



COVER: Gill Gatfield, *Glass Ceiling* (NZ Aotearoa), 2019, silo, broken glass, 30m high x 6.7m diameter, Silo 6, Wynyard Quarter, Auckland, 1 February to 1 March 2019. Courtesy of the artist. Photo: Conrad Morley

Installed at Silo Park in *LIP(S)* – a “multi-sensory exhibition presenting different perspectives on the body, circularity and femininity”, curated by Claire Ulenberg – Gatfield’s *Glass Ceiling* (NZ Aotearoa) is a starkly impressive dialogue between site and materials, abstract metaphor and physicality.

It’s hard to keep up with Aotearoa New Zealand’s constantly evolving, constantly expanding art scene. But underneath the frothy surface churn of openings and press releases, one finds deeper, more structural truths. The big themes that art tackles are far from glib and frothy.

Life itself is a subject at the core of this issue. What makes a painting live? Justin Paton asks. It’s a good question, and readers will enjoy the deep dive Paton makes into a life-brimming Dana Schutz painting, via the thrusting arms of a hungry baby, to answer it. In turn, Sue Gardiner reports from Brazil, where a mid-20th-century movement brought forth a body of art that was entwined with human experience – immersive, participatory, interactive, an art of ‘life itself’. Artists have to live too (as one artist famously reminds us), and on this topic Julian McKinnon speaks to four artists at different stages of their careers, asking how they manage the daily juggle of sustaining a practice.

As a human-made construct, art is tied inextricably to the individuals and communities whence it springs. It lives in connections, and whakapapa, and relationships. We see this in John Walsh’s recently unearthed mural of Tolaga Bay/Ūawa from 1979–80 – so full of lifelike portraits it became problematic at the time to some members of the community. Linda Tyler reports from Brisbane about other connections – those the 9th Asia Pacific Triennial makes with its neighbours in the Pacific and beyond. Nansi Thompson speaks to Claudia Jowitt about a new relationship her paintings are making with place, including the reefs and towns in Fiji where her family has links. And a new exhibition of tivaevae and Pacific quilts, collected over many years, uses this ‘garden of memories’ as a springboard for new artworks.

Death is part of life. It is with sadness but celebration that we remember photographer Peter Peryer (1941–2018) by looking at a few of his much-loved works. And loneliness and alienation are another side of life and connection: these subjects are explored by peripatetic artist Haegue Yang in a show at the Govett-Brewster Art Gallery, Bruce E. Phillips explains. Courtney Johnston also writes in a serious vein, about the duty the art world has to deal fairly with the people who toil for it and the communities it serves. And our cover image, a work by sculptor Gill Gatfield, reflects on a profound issue without offering easy answers – the 16.5 tonnes of shattered glass in *Glass Ceiling* (NZ Aotearoa) suggest that progress can be made while threats remain.

Also in this issue, writers hunt down Parisian monuments in the new China and harvest the colours of the Icelandic landscape for yarn. And Sian van Dyk speaks to object-maker Peter Bauhuis about the bodies of knowledge that lie behind his jewellery work – including the strange, subterranean network of a spreading fungus. Life finds a way, the famous line from the dinosaur movie runs. And so too art. Endlessly inventive, it is also endlessly human.

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