth stone
dragged across behemoth stone

at the outset
this is a dark thing to say
but it is the first thing that came to my mind
outlines are mis-construed
but continue to convey my intention
along with the troubled zones
you might have caught a glimpse of

the contours of my back
now cast by a single light
speaking rolling prominence and shingles
defined by the small field between my shoulder blades

●
**Works from
the Syracuse
University Art
Collection**

Bolton Coit Brown
American 1864–1936
Pine Borough, 1919,
lithograph and chine
collé on wove paper.
Gift to the collection,
Syracuse University
Art Collection,
1957.043.





Bolton Coit Brown
Cloudy Dawn, 1916,
lithograph on wove
paper. Gift to the
collection, Syracuse
University Art
Collection, 1957.037

Bolton Coit Brown
Sifting Shadows,
1916, lithograph
on wove paper. Gift
to the collection,
Syracuse University
Art Collection,
1957.042

Leonard Baskin
American 1922–2000
The Cry, 1960
Woodcut on
Japanese fiber paper.
Collection purchase,
Syracuse University
Art Collection,
1960.068
© The Estate of
Leonard Baskin



Ivan Městrovic

American, born
Croatia 1883–1962
Job (study), 1945,
bronze. Collection
purchase, Syracuse
University Art
Collection, 1964.229
© The Estate of
Ivan Městrovic



Ivan Městrovic

Woman in despair,
1945, bronze. Collection
purchase, Syracuse
University Art
Collection, 1964.230
© The Estate of
Ivan Městrovic



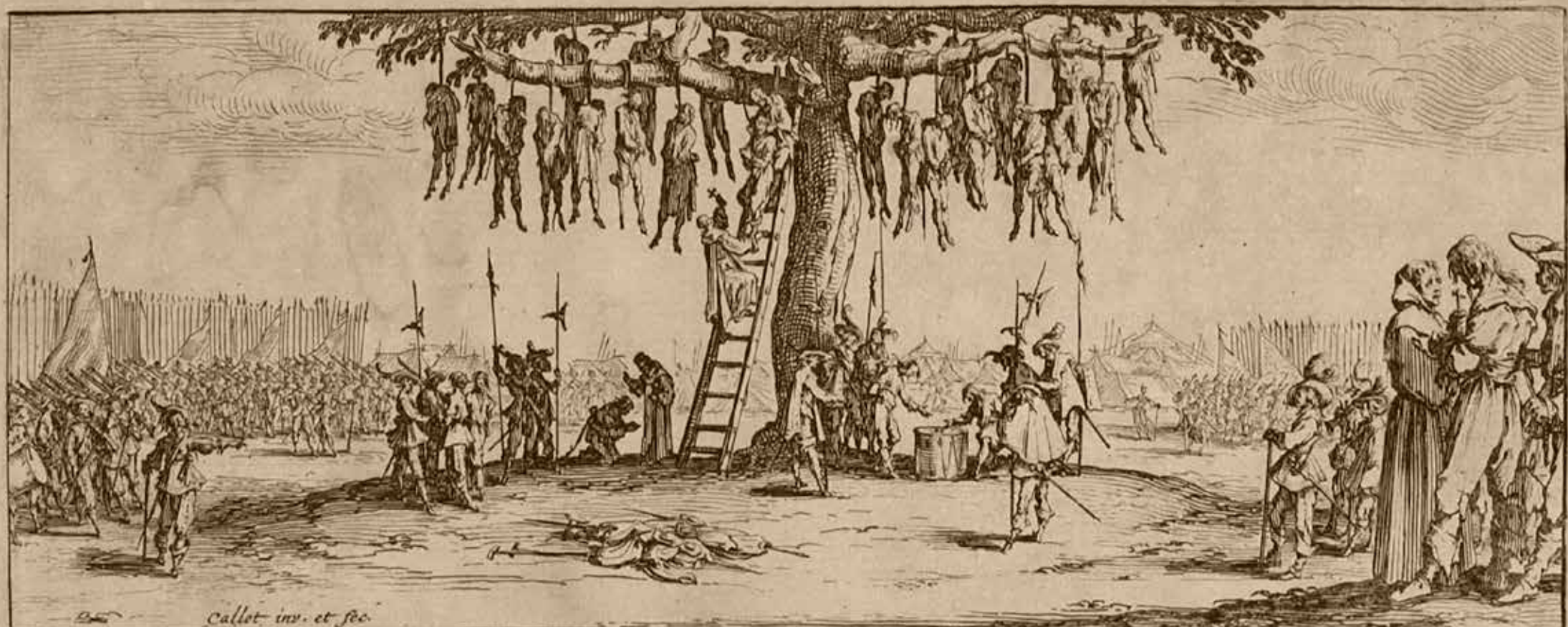
Andy Warhol
American 1928–1987
Birmingham Race Riot, 1964, from the portfolio *10 Works by 10 Painters*, photo screenprint on wove paper. Collection purchase, Syracuse University Art Collection, 1965.0070





THIS PAGE AND
 FOLLOWING:
Jacques Callot
 French 1592–1635
 Selections from
Les Grandes Miseres
de la Guerre, 1633,
 etchings on laid
 paper. Collection
 purchase, Syracuse
 University Art
 Collection,
 1998.101.01





Callot inv. et fec.

