



Dunedin  
School  
of Art



## ART AND BOOK: AGAINST THE ODDS

Exhibition

Dunedin School of Art Gallery

Monday 13 Oct.-Saturday 18 Oct. 2014

Catalogue



Judith Poirier, from *Dialogue*, artist book, 2009

**Allan, Rachel H.**



*Elizabeth Taylor 1*, 2014, gelatin silver print, 66 x 54 cm

*Elizabeth Taylor 3*, 2014, gelatin silver print, 64 x 54 cm

*C*, 2014, electrophotographic book, 15 pages

*H*, 2014, gelatin silver fibre-based prints, hand-bound book, 10 pages

As raw as rope burn and as black as the dull ache you only feel in your groin, here the printed and the published photograph lies in that in between place, that murky and fetishistic realm between vehicular porn and art, where images pulled from technological devices and drawn with light ask the viewer to run headlong into a world where steel and steam collide with spit and rubber.

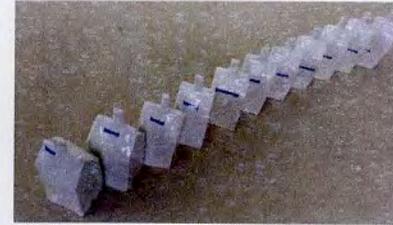
Elizabeth Taylor was dragged from the pages of J.G Ballard's pivotal symphorophilic novel *Crash*. From the semen soaked pages a divergent picture grew which was more reminiscent of a single moment than an image that is a crescendo of many.

I had been waiting for it to happen, almost willing it into being, lusting over the broken glass and contusions, the impact, that moment when everything slows down, steel on steel, skin against seatbelt. You breathed life into me. Lifted my lifeless body up and away like a god. Our teeth touched and your saliva slid down my throat, my bruised lips and broken ribs the only reminders of our encounter. But you are here with me now, here with me always. When the lights flash and then everything goes black you stand beside me. One, two, three breathe.

Darkroom alchemist and appographer, collector and purveyor of snippets of light, Rachel was awarded a Master of Fine Art in 2013 from Dunedin School of Art. Her work scratches at the surface of reality and investigates the notions of loss and fetishisation of objects. Whilst predominately

darkroom based she does however occasionally step into the daylight and delves into the realm of colour and code.

**Armour, Jane**



*House to Hovel*, made from porcelain paper clay, the paper component is from old dictionaries, printed using traditional printmaking techniques, the text from an early 20<sup>th</sup>-century pronouncing dictionary. Each house is approximately 10 x 4, in a set of 11 houses in total.

I have been a maker of objects for as long as I can remember. In 2011 after years of creating, exhibiting and being involved in both commercial galleries and community projects, I completed a Bachelor of Visual Art at Dunedin School of Art. I have worked as a Bookbinder for the past 12 years, but when I came to do my Degree I wanted to expand on that notion of what a book could be, so after much experimentation, hands on making and a bit of research, I developed a porcelain paper clay house form.

I use traditional printmaking techniques on the non-traditional surface of porcelain paper clay. I treat the surface as I would if it were paper. In this work, *House to Hovel*, the pages are from an old, damaged dictionary. The etching plate in this work was an image from a page from an early 20<sup>th</sup>-century Pronouncing dictionary; I use ceramic stains as the printing ink, playing with the visual language of ceramics. The home as a place of comfort and nostalgia is just one of the perceptions concerning the notion of 'home' that is woven into this installation.

**Birch, Stephen (1961-2007)**



*Untitled, 1997, acrylic on concrete, h. 2.2 x d. 33.4 x w 25cm*

Stephen Birch gained an MFA College of Fine Arts, University of New South Wales. He exhibited in both Australia and New Zealand. His last exhibition was in 2007 at the Museum of Contemporary Art, Sydney: 'Looking out my back door.'

