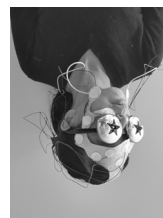


felt, when face-to-face with a Moorth painting, is resounding respite. to environmental factors and visceral imagery. But what is most keenly understanding. We know the human body reacts in unexpected ways the viewer's nervous systems rather than language-based systems of ed that Moorth's paintings have a way of communicating directly with all its states: damaged, diseased, in repair. It's been recently suggested that Moorth's intimate experiences with the human body in potential. Given Moorth's interest in painting and its healing sans Frontières that Moorth took an interest in painting and its healing UK. It was during their many years of voluntary field work for Medicins on to complete graduate studies at the University of Southampton, Moorth undertook nursing training at Northtec, Whangarei and went b. 1959, Kerikeri, Northland, NZ



work's intrigue. and the increasing prominence of technology in art, only increase the stating that the questions it raises around authenticity, authorship, panel are unfazed about the controversy surrounding Scintal's work, between time-based and psychic performance. The selection body as a conduit for the future, inhabiting a tenuous artistic position fourth dimension into art making. Their visionary practice uses the built by their parents, offer an idiosyncratic attempt to introduce a Scintal's explorations of the paranormal, via custom made hardware b. 2005, Palmerston North, NZ



and production. over-population, natural selection and the future of material industry mass produced recreational objects brings to mind questions around sheer quantity. Their consistent pairing of anatomical forms with ultimate material strength that can only arise out of mutation and to Las Vegas, who believes the imperfections foreshadow a kind of processes. The incongruities revealed in these processes are integral of replication and the interfaces between handmade and industrial Salvo Las Vegas' sculptural investigations explore the possibilities b. 1975, Oamaru, NZ



environment, beyond our limited anthropocentric understanding. online? Cabbage opens the door to a multi-sensory, vital, and amnestic naturally raises another issue: how are animals currently represented their lifetime of interactions. This dogged investigation into the digital erd real. Even inanimate objects carry smell-traces picked up through technology. In canine society, objects without a scent are not considered real. What does it mean to be canine in a digital age? Cabbage's work deals with the alarming absence of odour in the advancement of digital The digital realm is simultaneously perplexing and enticing for Cabbage b. 2007, Pouro, Northland, NZ



## 2017 Finalists

1

# Ffuture Fffocused Art Prize 2017

Cabbage, Clarchat Scintal, Salvo Las Vegas, & Printo Moorth

Organised by Riff Raff (the collaborative artist duo comprised of Li-Ming Hu and Daphne Simons) with Jamie Hanton and Hope Wilson

17 June – 16 July 2017

THE  
PHYSICS  
ROOM CONTEMPORARY ART SPACE

## 2017 Judges

2



Jamie Hanton, The Physics Room Director  
*Lobster Three Ways*

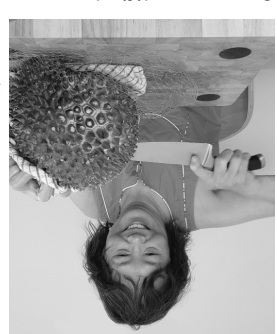
A Deputy Director from a big Australian museum came in. I gave them the spiel. I told them that we had an artist-organised artist prize currently showing, which is true. They asked why I thought an art prize was important. I said it was beneficial for emerging artists to gain visibility, which I kind of believe. That 'kind-of-belief' manifested in a slight hesitation and a long glance up and away from their face to the ceiling. I continued with the spiel. We wanted to de-centralise the power structure of the art world, that's why we invited artists to organise the prize rather than curators. Both true and not true. I think. The judges are coming down in two weeks time; one is a construction manager for McDonalds, the other is a retired GP. So you see, this is another gesture towards a more democratic view of contemporary art, I said. Yes, they said, yes! This is the great thing about small institutions, something something freedom...

A visitor came in. They looked at the show and as they were on their way out I met them by the reception desk. Did you enjoy the show, I asked, what's your favourite work, I asked, have you voted in the People's Choice Award, I asked. Yes, I did, but I didn't understand it, they said. That's OK, I replied, which part did you enjoy the most? I liked the small circles, painted, they said. Oh, that's Printo Moorth's watercolour on recycled paper; they trained as a nurse and view art making as a healing therapeutic activity. A great way of dealing with the stresses they faced working in the Sudan. Oh yes, I can see that now, making paper is a kind of cathartic thing isn't it, pulping the paper, pressing it into shape. And how about the anemone...? ...Ahh yes Salvo Las Vegas...the zorb? Yes! Can you tell me about that? Well, Salvo is interested in the juncture between the hand-made and the industrial, the contrast between the serial and the original.

