



PREVIEW
6PM - 8PM
FRIDAY 20 SEPTEMBER

FUNDRAISER
11AM - 4AM
SATURDAY 21 SEPTEMBER

RM
THE COST OF LIVING 2.0
FUNDRAISER

ALL WORKS PRICED AT
\$350 (UNWAGED)
\$450 (WAGED)

HOSTED AT
THE KIT
8 EAST ST

HANNAH VALENTINE
MOTOKO KIKKAWA
DANIEL ELLISON
JANA WOOD
JOSH CARLIER
DAVID COWLARD
AMANDA MACKENZIE

CONNAN PODMORE
MILLI JANNIDES
ALEX LAURIE
SUSU 蘇子誠
SENA PARK
SOPHIE BANNAN
ELJAH BROUGHTON

KATRINA BEEKHUIS
DAPHNE SIMONS
GRACE CROTHALL
YUKARI KAIHORI 海堀
ANTON MAURER
HANA CARPENTER
KATHRYN TULLOCH

JULIANA DURÁN
AMY UNKOVICH
LUKE SHAW
AILEEN CHEN
BENJAMIN ORD

...AND MORE TO COME



Daphne Simons

A salami made of wax, used in the super 8mm film "Packing Heat", 2023

Daphne Simons
Gag!, 2024
Paraffin wax
140 x 50 mm



Hana Carpenter
Land Body, 2022
Acrylic and oil on canvas framed with recycled cedar
440 x 440 mm



Amy Unkovich
Vidova Gora, 2024
Acrylic on board, in steel artist frame
530 x 305 mm



Anton Maurer
Auckland City Hospital, Te Toka Tumai, 2021
Inkjet print
350 x 280 mm



Josh Carlier
Waikaremoana, 2022
Inkjet print
420 x 590 mm

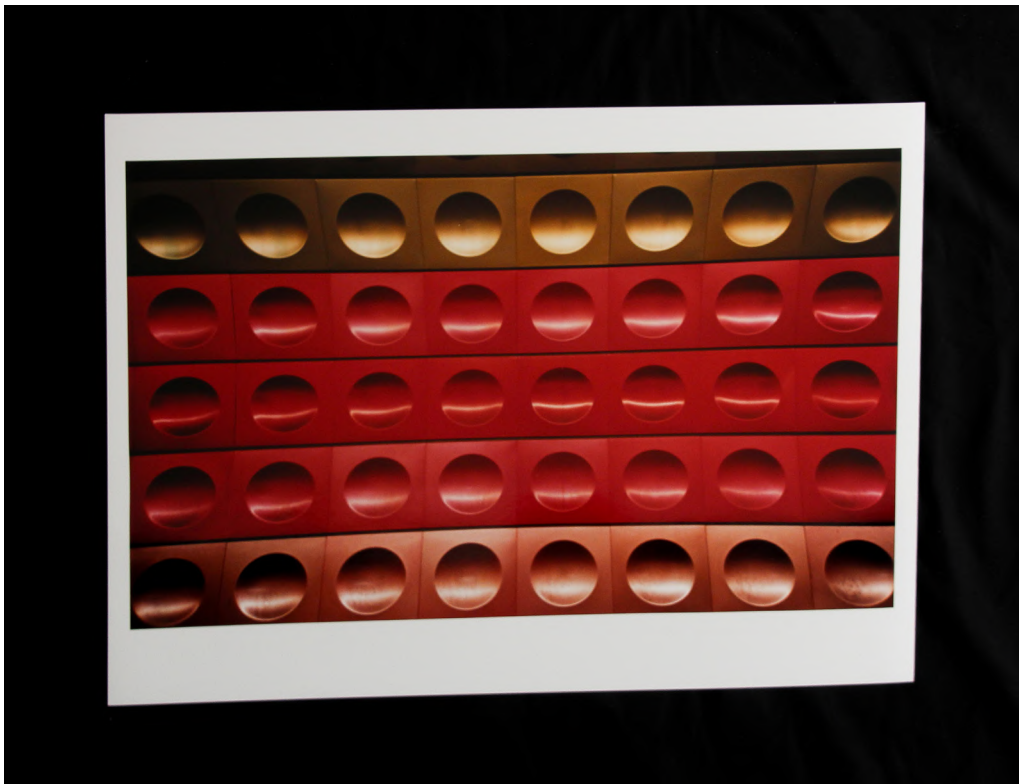
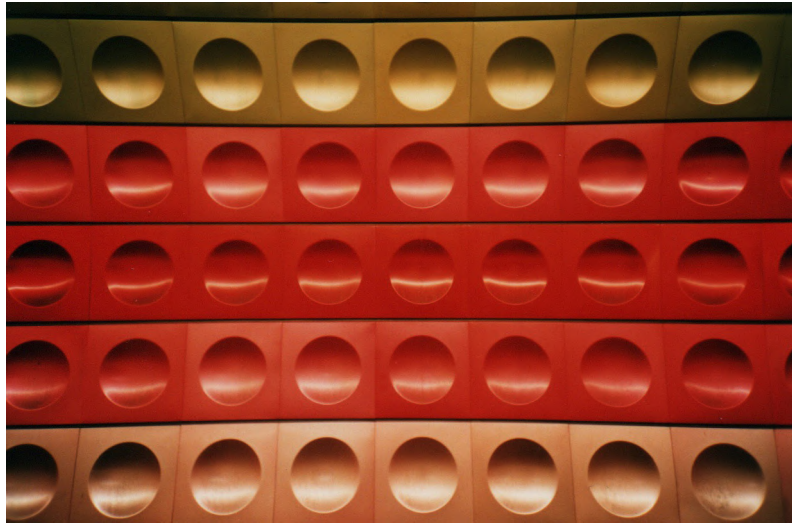