His works have been acquired by MCA, Sydney; Art Gallery of NSW, Sydney and the Jim Barr and Mary Barr Collection, New Zealand. Birch uses materials and process to inject humour and irony into themes of contemporary life influenced by popular culture.

**Bolland, Mark**



*Some Birds, 2009/14, concertina photobook, c. 20 x 30cm*

Mark Bolland is an artist, writer and a lecturer in photography. He is Programme Manager for Undergraduate Programmes and Studio Co-ordinator for Photography and Electronic Arts at Dunedin School of Art, Otago Polytechnic. Since graduating from the Royal College of Art in London in 2004 he has taught photography in the UK and in New Zealand. He has written essays for various exhibition catalogues, journals and magazines and his photographs have been published and exhibited in both

the UK and New Zealand, and are featured in the book *Critical Dictionary* published by Black Dog in 2011.

**Burtonwood, Tom**



The world's first entirely 3D printed book - *Oribon* (Accordion Book) 2013.

Through Tom's affiliation with Bookyln, a Brooklyn based arts organization, it has been acquired by the following libraries and institutions: MIT, Cambridge, MA; Yale University, New Haven, CT; Occidental College, Los Angeles, CA; University of Delaware, DE; University of Minnesota, MN; Lafayette College, Easton, PA; University of California Santa Barbara; Columbia College Chicago and the Joan Flasch Artists Book Collection at The School of the Art Institute of Chicago.

Tom is currently Artist-In-Residence at The Art Institute of Chicago where he is working on his second 3D printed book of bas-relief pieces from the museums collections and his third 3D printed book which will be an architectural reference book of early decorative pieces by renowned architect Louis Sullivan who is responsible for much of Chicago's legacy. Tom is interested in 3D printed books as a way to show and distribute textures and objects in the round, to give 'readers' an opportunity to touch and feel the pieces and to make direct copies via moulds, or to 3d print their own versions. As we move towards rapid digitization of culture it is interesting to use these tools to reinvent physical objects and reimagine them in new forms and contexts.

Tom Burtonwood is a Chicago based artist and educator. He is the first Ryan Center Artist-in-Residence at The Art Institute of Chicago. Projects include *Oribon*, featured on *The Huffington Post* and *Boing Boing*. Burtonwood has presented his work and demonstrated 3D printing at The United States Department of Labor Administration, Chicago Ideas Week, kCura and Pecha Kucha. He is a contributor to *Make Magazine* and his reviews are included in the *Make Magazine Ultimate Guide to 3D Printing 2014*. Burtonwood teaches at the School of the Art Institute of Chicago and Columbia College Chicago.

**Claessen, Suzanne**



*Shadow Costume/An Undercover Romance*  
Comics, ink on munken paper, 24 x 32.7 cm

*Shadow Costume* is the introspective journey of a girl whose hopes and fears are much like any other human: from the fear of being chased on the street, to being tangled up in relationships, to the opportunities that unfold through unexpected encounters with others. A meeting with a stranger inspires her to zoom out of her own life and zoom in on quite something else.

Suzanne Claessen is a writer, illustrator and beekeeper. Her work aims to reconcile earthly concerns—such as environmental degradation and consumerism—with imagination, the bizarre, and looks for opportunities to turn the ghastly and sombre into the wonder contained in nature and mankind.

**Ellison, Tom**



*Triptych*, 2014, sugarlift aluminium print on Fantiscritti marble plinth, 60 cm<sup>3</sup>

A composition of an inevitable slow decay.  
'Gaining new perception through a removal of old misconceptions.'

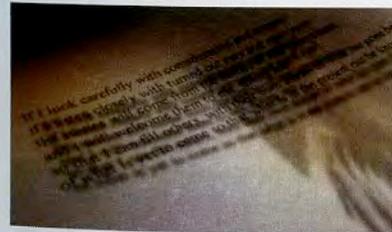
**Emmerson, Neil**



*Lei Feng Mantra*, 1993, lithography on Chinese concertina book paper.  
Book dimensions: h. 30 x w. 45 x d. 32 when closed  
Installation dimensions variable.

