



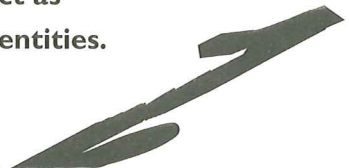
**SIMON ENDRES 11-24 AUGUST**  
**PHILIPPA WILSON 25 AUGUST-7 SEPTEMBER**  
**MARTIN SULLIVAN 8-21 SEPTEMBER**  
**GRANT TAKLE 22 SEPTEMBER-5 OCTOBER**

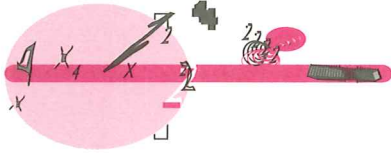
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2: A SOLID EQUATION

The artists featured in **4X2: A SOLID EQUATION** offer a glimpse of just how diverse contemporary sculptural practice has become. Having stretched and broken all of its defining rules, sculpture now traverses an expansive terrain of art making.

**4X2** forms a part of an ongoing project which aims to examine some of the directions currently being explored by sculptors. Although the artists employ a variety of media and techniques, the work in this exhibition is primarily object based in its approach, and therefore lies within the traditional notion of what constitutes sculpture. That the works are object based in origin is signalled by their self containment. This contrasts with the increasingly popular installation based approach to sculpture where there is a relationship of dependence with the site and the elements introduced by the artist. With an object based approach, individual sculptures may be linked to other works by a common theme or style and still exist independently, maintaining coherence and impact as singular entities.





SIMON ENDRES

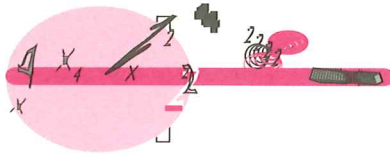
*Ordinary Fear: Interior* by F.O.W.L.

Simon Endres was born in Hamilton in 1969, and moved to Christchurch in 1988 to attend the Canterbury School of Fine Arts where he completed a degree in sculpture. Since his graduation in 1991 he has forged a reputation for his slick plastic sculptures which draw upon, parody and critique popular culture. In particular Endres' work is inspired by advertising slogans which assault our eyes and ears daily, turning our wants into needs. In *Ordinary Fear*, Endres focuses specifically on the domestic environment as an advertising target.



While the home is where we are most at ease and secure, Endres shows it to be an environment fuelled by an undercurrent of media induced anxiety. He explores the way advertising associates products with ideologies or current value systems in order to increase demand for those products. Often this process of persuasion is achieved by targeting areas of vulnerability, whether they be real or manufactured. Endres focuses his examination on two common household products - flyspray and air freshener - to demonstrate the kind of dichotomies often contained within the media world of manipulation. One is a weapon against nature while the other aims to fabricate it, offering pleasant evocations of forests, flowers and mountain air in a can. The facades presented are extended through his use of replica textures and surfaces - such as wood grain - screen printed onto the "seals of approval". The seals then pick up on the key words employed in the packaging of these products used to persuade us that not only will they transform our lives but they will do so safely, scientifically, hygienically, economically...

The vending machines introduce the next line of attack on the domestic interior. They further negate the need for people to interact with each other and the outside world. It is foreseeable that in the technological future people can be entertained and fed in their own home all at the push of a button. Endres presents us with dysfunctional vending machines as a metaphor for the crisis in communication that this will inevitably bring.



PHILIPPA WILSON

## Profile

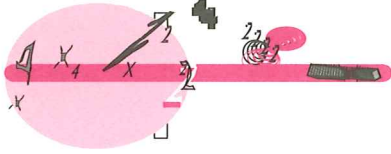
Born in Wellington in 1966, Philippa Wilson attended the Otago Polytechnic School of Fine Arts where she completed a Diploma in Fine Arts with Honours in 1990, majoring in sculpture. During this period she won awards for welding and technical achievement. Since her graduation she has exhibited in both solo and group shows, completed several commissions, and taught at the Otago School of Art and the Oamaru Polytechnic Art School. She is presently living and teaching in Christchurch.

Philippa Wilson's sculpture reflects her concerns with the fragile and transient nature of our existence. *Profile* continues her exploration of impermanence, but on a much more personal level than her previous work. Describing the forms as "shadows of a life", the works profile the life of the artist's father. While the cup of coffee, fresh flowers, and the open book, suggest a living presence, the works represent memories evoked by objects, such as a favourite chair, which continue to exist beyond a person's death. Although inspired by recollections of her father, Wilson also realises that the power of objects to induce memories is a shared experience for many. Hoping to arouse such memories in others, she has chosen to work more figuratively than she has in the past as a means of facilitating this process.