An artist came in. I walked around the exhibition with them. Room by room, artist by artist, work by work, I delivered the biographies, the summaries of artistic practices. Wow, just like real ones, the artist enthused. But I went further. I talked about Cabbage's pomander works (that the fur used to create them is from a beloved and now deceased doggo). I even revealed that Cabbage isn't ten years old, but closer to six months old, because who, really, could believe that a pupper could create such a coherent and poignant moving image installation? I discussed Clarchat's work in relation to a contemporary New Zealand artist that we both knew, albeit in a inferior and derivative way, and said that Salvo's work looked like a second year art school project. These were cheap shots, but it still felt like I was punching a heavy, swinging bag.

Printing: MK Press, 2017  
creative nz  
ARTS COUNCIL OF NEW ZEALAND / TOI AOTEAORA

Serene qualified as a medical doctor in Singapore prior to moving to New Zealand to work at Palmerston North Hospital in the late 1970s. She ran her own medical practice for many years, and has delivered approximately 1000 babies. Between 2009 and 2011 she completed two missions for Medicins sans Frontieres: one at a tuberculosis clinic in Georgia and another at an AIDS hospital in Malawi. Since retiring she is pursuing her interests in gardening, petanque, French, and studying the Bible.



Serene Hu  
Retired General Practitioner

Roeland Simons  
National Construction Manager, McDonalds, NZ



Roeland has overseen the new construction sites and re-imaging of McDonalds restaurants throughout NZ, and the Pacific Islands, including Fiji, New Caledonia, Tahiti, Samoa and American Samoa. Before he emigrated to New Zealand in 2000, Roeland worked at various companies including the European retail giant, C&A where he was responsible for the mechanical and electrical fit-outs. Before this he attended evening classes, studying heating ventilation and air conditioning (HVAC) and project management. In 1975-1977 he was in the Dutch national service as a sergeant in Germany leading a reconnaissance unit.



Courtesy of Clarchat Scintal

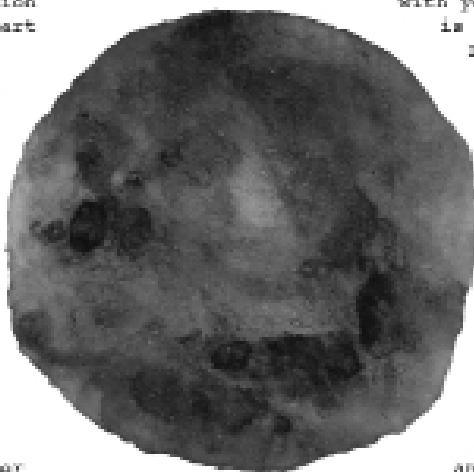


Courtesy of Cabbage

Printo Moorth,  
excerpts from Artist Talk at The Physics Room, 17 June 2017

(PM: Printo Moorth, LM: Li-Ming)

LM: What your thoughts are about painting today?  
PM: Painting is a means to an end for me, I think I share common interests with other painters – I'm interested in light and colour and the way that those can combine in ways to physically affect the viewer. I think it's a very powerful medium, there are not many other mediums where you can have such concentrated one on one time with something that only communicates with you visually, it's pure vision.  
LM: The words "therapy" and "healing" have been used in connection with your work, do you think your art is therapeutic?  
PM: Absolutely, therapeutic is that sun-be there- "Atapa SnAna" phrase, and this idea embathing science that you, physio- and I like work is a bit The sun is important to spend so much doors now that don't get that and healing power know that sunlight disorders like psoriasis, and it can disinfect and heal wounds, as demon-winner Niels Finzen during World War One. As some people already know, I spend a long time working for Medicine sans Frontiers (Doctors without Borders), about 12 years in South Sudan and Yemen. It was a very intense experience to say the least. And during that time, I found a really nice way to unwind was through painting. I would adorn the walls of the hospitals with my paintings, and my patients found it very peaceful to be around my work! And I'm not just saying that, I'm saying that as a medical man, it's just the symptom I observed.  
LM: What does your work tell us about the future?  
PM: Mother Theresa had a nice way of phrasing it:  
"Yesterday is gone,  
tomorrow has not yet come,  
we have only today,  
let us begin."



Courtesy of Printo Moorth

milky sap from flowering plant  
oh stable dispersion  
of polymer microparticles  
will you be my articulated laticifer?  
creamy exudate of injury

I'm not sure it's the skin that interests me most  
it puts the lotion they always say...

