

Gwynneth Porter

Bibliography

- 2022: 'History is a ruin, figures 1–8' for Ann Shelton's *An invitation to dance*, Two Rooms, Tāmaki Makaurau Auckland
- 'Bury the Lede' on *Francis Upritchard: Paper, Creature, Stone*, Christchurch Art Gallery Te Puna o Waiwhetū, in *Bulletin* No. 207
- 'A mobile, and therefore precarious, gathering' in *Judy Darragh: Competitive Plastics / Essays*, Objectspace, Tāmaki Makaurau Auckland
- 2021: 'Strong Houses' on Margaret Mahy's *The Witch in the Cherry Tree* for Word Christchurch Festival 2021's 'Letters to dead authors' event
- 'Life teeming, buzzing', chapter in the Anne Noble book, *Conversatio: In the company of bees* (Massey University Press, Wellington, 2021)
- 'It's always a river, but it is never the same', catalogue essay for Phoebe Hinchliffe's project *Run, river*, Paludal, Ōtautahi Christchurch
- 'Lavender Waits', catalogue essay for Jen Bowmast's *Lavender Imagined* project at The National, Ōtautahi Christchurch
- 'Turning to literature, and the essay as form,' a paper for a writing situation at The Physics Room, Ōtautahi Christchurch
- 2020: 'Summon Something' on Claire Logan's work in the publication accompanying the Christchurch Art Gallery Te Puna o Waiwhetū emergent artists' exhibition, *Uncomfortable Silence*, and *Bulletin* #199
- 2019: 'How brutal, really', an essay on Kate Newby's recent work, *Art+Australia*, issue 55.2
- 'The Opposite of Neglect: Rosemary Johnson's cloud works, 1975–6', in *Femisphere* 3
- 2018: Essay for the catalogue (with Tessa Laird) to accompany Francis Upritchard's major exhibition project at the Barbican, London, *Wetwang Slack*
- 'Finding Unison', an essay for the Fiona Jack book, *Working together: Banner projects, 2013–2018*, DDMMYY, Auckland
- 'Ani O'Neill: Ask the moon for more time' in the Christchurch Art Gallery *Bulletin* #191
- 2017 'Acid Mantle', an essay for the Lisa Crowley publication accompanying her project *The Incandescents*, Te Tuhi Gallery, Pakuranga, Auckland
- Text on contemporary art in the 1990s, *Christchurch Art Gallery Bulletin*, 189
- Liner notes for Katabatic Wind's *Katabatic Din* LP, Ilam Press
- 2016: Teaching paper for a Victorian College of the Arts High School art writing workshop, 'Observing significance: art writing for artists'
- Paper for Nextwave writing workshop, 'The observer position and minor writer's voice'
- 2015: 'Bliss_Translating_Time', a catalogue essay for the Kate Newby *Always Humming* project, Gertrude Contemporary, Melbourne
- 2014: Essay for the Fiona Jack *Heraldry of Presence* project catalogue, Fresh Gallery, Otago
- Teaching paper delivered to Elam School of Fine Art students, University of Auckland, 'Art and a consideration of labour politics'

- 2013: 'Andrew Barber: Dilation of Sense,' in *New Revised Edition* catalogue, City Gallery Wellington
- 'I must explode: art writing and tactical practice', a book-length essay, published in Melbourne artist Chris Hill's publication series *Endless Lonely Planet*, vol. 2
- Essay for the catalogue accompanying the survey exhibition of Saskia Leek's work, *Desk Collection*, at the Dowse Art Museum, Wellington
- Dialogue with Lauren Winstone and Nick Spratt for their research project *Responses to New Zealand Potter Magazine*
- 'Progress' accompanying the Nicola Farquhar *New Paintings* show at Hopkinson Cundy, Auckland
- 2012: 'The Virtues of Trees', essay for Nova Paul film stills book, *This is Not Dying* (Clouds and Dent-de-Leone, London)
- 'We're not lazy, we're just waiting', essay for the Layla Rudneva-Mackay survey book, *Green with Envy* (Clouds and Starkwhite, Auckland)
- 2011: 'Distribution: contemporary art criticism and its neoliberal conditions', presented at Auckland Triennial conference, Auckland Art Gallery, 2011
- 'Rental Property', essay for the Dan Arps book *Affirmation Dungeon* (Clouds and Michael Lett, Auckland)
- 2010: 'Dying is Easy, Comedy is Hard' for *Peter Robinson: Ack and Other Abdications* (Clouds and Artspace, Auckland)
- 'The Opposite of Neglect: Rosemary Johnson's Cloud Sculptures', *Natural Selection 7*
- Untitled essay for catalogue publication accompanying the Andrew Barber show *Studies*, Hopkinson Cundy, Auckland
- 2009: 'Blue Poles and Gold Bars' for *Sriwhana Spong: Nijinsky* (Clouds/Michael Lett)
- Texts on Paul Johns' and Callum Morton's work for the Christchurch *SCAPE Biennale of Art in Public Space 2008: Wandering Lines* publication
- 2008: 'The Fall', an essay for the John Reynolds monograph, *Certain Words Drawn* (AUP)
- An Interview with Auckland sociologist David Craig for *I Don't Must*, artist David Hatcher's experimental monograph (Revolver, Frankfurt)
- "What is a well-dressed teenager? By Scotty", writing, with Dan Arps, for Arps' artist's book *Sun-seeker* (Physics Room, Michael Lett, Clouds)
- 2007: 'Art writing and tactical practice' paper given as writer-in-residence, Massey University
- 'Instructions for Assembly', an essay for the publication accompanying Dane Mitchell's show *A Dwelling*, A Gentil Carioca, Rio di Janeiro
- 2006: 'International Waters', an essay on the film project *Avalon* by Marco Fusinato, Callum Morton and Mutlu Çerkez, for the 2006 Artspace Sydney annual
- 'Through the Eye of a Needle', an essay on the recent work of Paul Johns for *The New Zealand Journal of Photography*
- Pamphlets for *Overcoming Loathing*, a series published in conjunction with *Natural Selection 6* which was included in the 'Documenta Magazines' section of *Documenta 12*, and launched during residency at Massey University, Wellington
- "Perishable Goods", an essay for the publication accompanying Rob McKenzie and Kain Pickens' exhibition, *Live Through This* at Uplands Gallery, Melbourne
- Writing for Tessa Laird's *Nights of Our Lives* dreams-about-art book project (rm103)