Neil Emmerson is a Senior Lecturer and Coordinator of the Print Studio at the Dunedin School of Art. Originally from Melbourne, he has lived and worked in Dunedin for the past 8 years. This work from 1993 is a part of a larger project that produced a series of exhibitions spanning a number of years through the 1990s. Lei Feng is a Chinese revolutionary hero. As a prime vehicle of propaganda by the People's Army, he was portrayed as the perfect young soldier, selfless through and through. Photographs appeared regularly in the news media of this humble altruist sending his pay packet to a poor family in the countryside, or up before dawn shining all the shoes of his comrades. The series of projects from which this piece hales deals with themes of altruism and decadence by conflating visual materials that render the different notions of revolution in eastern and western cultural systems Queer.

**Green, David/Sandra Kellian**



*Poutama*

### Sandra Kellian

Book: *Poutama*, 1999

Kai Tahu/ Kāti Huirapa ki Puketeraki, Dunedin School of Art Graduate 1999

My mother first told me about our Kai Tahu connections when I was in my mid-twenties. Up until then I had no knowledge at all of my whakapapa. It was in my final year at the School of Art that I began my journey of discovery, looking primarily through the camera lens at the coded and waiting landscape for clues. And through making connections with people such as Rachel Rakana, Alva Kapa, Tui Kent, Matapura Ellison and Kati Huirapa Marae that helped focus this project into being. He kākano ahau i ruiā mai i Rangiaētea

### David Green

Single Channel Digital Video: *Poutama*, 2013

Artist and Lecturer in Photography and Electronic Arts at the Dunedin School of Art Sandra Kellian's taonga of text, texture, and image wants to be opened, and touched, and held in the light. It is alive with spirits and speaks in whispers.

### Hall, Jai



Landgirl zines on Supernews

*Overview* 40 x 60cm

*Genealogy* 40 x 60

*Zine* 40 x 60

Jai Hall, BFA (Sculpture) - Dunedin School of Art. 2006, BVA (First Class Hons) 2012, is currently living in Central Otago where she is training to be a chef. Her aim is to gain skills that compliment and support future projects. Her most recent exhibition involved casting sixteen bronze bells in the foundry at the Dunedin School of Art. The resulting bells are now on site around the country cared for by selected custodians on high country stations.

Each bell is accompanied by a collection of zines containing photos, stories, drawings and sayings of individual representative land-girls who worked in these regions. Her work commemorates the women who worked as Land Girls during World War Two. See a video of work in progress below.

<http://www.op.ac.nz/about-us/news-and-events/id/548>

<http://www.odt.co.nz/lifestyle/magazine/238276/bronze-sterling-service>

### Hollis-McLeod, Sally



*Self help manual*, 2005-06, 28.5cm deep x 41.5 wide.

Text and images on paper, wire-bound. Digital images created from hand-and digital-collage, photography, props, drawings.

*Self help manual* is an instance of hypertext, if that word was separated into two. And feminist philosophy. It arose from theoretical research, a thesis published in 2006 as *Making Meaning Meaningful*. The theoretical research, which was the larger part of a Masters degree (Massey University, 2006), investigated meaning-making in visual communications. It used the theory of visual rhetorical figures and their operation (Jacques Durand, Paris, 1987) as one of three analytical tools. *self help manual* was the practical outcome—it attempted the conundrum of 'self help' through a mixture of images, their small 'illuminations', their individual visual rhetorical figures, and texts.