Susu Tzucheng

These brick-tiles were salvaged from the production of my installation Remember to Dive at Artspace Aotearoa. The brick-tiles were sculpted digitally, 3D printed, casted in plaster and rubbed in soft pastel powder. Speaking to the failure in preservation of memory materials, 花磚 (decorative floral or flower tiles) were used in Taiwanese housing during my grandparents' time (under Japanese government), imported from Europe and Japan, often embedded alongside red bricks, concrete mixtures as a monumental, decorative statement of wellness in the house. Most of the houses with the tiles are now hazardous and must be taken down, the tiles go down with the house. Memories of 花磚 failed to be passed down or preserved, instead they are burden of the future.

Set of bricks, 3 unique editions from 30 editions.

Susu
Brick-tiles, 2022
Plaster, soft pastel
215 x 100 x 65 mm (x3)



David Cowlard
Prague Metro, 2001
C-type photographic print
508 x 406 mm



Jana Wood
Untitled, 2023
Mixed media on board
200 x 200 mm



Amanda Mackenzie
Twenty Six, 2024
Metal wire and brazing alloy
410 x 880 mm



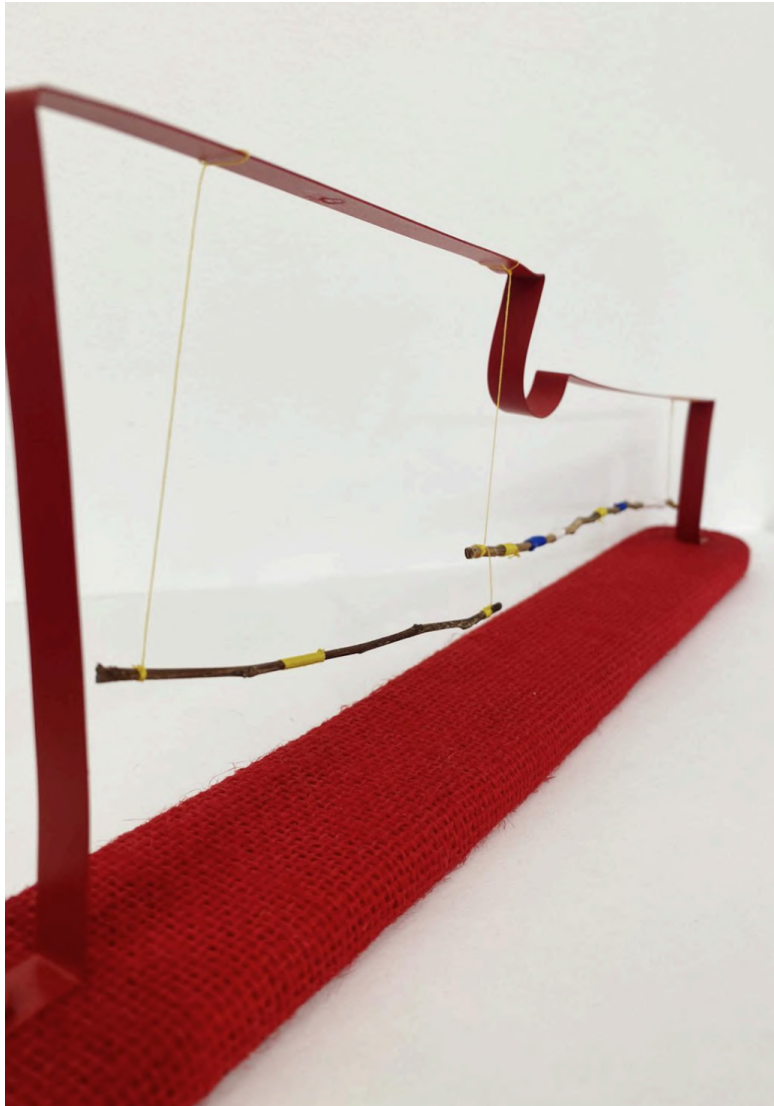
Sena Park

Making art is most positive pressure to feel me alive and confident social weapon to communicate with others surviving as belonging nowhere as migrant.

