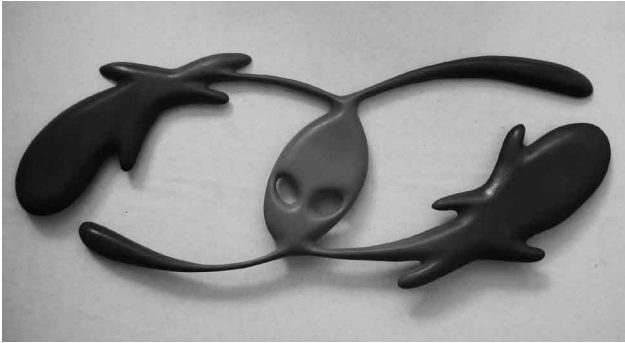


# Idiom Studio

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## Constructing Identities

From April 15 2004



### Margaret Feeney

These works are about the mutability of identity.

1. **Cultural Hybrid** \$1200  
(acrylic on veneered custom wood)
2. **Snake** (oil paint and graphite on hardboard) \$1000
3. **Scroll 1** (mixed media) \$1600
4. **Scroll 2** (mixed media) \$1600

The scrolls are totalitarian in their relentless control of the surface and their homogenised reduction of the content. They represent the social order of the future we face as long as late capitalism and biotechnology clasp hands.

5. **Soft Comet** (acrylic on plywood) \$800

The cutouts are isolated and fragile without the correlating support of a context.

6. **Autumn Fairy** \$1200  
(oil and acrylic on hardboard)

The upside down figure is the autumn fairy of the Northern Hemisphere, which of course coincides with our spring. This tiny graphic image also references the German painter Georg Baselitz who hangs enormous, expressionistic oil paintings of nudes upside down.

### About the artist

I have exhibited in Wellington, Auckland and Melbourne over the last seventeen years. I am represented by Christopher Moore Gallery and recently completed an MFA with RMIT University, Melbourne.

For influence I look to the art of the East and the Southern Hemisphere rather than Europe or America. My references to high art include Chinese Dynastic art and Traditional Maori carving. My popular art references include work in the sci-fi genre anime animation and children's toys.



### Lisa Terreni

These works are primarily about the emotional dimensions of identity.

- 7 - 10. **After Barcelona** \$135 ea.  
(fabric ink, acrylic on canvas)

Retaining a sense of self and identity in a country where the dominant language is not English can be a challenging experience for a speaker of only English. Living in Barcelona for six months in 1999 made me examine issues of identity. I processed the experience by creating images of myself in relation to my new environment. Sometimes the experience of not being able to communicate who I was to those around me was so intensely frustrating and lonely that I wanted to run to the safety of my known world. These images contain that sense of running and trying to maintain a sense of emotional balance in a foreign city.

11. **Symbols of an interesting life** \$500  
(Oil stick on wood, varnish)

*love • creativity • fun • adventurousness • energy • romance • curiosity • procrastination • dependency • enquiry • intelligence • fear • balance • sincerity • jealousy • hope • impatience • anger • justice • cowardice*

After ending a long-term relationship, creating a new sense of identity for my self as a single person was imperative to my well-being. This involved some therapy and recovery work. I examined all the dimensions of myself that I both liked and disliked. There were twenty dimensions that I identified as part of my emotional make-up such as love, fear, jealousy, curiosity, energy, fun, and creativity. I gave each dimension a symbol. The creative process was affirming and empowering. It contributed to strengthening

my emerging sense of self and confirmed that life, and my life particularly, while at times challenging and complex, is fascinating in its diversity of emotional experiences.

## 12. *Love Lapse Labours Lost* \$750

(Acrylic paint, dress making pattern, varnish on wood)

There have been several times in my life when the romantic ideal of a happy marriage has seemed desirable. However, the reality of my life as a lesbian woman living in a society that legally discriminates against gays and lesbians, means that I can never marry the woman of my dreams!

Partly inspired by Duchamp's bride in *The Bride Stripped Bare By her Bachelors*, Even the bride in these images sadly witnesses the demise of her romantic fantasy and laments the futility of her labours at a relationship that will never give her the protection of legalised marriage.

### About the artist

Despite being the daughter of two very talented artists, my own development as an artist didn't start until I was in my thirties. However, as a teacher I was inspired by the stylistic freedom and willingness to explore creative possibilities of the pre-school children I was teaching. Consequently, I started to explore painting for myself and discovered that artistic expression is an integral part of my being. My first studios and connections with other artists and artists' co-operatives has lead to participating in group exhibitions on a small scale regularly over the past 10 years. I use a range of media in my work and am currently incorporating different print making techniques, particularly stamp making, into my images.



### Rebecca Pilcher

These works depict aspects of the human condition.

## 13 - 16. *Head Studies from Labyrinth Series: 2, 3, 4 and 5.* \$345 each. (oil on board or oil on canvas)

These paintings were a formal exercise to try and translate the movement and translucent visual effects of the water colour medium to oil paint. I worked from original water colour sketches of a humanoid character who, as a figurative take on one of the many aspects of the human

condition, is lost in a maze. To use the old adage of not being able to see the wood for the trees. However, at the time of these paintings, my concern was not so much with the narrative of what I was depicting, but rather the fight to technically see if I could translate the aspects of translucence and light from my water colour sketches into the more opaque medium of oil paint.

### About the artist

I completed a BFA in painting at Wanganui Quay School of Art in 1999 and I am currently completing a MFA in Fine Art at Massey University Wellington. I am interested in Art as a means of communication and as a way of working through complex ideas. I am working a lot with Digital mediums. I would like to point out that, although currently I am not physically using paint, I position myself as using a painterly thinking process to negotiate my artistic concerns. I am interested in Art as a means to communicate and explore aspects of the human condition. I like combinations of pathos, humour and horror.



### Pippa Sanderson

These works reach back to the 1970s when our family lived in Australia and my father appeared in the Ned Kelly film. He and some friends made an experimental movie on the set (a colonial cowboy town) using a pinhole movie camera with cardboard apertures, editing in the camera. The title, 'A Stone in the Bush' played on the fact that Mick Jagger appeared in the film as the eponymous outlaw.

## 17-22. *Moving pictures* \$650 each (All works approx. 220 x 280mm, watercolour on paper.)

In this series I've selected double exposed or faded out frames from the film (captured using a video editing programme) painting them in watercolour, a medium eminently suited to the ephemeral, elusive quality of these accidental images. I like the picture within a picture quality of this process, and the way the media changes the meaning of the image.

### About the artist

I am a Wellington based artist whose work has been exhibited in Aotearoa New Zealand and overseas for many years. My practice encompasses painting, photography and installation. I teach at Massey University in the Design Fine Arts and Music school.