There are footnotes (for the faint-hearted) which, contrarily, carry much of the real text, examining phases and stages of change in a woman's life and thinking. All texts are either self-created or arise from art history (surrealism, dada), feminism, design, and literature. Acknowledgements at the end are to three people who influenced part of the research: Jacquie Naismith (Massey University College of Creative Arts), Megan Jenkinson (photographer of *The Virtues*, her own published book), and Mary-Louise Browne (sculptor, who once wrote *Black and/or White. White and/or Black*). International influences were Sue Coe (illustrator), Elizabeth Diller (architect) and Jorge Immendorf (artist).

Sally Hollis-McLeod is a designer and illustrator who lives in Auckland. Her work—and especially *self help manual*—is based on her feminism and political and social interests. She was a book and magazine designer and art director for most of her career, here and in Australia, as well as a lecturer in design at a number of universities and polytechnics. Her heart is in textual and theoretical ideas that influence imagery. She now produces an on-line academic design research journal *anti-po-des* ([www.anti-po-des-designjournal.org.nz](http://www.anti-po-des-designjournal.org.nz)) and works on cultural and political projects.

### Holt, Rowan



*Poem*, 2014, weaving: silk, cotton, 73 x 30cm, made in Perugia using traditional Italian medieval weaving techniques

Rowan Holt is a textile artist who completed a Master of Fine Art at the Dunedin School of Art in March 2014. In May, she received a scholarship to accompany one of her weavings made from linen and stainless steel to represent New Zealand in the commemorative exhibition for the World War Two Battle of Cassino in Italy. She also attended the world-renowned Brozzetti Weaving Laboratory in Perugia, where she combined her experience of watercolour landscape painting with Italian medieval weaving to create *Poem*. This traditional style of textiles has been bought back into practice after hundreds of years after being identified in the paintings of Renaissance artist Pinturicchio, mostly from reproductions found in books.

### Kaiser, Lesley



Kaiser, L. *The Naughty Nineties: A Pop-up Book*, 1981 [Artists book prototype based on the erotic postcard 1895–1915]. Indian ink and coloured pencils on card. Boxed in slipcase: 36.8 x 29 x 51. Book components: 28 x 35.

Lesley Kaiser completed this one-off movable book in early nineteen eighty-one for the Frankfurt Book Fair. It was the prototype that was used to secure pre-sales for the commercial version of *The Naughty Nineties: A Saucy Pop-Up Book for Adults Only*, which was first published in 1982 and was translated into twelve languages. It's a long story ...

Kaiser, L. Seymour, P & Svenson B., 1982, *The Naughty Nineties. A Saucy Pop-Up Book for Adults Only*. Los Angeles, CA: Collins. Concept by Lesley Kaiser. International editions in twelve languages. Reprinted 1983, 1988, 1990, 1992, and 1994. Miniature editions 1993. Commercial editions x 5: 30 x 18 x 2. Miniature edition x 1: 18.5 x 10.9 x 2.

Kaiser, L., 1985, *Screen Dreams: A Pop-Up Book* [Artists book prototype, based on the silent movies of the 1920s]. Colour prints of watercolour and Indian ink on card. Prototype shown at the Frankfurt Book Fair. Boxed one-off prototype. 27.2 x 32. x 4.

Kaiser, L., 1988, *Discourse of Circles (De-phallogocentricise)*. [Movable Artists Book]. Acrylic and mixed media on reinforced cotton. Boxed one-off book. 39.2 x 28. x 8.

Kaiser, L., 1997. *We think we see ...* [Pop-Up Artists Book]. Acid-free

Kaiser, L., 1990, *Not Broadcast Quality*. [Artists Book]. Hard cover concertina book. Xerox and metallic Omnicrom on acid-free paper. 28.8 x 20.4.

Kaiser, L., 1994, *The River Sticks*. [Artists Book]. Hard cover concertina book. Xerox on acid-free paper. 27.2 x 19.4.