I am a painter working on embracing given space. In my art practice, interaction and connection are fundamental strategies. I seek to create a dynamic dialogue engaging with viewers by presenting familiar subjects in diverse ways to spark curiosity. My work gradually progress from painting to spatial drawing occupying space and air. I find inspiration for my work in my everyday experiences. My work reflects my adaptation and navigation of the surrounding environment in which I am working. Since 2017, I have taken a nomadic studio life, it allowed me to explore dynamic subjects. When I work in urban areas, I often work with encountered cultural subjects by misunderstand-able conflict and personal curiosity. I try to present my interpretation in whimsical playful ways. Otherwise if I stay in nature and rural areas, I focus more to human-centered perspective of nature. Both of situation are centered my personal perspective. I an interested how human described and modified their own interpretation to objective subjects.

I employ a variety of materials and techniques in my practice, incorporating color, texture, and semi-abstract forms that respond to specific places and moments. My work often involves time-consuming, analog methods such as crafting, drawing, painting, sewing, crocheting, molding, photographing, and installation. Through these processes, I modify, reconstruct, and deconstruct landscapes and cityscapes. My focus is less on depicting reality and more on creating a fantasy or fabricated reality from a personal perspective.

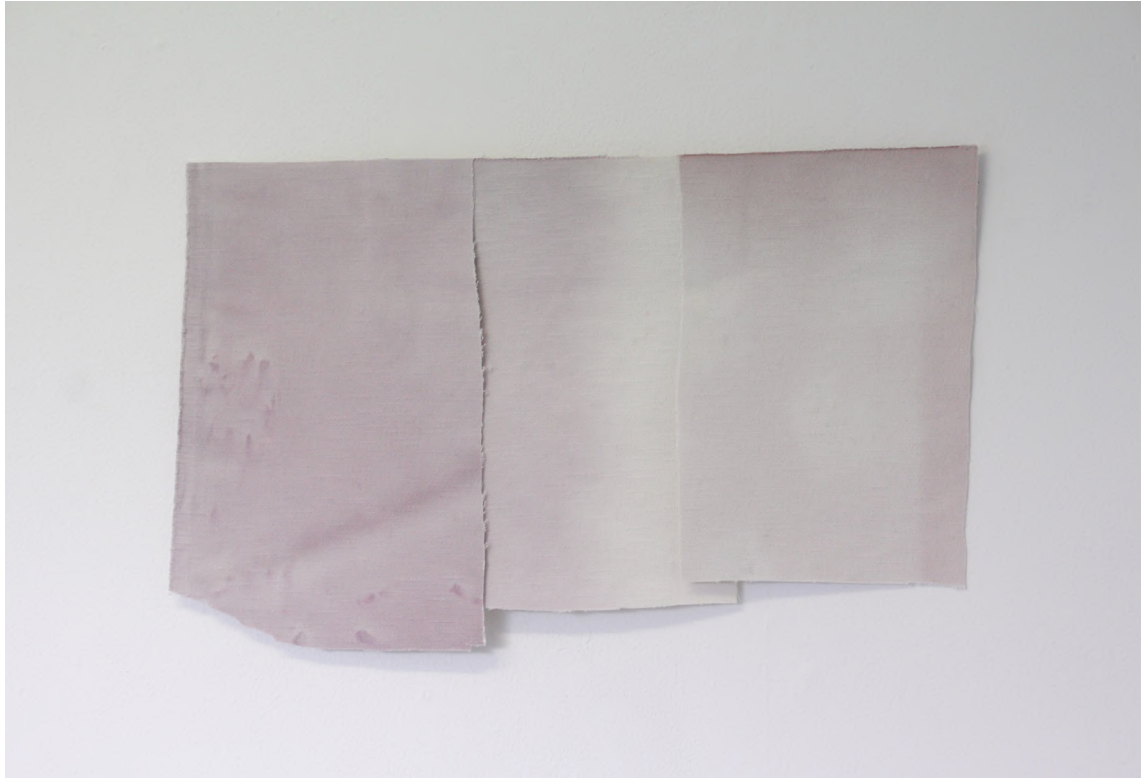
Sena Park
Perhaps, Spring #3, 2020
Acrylic on rice paper
500 x 500 mm