The metal cut sculptures of *Profile* mark a move away from the found object assemblages that Wilson has previously produced. This shift is a conscious one chosen to reinforce and extend the subject matter of *Profile*. Just as the shadowy forms have an illusionary substance, so too the sheet metal of Wilson's sculptures suggest greater form than the reality contains. Employing the laws of perspective to make negative space as valuable as positive, light as active as dark, Wilson captures the ephemeral nature of memories in these forms which tremble and flicker like shadows when disturbed.







MARTINSULLIVAN

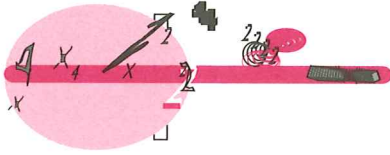
## *Fear Well*

Martin Sullivan was born in Westport in 1963. He attended art school at Otago Polytechnic where he graduated in 1983 with a Diploma in Fine Arts adding an honours year in 1991. He received the Crystal Plastics Award for sculpture in 1983 and the RN Field Award for sculpture in 1991. He currently lives in the Ida Valley in Otago.

Martin Sullivan employs a variety of media in his sculpture, ranging from found natural objects such as wood and skeletal animal remains, to metal, discarded industrial objects and carved forms. Often described as ritualistic and fetishistic, his meticulously crafted sculptures are both repellent and alluring. His materials and themes reflect the regional environment in which he lives. Sullivan feels that if he moved to the city he would begin to use packing crates and other urban flotsam.



*Fear Well* encompasses an array of themes to do with cycles of growth, decay and opposing human emotions. More specifically *Fear Well* explores the subtle and private reasons for existence. The sculptures represent human figures and are about the complexities and intimacies of interaction between people. For Sullivan, they reflect his thoughts for life itself. As such, they are intended to mirror each person's thoughts on life and so generate a wide range of personal responses. They acknowledge that each person provides the well from which their response to life is drawn. Every person, therefore, has control over their own destiny. That fear and anxiety are so often associated with this process is testimony to the difficulty of negotiating this labyrinth of human endeavour. Although Sullivan's themes appear bleak, he explores them with the aim of encouraging knowledge and a positive awareness of our motives.

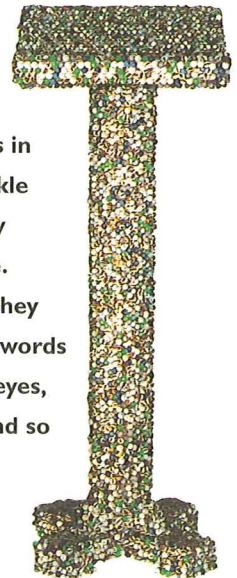


## GRANT TAKLE *Deforming Attitudes*

Grant Takle was born in Christchurch in 1962, and completed a Diploma in Fine Arts at Canterbury University in 1984 where he majored in painting. He has received two grants from the QE II Arts Council (1988/89) and was awarded the Guthrey Travel Grant in 1992. Although trained as a painter, his keen interest in experimenting with a wide variety of materials, and the manipulation of surfaces, has recently led to Takle's interest in working with three dimensional forms.

In *Deforming Attitudes* Takle employs the lectern, covered with a witty and significant array of materials, to explore themes concerning communication, authority and social hierarchies. As a symbol of oratory, the lectern embodies the influential and seductive power of words, the art of persuasion and the status held by those in the position of dispersing or withholding information. Takle fuses materials and motif, in order to create a symbolic play between image and idea. With their everyday associations, and specific references to kiwi culture and phraseology, Takle's covered lecterns draw upon familiarity and the individual experiences each viewer brings to the works, creating a dialogue about the history and current state of communication.

A lectern covered in snug cable knit pays homage to ancient traditions of story telling - "spinning yarns" and "weaving fantasies"- and the communicative role found historically in the visual patterns of Celtic Aran designs. Traditionally these patterns, as in many other cultures, carried information about a family's history. Takle also covers his lecterns with materials associated with contemporary popular culture, such as the music industry and the technological age. While there is a celebratory and humorous edge to Takle's lecterns, they clearly speak of the deforming, manipulative and selective aspects of words and information in the mouths of authority. Wool is pulled over our eyes, cards are unturned, lips buttoned, and material erased from view. And so the pawn, a manipulated object capable of advancement if the right moves are made, joins Takle's lecterns in the daily round of hierarchical games.





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