

New exhibition looks at the body, feminism, climate change and recycling

.0.

John Daly-Peoples (/author/john-daly-peoples)

Thu, 07 Feb 2019



Gill Gatfield "Glass Ceiling" and Peata Larkin "BIND"

LIP(S)

Silo6

Silo Park

Wynyard Quarter

Until March 1

LIP(S) is a multi-disciplinary/multimedia group of works located in six of the silos in Silo Park at Wynyard Quarter on Auckland's Waitemata waterfront. The show, curated by Claire Ulenberg, features the work of Carol Brown, Phil Dadson, Gill Gatfield, Peata Larkin, Courtney Sina Meredith and Sharonagh Montrose.

Ulenberg has linked together elements of sculpture, sound, music, dance, poetry and film, presenting them in installations, screenings and exhibitions. Together they explore a range of aesthetic, political and social themes – issues of the body, feminism, climate change and recycling. The mere fact that the works are in the concrete silos, which have found new life as exhibition and performance spaces, is central to many of the ideas being explored.

There are three projected works in the show. The first of the silos features a video work featuring Phil Dadson and From Scratch performing in 1978, along with a performance from last year. Both feature spinning dancers, Jennifer Sheehan in the 1978 piece and Carol Brown in the 2018 piece.

On the opening night Carol Brown performed along with other dancers, the same spinning dance accompanied by members of From Scratch. The whirling dervish-style performance responded to the cyclical, rhythmic drumming as well as the circular nature of the silo structures. The fluctuating spinning arms also referenced the now-defunct industrial fans located at the base of some of the silos. The drumming was enhanced by the reverberations and echoes created by the curved silo structures as were sounds from the other installations.

Dadson also provides a filmed split screen work of a journey through the canals of Venice, which is projected on the ceiling. This *Anatomia Sonora da Camera* is a mesmerising video work with a soundscape that combines Dadson's own voice with recordings of religious chants. This celebration of Venice is also something of a requiem for the city.

The other projected work is a poem by Courtney Sina Meredith, *How about being a Woman*. The layout of this *poésie concrète* sees each line increase and then decrease in length.

Many of the works in the show make reference to the body and almost ephemeral aspects such as breath, touch, movement and, hearing.

From a distance, Peata Larkin's BIND seems like a ghostly apparition but up closer the work of woven canvas looks like a basket to encapsulate air or an elusive concept.

The music accompanying Sharonagh Montrose's work, which appears to emanate from a surreal combination of a concrete pipe and a bright woven sheath is barely above a whisper while Courtney Meredith poem of varying line lengths gives a sense of the artist speaking and breathing and also provides a visual equivalent of an echo.

Meredith's poem is a subtle, minimalist statement about women in contemporary society while Gill Gatfield's is a more dramatic and impressive work looking at a similar issue. Her *Glass Ceiling* is a metaphor for the invisible and unacknowledged barrier that many women and disadvantaged people have encountered, which prevents them from achieving higher levels in their jobs and aspirations.

Gatfield's work represents this not with a sheet of glass but with six tonnes of crushed glass filling the floor of one of the silos as though the ceiling has been shattered. The mass of glass is both beautiful and hazardous, invitingly tactile but dangerous to the touch.

The undulating surface of the glass forms a shimmering landscape with the curved folds reminiscent of indentations made by human bodies.

All content copyright NBR. Do not reproduce in any form without permission, even if you have a paid subscription.



**John
Daly-
Peoples**
(/author/john-daly-peoples)
Arts Reviewer

Post as:

claireful **Anonymous**
[Change display name \(/user/118472/edit\)](/user/118472/edit).

Comment*

750 / 750 characters

POST COMMENT

(/)

[Contact us \(/contact-us\)](/contact-us)

[Advertise \(/advertising-nbr\)](/advertising-nbr)

[Meet the crew \(/editorial-profiles\)](#)

[Privacy Policy \(/privacy\)](#)

[Copyright notice \(/copyright-notice\)](#)

[Terms and conditions \(/terms-and-conditions\)](#)