Juliana Durán
Ornamento IV, 2023
Mixed media
300 x 200 mm (approx.)



Juliana Durán
Ornamento V, 2023
Mixed media
300 x 200 mm (approx.)



Kathryn Tulloch

This painting assemblage reuses fabric from previous floor and table works. One was part of a tablecloth painting for Food Stack, shown in a group exhibition From Things Flow at RM, the others are from a body of work called Concentrated Drift.

The works draw on qualities of soaking and colour movement on fabric. I liken the 'watery colour' qualities in the fabric to biological processes, where liquids travel through places, and colour seeps or is pulled by the process of osmosis. The paintings surface become more than an inert background, instead are engaged in subtle cellular, semi porous relationships. I think of how the ground, soil, earth in our environments might soak up colour or whatever is put on it, vice versa bodies on ground might absorb things from ground.

The water cycle encompasses this semi porous flow in our environment, constantly moving from the ground to the sky and through everything in between in large and small ways.

I often return to this particular colour mix, it makes me think of our circulatory system, forensic dye, uv light and kind of hovers mid motion, in between colours, like twilight.

When making these works questions come to mind of what happens to remains? (That are on or become ground). How do we interact with ground? How does water, liquids move through us, within us, and other things? How do we receive light? What is the effect of colour? How is colour in motion? What does it tell us? Instinctively? Intuitively? Does it indicate or orientate us to a certain kind of time, rhythm, speed? Does it hold within it ways of everyday knowing?

Kathryn Tulloch
Hydration, 2015 - 2024
Watercolour, clay, cotton and vinyl fabric
710 x 410 mm



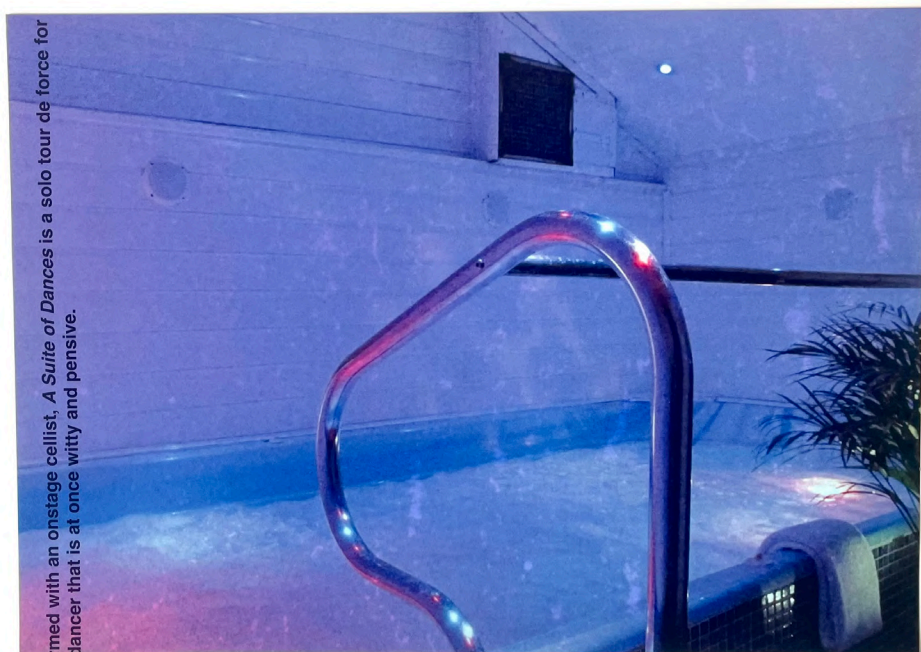
Sophie Bannan
The Cost of Living (bless us), 2024
Mixed media
420 x 590 mm