A la fin ces Voleurs infames et perdus,
Comme fruite malheureux a cet arbre pendus

Monstrent bien que le crime (horrible et noire engeance)
Est luy mesme instrument de honte et de vengeance.

Et que cest le Destin des hommes vicieux
Desprouver tost ou tard la justice des Cieux. 17

Heather Galbraith is Associate Professor at Whiti o Rehua School of Art, in the College of Creative Arts Toi Rauwharangi, Massey University, Wellington. Before that, she was Senior Curator Art at the Museum of New Zealand Te Papa Tongarewa, Wellington, and at City Gallery Wellington. She was the inaugural Director/Curator of St. Paul St Gallery, AUT University, Auckland, and Exhibitions Organiser at Camden Arts Centre, London. Galbraith holds a BFA from University of Auckland, Elam School of Fine Arts, and an M.A. in Curating from Goldsmiths College, London. Galbraith co-curated Francis Upritchard's exhibition *Save Yourself* for the 2009 Venice Biennale and was New Zealand's Deputy Commissioner in 2009 and 2013 for Bill Culbert's *Front Door Out Back*, and Commissioner of the New Zealand exhibition *Simon Denny: Secret Power* at the 2015 Venice Biennale. Currently she supervises MFA and PhD students within the College of Creative Arts at Massey University.

Andrew Saluti has an MFA in Printmaking from Louisiana State University '02 and an M.A. in Museum Studies from Syracuse University '09. He is Assistant Director of the Syracuse University Art Galleries [SUArt] and the Palitz Gallery in New York City. Andrew's passion and curatorial focus is the art of the print. He can often be found lecturing to students about prints and process in SUArt's Print Study Room, home to the University's encyclopedic collection of prints and works on paper. He has designed and taught courses in drawing, printmaking, and print history, and is the faculty advisor for the annual Masters of Fine Arts exhibition held both in Syracuse and in New York City. Exhibitions have included the work of Amos Paul Kennedy, Jr. (2009), early prints from the Art Students League of New York (2007), and a survey of Japanese woodcuts (2013). His 2011 exhibition *Pressing Print: Universal Limited Art Editions 2000–2010* traveled to the Foosaner Art Museum in Melbourne, FL and the Thorne–Sagendorph Art Gallery, Keene, NH in 2013; and *Winslow Homer and the American Pictorial Press* (2009) will be on tour through 2014. Saluti's exhibition *Print Making Revolution: Mexican Prints and the Taller de Grafica Popular*, November 2013, collaborated with institutions including the Blanton Museum of Art, the University of New Mexico, the Library of Congress and the Philadelphia Museum of Art; and was awarded an International Fine Print Dealers Association Foundation Grant in support of the exhibition. Saluti is currently serving as a Board Member of the Museum Association of New York and has been an active adjunct faculty member in the Graduate Program in Museum Studies at Syracuse University since 2009.

Anna Brown is a Senior Lecturer at Ngā Pae Māhutonga School of Design, in the College of Creative Arts Toi Rauwharangi, Massey University, Wellington. Her research sits within an established discipline of book design and more recently explores the book in a non-linear form and as an embodied object. Her design practice is complemented by role as Director of Toi Āria: Design for Public Good, an initiative to engage researchers and designers applying user-centred design methodologies to transform local and central government strategy, policy and citizen engagement. Brown holds Masters of Design from Massey University, a BFA from Ilam School of Fine Arts Canterbury University, and a BA (Hons) in English and History from Victoria University in Wellington.

The curators would like to thank Syracuse University Art Galleries for extending the invitation to curate an exhibition alongside the Memory Works Symposium organised by Professor Kendall Phillips, Department of Communication and Rhetorical Studies and Associate Dean, Global Academic Programs and Initiatives. The exhibition is supported by Whiti o Rehua School of Art, the College of Creative Arts Toi Rauwharangi, Massey University Wellington, New Zealand and the College of Visual and Performing Arts, Syracuse University. It would not have been possible without the generous input of all of the participating artists, and their representatives including: Milani Gallery, Brisbane; Hamish McKay Gallery, Wellington and RaebervonStenglin, Zurich. Deep thanks go to Anna Brown, designer of this publication for her elegant and insightful work. The College of Creative Arts MFA interns Robbie Handcock, Jude Robertson and Chris Ulutupu have been incredibly helpful, as has faculty member Shannon Te Ao, and College of Creative Arts colleagues Tim Larkin, Daniel Boobyer, Ilka Kapica and Shaun Waugh for helping to get this show and book 'on the road'. Heather Galbraith would also like to thank her partner Mostafa Yaghoubi and baby Winnie for enabling her to undertake this project during the early period of Winnie's life. And last but certainly not least Professors Kingsley Baird and Kendall Phillips who have fostered and grown the research relationship between Syracuse and Massey Universities over the last five years.