Kaiser, L., 2008, *Light Bytes* Artist's Book prototype in POSTART suitcase

Lesley Kaiser is a senior lecturer at AUT University teaching in Communication Design, Theory, and Book Arts. Lesley Kaiser has worked in a wide range of media, from the more traditional areas of sculpture, painting, artists' books, bookbinding and design, to pop-up books for the international market (*The Naughty Nineties*, first edition 1982) and multimodal books in tertiary teaching. Her work as an artist has involved exhibiting in a number of international exhibitions and sites, e.g. urban screens, TV, newspapers, and multi-media events.

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Website: [www.lesleykaiser.com](http://www.lesleykaiser.com) Blog: <http://lesleykaiser.wordpress.com>

## Kelly, Wendy



*The Farm: An Anthology*, 2006, Fabriano paper, collaged antiquarian book pages and over printing, 38 pages, hand bound. Unique state. 38.5 x 29 x 2.3.

*From the Verge*, 2010, Fabriano paper, blind etching, overdrawing, 21 images, fanfold, hand bound. Unique state. 58 x 25.5 x 3.

*Threads of Jason's Journey*, 2007, altered book, gold thread, glue, hand built box. Dimensions variable.

As a child, even before I could read, my fathers 'library' was a source of fascination. There were not many pretty pictures; it was the tactility of the paper, the pattern of the text, the smell, the feel and certainty of the object that intrigued me. I knew which books had the finest tissue like papers, the decorative marbled or torn edges and the beautifully crafted bindings.

My work with books has developed from this interest, both in the binding of folios of work and in the deconstruction of old books with the purpose of reinventing them. The books I choose to use and make do not tell a literal story, if they do, the narrative is deliberately negated. More, they exploration of the rhythms inherent within the print and an intrigue with the quality of the paper.

*From the Verge* (2010) is a fan fold bound folio of blind embossed prints of dried plant material from a roadside, whereas *The Farm: an Anthology*, (2006) is made up of pages from a found volume of illustrations of an Encyclopaedia printed in 1820. Jason's Journey, on the other hand, is an altered book. It is more readable and honours the subject of the book, as well as honouring the book as an object.

Wendy Kelly has had many solo exhibitions and a number of residencies across Australia. She has curated exhibitions and completed a number of commissions. Represented in major collections including the NGV and

Monash University Library's collection of Artists books, she completed her PhD at Monash University in 2010

[www.wendykelly.com.au](http://www.wendykelly.com.au)

## Lloyd, Bronwyn

*Matapouri* a poem by Michele Leggott

Published in October 2014 by Pania Press in a limited edition of 30 numbered copies.

Screen-printed poem on unbleached cotton with appliquéd and embroidered elements on vintage naval flags. Wall-mounted, variable dimensions.

Michele Leggott's poem *Matapouri* makes reference to the flag poem *Macoute* (1999) by Leigh Davis (1955-2009) that she observed in situ in the poet's Matapouri home. This connection between the two writers inspired Bronwyn Lloyd's approach to the design of Leggott's poem as a wall-mounted textile work.

*First Fall* a short story by Frances Kelly

Published in October 2014 by Pania Press in a limited edition of 50 signed and numbered copies. 20 page short story, A6 size, hand-bound, digitally printed text, presented in a handmade quilted needlecase.

Auckland writer Frances Kelly's short story *First Fall* is set in Dunedin in 1866. It follows the story of the fictional protagonist Sarah Gallagher who sets up a quilting circle, with a subversive element, at Dunedin's notorious Mary Magdalene House for unwed pregnant women. The subject of Kelly's story inspired the design of the book as a quilted needlecase.

Auckland writers Bronwyn Lloyd and Jack Ross set up Pania Press in 2006; a bijou publishing company that showcases the work of emerging and established New Zealand writers and artists.

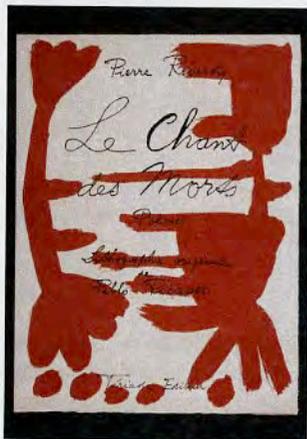
## Madill, Kathryn



*The Silent House*, three books, two 19 x 28, the third 19 x 14, oil on prepared books.