Luke Shaw
Sleepwalker '23, 2024
10" Lathe cut record
260 x 260 mm



Aileen Chen
Malia on the couch, 2022
Inkjet print from film negative
610 x 435 mm



Benjamin Ord

Benjamin Ord is an artist and choreographer born in Tāmaki Makaurau, Aotearoa and based in London, U.K. His practice, primarily based in performance and moving image, explores how the body pushes against the fixed surface of a finite image, object or linear time.

Layers fragments of text, digital image and super 8 film stills used to score a dance solo filmed inside a steam room.

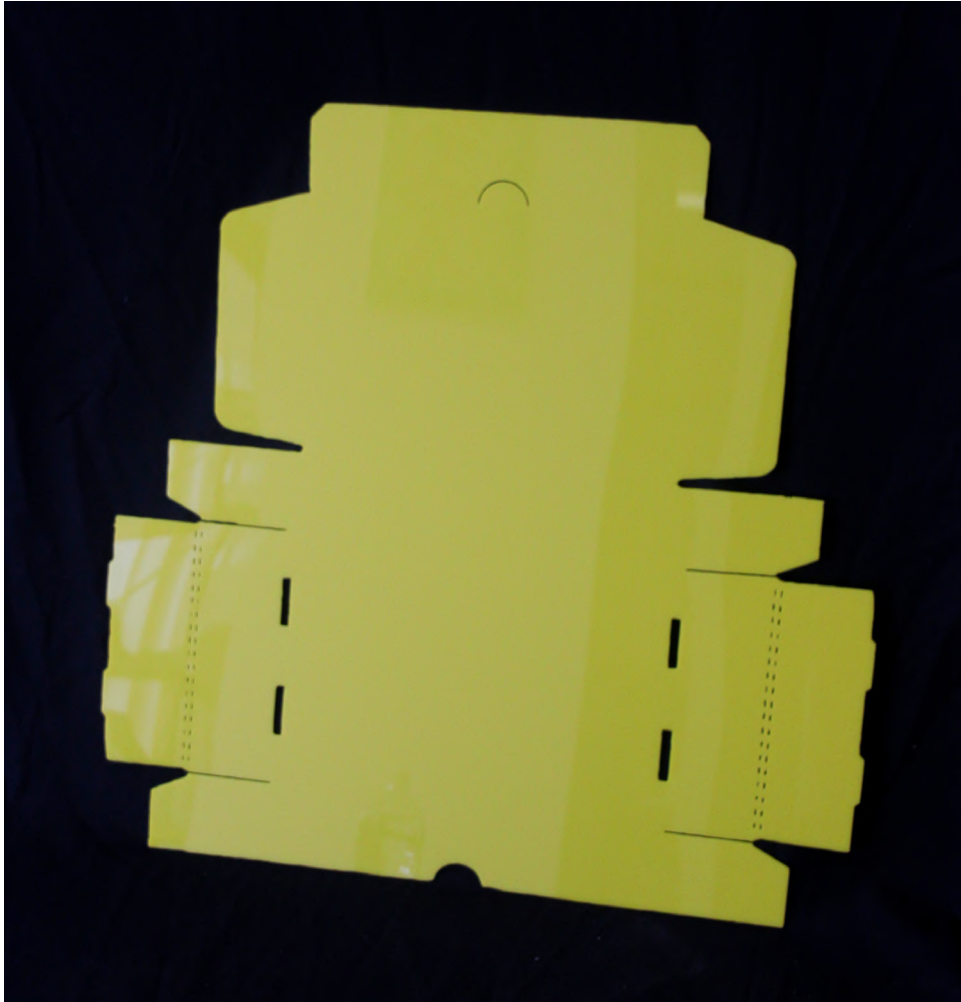
Benjamin Ord,
communal embodiment (i), 2024
Inkjet print on A3 photo paper
420 x 297 mm