Published by Syracuse University Art Galleries on the occasion of the exhibition

Trigger Points

Richard Bell
 Stuart Foster + Kura Puke
 Karl Fritsch + Gavin Hipkins
 Sasha Huber
 Jeremy Millar
 Dane Mitchell
 Sally J. Morgan
 Morgan + Richards
 Anne Noble
 Shannon Te Ao

Works from the Syracuse University Art Collection:
 Leonard Baskin
 Bolton Coit Brown
 Jacques Callot
 Ivan Meštrović
 Andy Warhol

20 May – 30 June 2016
 The Palitz Gallery, Syracuse University's Lubin House, 11 E 61st St, New York, NY1006, United States

Curated by Heather Galbraith and Andrew J. Saluti, alongside the Memory Works Symposium convened by Kendall Phillips, Syracuse University.

Publication design by Anna Brown

Editorial team: Heather Galbraith, Andrew J. Saluti, with support from Robbie Handcock and Jude Robertson.

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About the Syracuse University

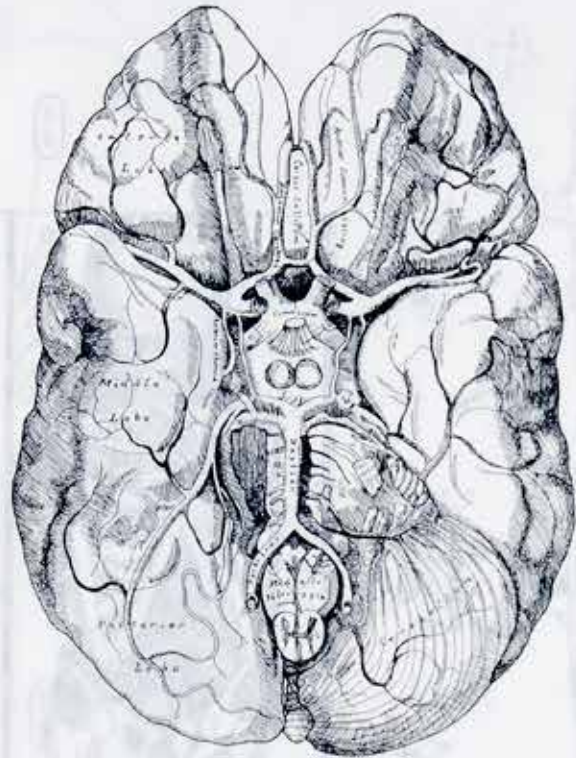
Art Galleries:

The Syracuse University Art Galleries enhances the cultural environment of Syracuse University (SU) and the Syracuse community through meaningful educational experiences and encounters with the University's permanent collection and traveling exhibitions. It is the main campus venue for the visual arts and home of the University's extensive permanent collection. The SUArt Galleries host a variety of temporary and permanent exhibitions throughout the year. The SUArt Galleries is a member of SU's Coalition of Museum and Art Centers (CMAC).

The Palitz Gallery, located in Syracuse University's Lubin House in New York City, is the Syracuse University Art Galleries' visual arts venue in midtown Manhattan. Opened in 2003, the gallery is made possible through the support of SU alumna Louise Palitz and her late husband Bernard. Throughout the year, the gallery presents a variety of notable exhibitions from the University's permanent collection and private and museum collections.



OF THE BRAIN



Olfactory papillae, Superior rectus, and Superior oblique. The latter, more constant, in its existence, passes forwards, between the optic nerves and inferior

THE TECHNIQUE OF FIELD WORK EXCAVATING 113

pointed towards the back. It is therefore also very difficult to establish which objects were associated with which burial, though

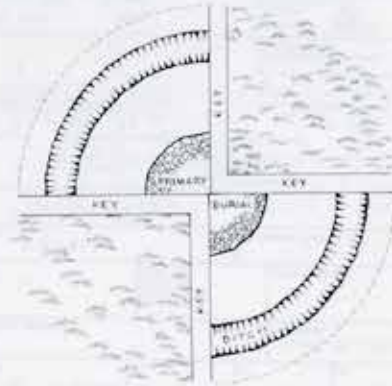


Fig. 4. Model of excavating a burial site by means of the method of the present being suggested to show the position of the bones which are to be left alone in the dirt. The objects are shown in their places, shown by the remaining part of the dirt being left standing.



FRONT COVER:

Sasha Huber

Reshina McBride
(1995, USA–2014,
USA), from the
Shooting Stars series,
white gold leaf on
metal staples and
larch wood, 2014.
Courtesy of the artist.

FIRST PAGE:

Jeremy Millar

Still from *Analysis*,
2015, (detail), single
channel video, stereo,
18 mins 49 secs
duration. Courtesy
of the artist.

PREVIOUS PAGES:

Sally J. Morgan

A Life in Diagrams,
1992, (page view)
handmade book.
Courtesy of
the artist.

BACK COVER:

Anne Noble

No Vertical Song
/ The Dead Bee
Portraits #2, 2015,
pigment print.
Courtesy of the
artist, Two Rooms,
Auckland and
Bartley & Company,
Wellington.