Kathryn Madill was born in Ruatahuna and graduated from the University of Canterbury School of Fine Arts with a major in printmaking. She has since lived in Nelson, Waikouaiti, and Auckland. She currently lives and works in Dunedin.

### Picasso, Pablo



*Le Chant des Morts*, from the collection of Rodney Swan

Picasso's abstract arabesque illustrations of Pierre Reverdy's brutal wartime poetry, *Le Chant des Morts* (*The Song of the Dead*) is probably one of the finest French illustrated books of the 20th century. The poet, a close friend of Picasso, showed his hostility to the Nazi Occupation of France by joining the Resistance. He completed writing the forty-three poems of *Le Chant des Morts* by 5 January 1945 recalling the suffering and trauma of his countrymen during the Occupation. The accomplished Greek-born publisher Tériade, real name Stratis Eleftheriades, who had lived in France most of his life, decided to publish the poetry. He asked Reverdy to handwrite the text and asked Picasso to illustrate it in any way he wished. The book marked a radical departure from any of Tériade's and Picasso's previous illustrated books. Picasso decided to illustrate Reverdy's poetry using blood red abstract arabesques, to create a modernised form of an illuminated manuscript in 1947 and 1948 on zinc plates. Picasso's blood red arabesques against the bone coloured paper give the illusion of flowing blood against the cream bones of the dead.

Tériade published only 270 copies of this very rare book, the vast majority of which are in museums.

Book loaned by Rodney Swan, BSc(Hons), MTech, MArtAdmin

Rodney is a collector of 20th century French illustrated books. He is also a Doctoral Candidate at the College of Fine Arts, University of New South Wales, Sydney, Australia, where he is researching role of the French illustrated book during the cultural battle in Nazi occupied France. His collection spans many of the significant wartime and post-war French illustrated books. He is presenting a paper at the symposium on the history and background of *Le Chant des Morts*.

### Poirier, Judith



*Two Weeks—Two Months*, 2012, artist book and film, letterpress on paper and 35 mm clear celluloid

*Dialogue*, 2009, artist book, made from the film of the same name, letterpress & offset printing

Judith Poirier is a professor of typography at l'École de design, Université du Québec à Montréal (UQAM). Her work focuses on experimental typography, through film, book and printmaking. She uses letterpress, exploring connections between the printed page and the cinema screen. She recently directed a four-year research/creation project entitled *La chose imprimée* ([lachoseimprimee.com](http://lachoseimprimee.com)) exploring issues around the book and the sensorial experience of the reader

### Simionato, Andy, assisted by Daniel Roberts

*Situational Library*

### Simionato, Andy with Karen ann Donnachie

Three magazine compendia.

#### *Fashion=Fiction*

Compendium no. 2. Soft cover, stitched, quarto 4°, 23 x 29, hand finished including drop-ins and book marks, published by This Magazine, Milan, Italy, 2003.

#### *Who I Think I Am*

Compendium no. 5. 2007. Hard-cover with broadsheet folded dust-jacket, quarto 4°, hand-finished.

#### *Pink Laser Beam*

Compendium no. 6, 2009, Hard-cover with foil-laminate broadsheet folded dust-jacket, stitch-bound, quarto 4°, hand-finished.