Elijah Broughton
Assembly, 2024
Vinyl mounted on ACM
297 x 440 mm



Grace Mirams
The Well, 2022
Ink print on silk, resin set on glass
297 x 420 mm



Ziggy Lever
foolscap filing box net, 2022
Acrylic
740 x 740 x 3 mm



Robbie Handcock
Junglefowl, 2024
Monotype, printing ink on paper
500 x 350 mm



Eiko Olykan
2015, 2024

Digital CMOS photograph inkjet printed on Hahnemühle Photo Rag



Fiona Connor

Limited edition poster produced using stamps from "Lively visitors book" a temporary print workshop set up in the lobby of Kunstverein für die Rheinlande und Westfalen, Düsseldorf for the duration of the exhibition.

Fiona Connor
Drawing something under itself, 2023-2024
Rubber stamp and silk screen on paper



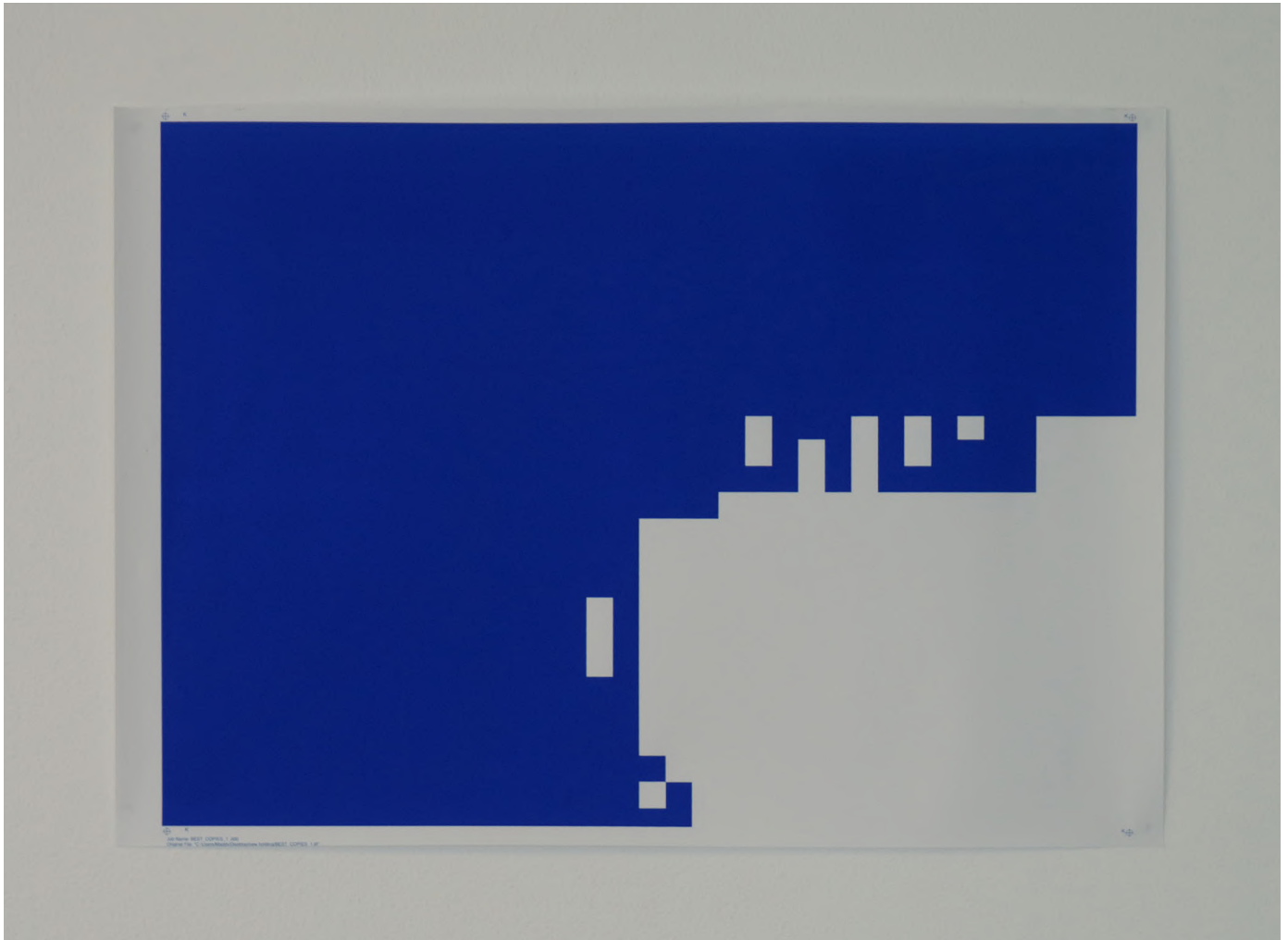
Theo Macdonald
Glasshouse, Auckland Domain Wintergardens, April 2024 (The Oshima Gang), 2024
Fine art print on Ilford Satin 250gsm paper from digitised medium format film negative
520 x 520 mm