I used to like to dress up pretending I was in the 18th century  
billowing gowns of rendered petrochemicals and  
regenerated cellulose

can we make and make and make and make  
and roll and walk on water water walking

Did you know that two Aucklanders invented the zorb,  
floated it on the stockmarket  
got bought out for a measly 450,000 dollars  
felt hard done by for years,  
and then reinvented to the OGO - now forty dollars a ride in Rotorua

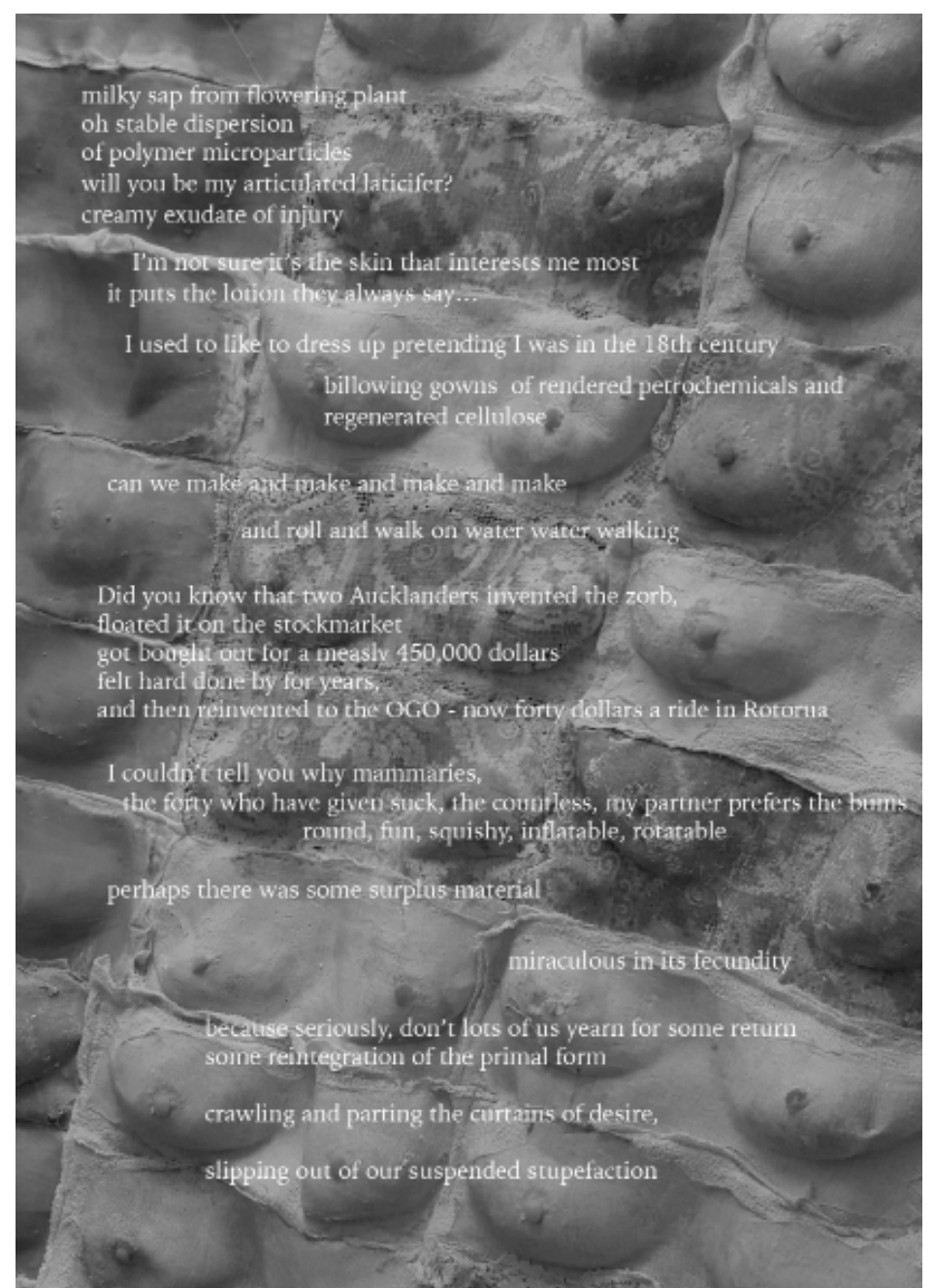
I couldn't tell you why mammaries,  
the forty who have given suck, the countless, my partner prefers the bums  
round, fun, squishy, inflatable, rotatable

perhaps there was some surplus material

miraculous in its fecundity

because seriously, don't lots of us yearn for some return  
some reintegration of the primal form

crawling and parting the curtains of desire,  
slipping out of our suspended stupefaction



Courtesy of Salvo Las Vegas