Karen ann Donnachie and Andy Simionato are artists working in the respective fields of photography and design. Together they founded the influential *This is (not) a Magazine*, an on- and off-line periodical which publishes experimental art from in and around the internet. More recently they began the imprint Atomic Activity Books, publishing monographic books by Internet artists and poets. They have been working together at the avant-garde of fashion, performance, photography, design and experimental publishing since the early 1990s and their work has been featured in numerous international publications such as *Vogue* (Italy), *i-D* (U.K.), *+81* (Japan) and *Vision* (China). Their publications and artworks have been exhibited throughout Europe and the Americas, including the Museum of Modern Art of Arnhem (the Netherlands) the Kunstverein Neuhausen (Germany), Fondazione Mazzotta Museum of Art (Italy) and the Triennale Design Museum of Milan (Italy). Currently they are both in the final stages of their PhD research. Karen ann's research is under scholarship at the School of Art at Curtin University (Australia), where she is exploring the networked self-portrait. Andy's research is under scholarship at Edith Cowan University (Australia), where he questions the idea of the book in electronic space.

[www.thisismagazine.com](http://www.thisismagazine.com):

[http://en.wikipedia.org/wiki/This\\_is\\_a\\_magazine](http://en.wikipedia.org/wiki/This_is_a_magazine)

[www.atomicactivity.com](http://www.atomicactivity.com):

### Taylor, Lynn



#### *365 Days*

Fabriano paper, linen thread, 2010- 2011

I recorded a word a day for a year, unknowing at the time of beginning that this would be a year of intensive treatment for breast cancer. The red binding threads indicate times when my health was at a critical point.

Please feel free to handle and rearrange the book.

#### *Body of Evidence*

Fabriano Tiepolo 290 gsm paper, printed at Otakou Press and Lighthouse Studio, Portobello, 2014, 19 x 27 x 3.5 cm (encase in scientific slide box)

Solar printmaking workshops were offered to scientists and artists involved in the Art and Anatomy project, collaboration between the Department of Anatomy, University of Otago and the Dunedin School of Art. Outcomes and suggestions from these sessions were developed and editioned as a sketchbook of prints.

Lynn Taylor approaches her art practice with a 'printmaker's sensibility', working across multiple mediums with an interest in integrating different disciplines. She is known for nautical and historically themed work and frequently creates prints, objects and surfaces that invite viewers to touch. More recently she has begun turning her attention to how audiences can be involved in contributing to exhibitions. In a dual career stream she works as a visual arts facilitator, which sees her frequently teaching workshops and undertaking residencies.

### Terry, Ana

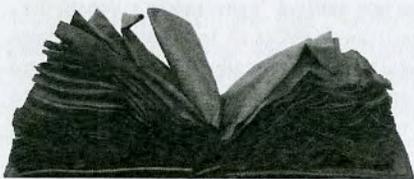


*Twice Removed*, 2003 – 2007, books, cameo frames, ribbon

*Twice Removed* explores the materiality and suggested formations of cut and compressed books confined to frames. The layered textures in the cameos suggest genetic code and the stratification of history.

Ana Terry works in the cultural sector at tertiary and community level as coordinator, writer, mentor, artist, graphic designer and educator. Her research involves arts-based community and collaborative projects. She has just recently returned to New Zealand from a Fulbright Scholar-in-Residence based in Georgia teaching new media arts, art appreciation, creative process and design.

### Wassenaar, Marion



*Evolution of Industry*, 2013, charcoal book with charcoal and clay base supported by MDF frame, 10 x 41 x 35cm

In a world of diminishing natural resources and an excess of increasing waste, sustainability is a critical issue in our current time and place. This work is a response to the cyclical potential of disposable forms. Charcoal, as the carbon residue from organic materials, is obtained through the process of pyrolysis and has a long, ubiquitous history as a drawing material.

The original book, *The Evolution of Industry* by David Hutchison MacGregor, first published in 1911, outlines the events taking place in the early twentieth century regarding industrialisation and the working classes. It remains relevant today in light of concerns regarding the unstable capitalist economy, unemployment and the state of the environment. This work was originally exhibited at the Dunedin Gasworks Museum in a site-specific installation for my Master of Fine Arts degree show.

Marion Wassenaar MFA proudly lives and works in Dunedin, city of literature.