Yana Dombrowsky-M'Baye

one of the remaining artefacts of a kinship of seven. cast from copies of the original ceramic versions, five have been dispersed across aotearoa, and abroad, the 7th resides in an undisclosed chest of drawers...

Yana Dombrowsky-M'Baye
Bronze Copy Artefact, 2021
Bronze, Salt, Copper Salt, Weather at Daffodil Street from 17 December 2021 — March 2023
40 x 45 mm



Lee Richardson

Best Copies is a research project that started in 2017, which has evolved into the development of a typeface based on source material from scanned Christchurch Press microfilm. In the creation of Best Copies typeface, scans have been enlarged focusing on each letter of the alphabet. Once enlarged, small variations can be seen across the same letter form. This typeface is intended to have images that connect to, or complement, the type forms and allow the “typesetter” to pick from the different versions of each letter.


Lee Richardson is a graphic designer from Waiōpai Invercargill who has recently returned from Amsterdam and is now the graphic designer for the Blue Oyster and Francis Nation. He graduated from the University of Canterbury with a Bachelor of Fine Arts in Graphic Design. Since graduating, Richardson has been lecturing at the Ilam School of Fine Arts in the Graphic Design Department, and in the Product Design faculty. He was one of the founding members of Hot Lunch artist-run project in Ōtautahi with the major publishing project ‘Leftovers’.

For the Paradiso Facade he worked with master screen printer Matthew Rich to produce this work. This work was printed by Rich in M.A.R.S. Print Studio in Glasgow. Matthew cut his printing teeth in a tiny Manchester studio in the late seventies making fly-posters for The Fall, The Blue Orchids, the Factory club and The Hacienda. Later he moved down south to work for Autotype, researching advanced screen printing methods and training printers from all over the world. In 2008 Matthew set up the new studio at Jealous Gallery and was Master Printer there until 2017.

Lee Richardson
*BEST COPIES aa**, 2024
Screen print
450 x 640 mm (SRA2)

SONIC SUPER FREE FILMS Presents



STREAMING NOW ON 

SONIC SUPER FREE FILMS presents "KING LOSER" a film by ANDREW MOORE
with CELIA MANCINI, CHRIS HEAZLEWOOD, SEAN O'REILLY, LANCE STRICKLAND and DUANE ZARAKOV
camera ANDREW MOORE, AMBER DE BOER, STUART PAGE editor CUSHLA DILLON graphics/fx JON BAXTER
music supervisor PENNIE BLACK sound mix DICK READE associate producer AMBER DE BOER
producer DEREK GEHRING directors ANDREW MOORE and CUSHLA DILLON

Sonic Super Free Films
King Loser, 2023
Inkjet print
830 x 590 mm



RM GALLERY & PROJECT SPACE