- 2005: Paper presented by Cuckoo discussing collaborative and mass working methods for the South Project's Wellington gathering, Te Papa Tongarewa
- Chapter on the work of Ann Shelton in the book *Contemporary New Zealand Photographers* (Mountain View Press)
- 'Where the Mind Grows', for Andrew McLeod's artist's book, *Silver Arrow 2* (Artspace)
- Essay on James Lynch's project in *Newo5*, ACCA, Melbourne
- Writing about temporary housing, with *Slave* magazine editor Rob McKenzie and artist Kain Picken, for the experimental Los Angeles architecture magazine *Textfield*
- A contribution, with Dan Arps, to *Volumeeverything* (200 Gertrude St, Melbourne)
- A report on the Art Forum Berlin "Publications without Limits" art magazine forum for *Natural Selection 4*
- A contribution with Dan Arps to the "collaboration" issue of *Slave* magazine (Melbourne) published in conjunction with the experimental fashion magazine *Bless #25* (Berlin)
- 2004: 'Highlights', interview for the catalogue to accompany the exhibition *Judy Darragh: So You Made It?* (Te Papa Tongarewa The Museum of New Zealand)
- 'Miasma', writing for Ann Shelton's *Public Places* publication (Rim Books, Auckland)
- Review of the Basel Art Fair for the English magazine *Mute: Culture After the Internet*
- 'This Biennale was Curated by an Artist' essay for *Prospect*, City Gallery Wellington
- A paper, "The Agency of the Artist", for the "Panning for Gold" curatorial forum at the City Gallery Wellington in conjunction with *Telecom Prospect 2004*
- "Gravity is no Longer a Problem", one of a series of essays (with Hari Kunzru et al.) to accompany Dan Arps' work, *Model for a Commune*, in *Prospect 2004*, City Gallery Wellington
- A review of the Auckland Triennial *Public/Private* for *Natural Selection 2*
- "Snatching failure from the jaws of defeat: footnotes to an abandoned dissertation on futility and the work of et al", essay for *The Greenhouse: multimedia art from New Zealand*, Frankfurter Welle
- A review of the 2003 Venice Biennial for *Natural Selection 1*
- "Fortune Favours the Bold", an interview with AD Schierring, *Ramp* magazine
- 2003: 'Snatching failure from the jaws of defeat: footnotes to an abandoned dissertation on futility and the work of et al', essay for *the Arguments for Immortality* publication accompanying the et al survey *Abnormal Mass Delusions*, Govett-Brewster Art Gallery
- 'Bare Bones' in *Dead Ringer: Joyce Campbell, Darren Glass and Ann Shelton*, Gus Fisher Gallery, University of Auckland
- Marc and Robby Herbst, Mark von Schlegell, Chris Kraus, Mat Gleason, Daniel Malone, and Daniel J. Martinez – for the LA-based *Journal of Aesthetics and Protest*, May 2003, volume 1, issue 2.
- "Swim in Dye", an interview with Julian Dashper, *Sculptors' Society of Ireland Magazine*, Dublin
- National Anaesthetics Day*, Teststrip Micrograph to accompany the Cuckoo exhibition "Put out more flags", Moving Image Centre
- "Speed Kings: the Cuckoo war show", *Probe 5* (University of Auckland at Manukau School of Visual Arts)

- 2002** “Ani O’Neill: Doodles”, catalogue essay for Lord Mori Gallery, Los Angeles / Sue Crockford Gallery
- “About that time we got into fire breathing”, for the publication to accompany the A Constructed World project <*hospitality*>, Williamsburg, New York
- “Just a little bit country”, a piece for *Pulp* magazine on the work of Violet Faigan, Dane Mitchell, Paul Johns and Layla Rudneva-Mackay, March/April issue
- A reading of poems, *100 Senryu*, at the Cuckoo 2001-2002 summer series, Moving Image Centre, Auckland
- “The Julian Dashper Marfa interview, part 2: Lightning Field etc.”, *Probe* 4
- “Swim in Dye” interview in the Julian Dashper catalogue, *Blue Circles*, Campbelltown Arts Centre, Sydney
- Matt Franks (UK) interview, with Dan Arps, in the catalogue accompanying his Te Tuhi Centre for the Arts / MSVA artist-in-residence exhibition, *Late One Evening* (University of Auckland at Manukau School of Visual Arts Press)
- “Freudbelly”, writing with Layla Rudneva-Mackay, for Kate Newby’s artist’s book project, *My Blues Song*
- 2001** “The truth’s stranger”, a paper about the work of Bill Hammond for the Auckland Art Gallery’s seminar series publication *The Worry Index*
- A catalogue essay for Violet Faigan’s *78 Sounds Old* show, 200 Gertrude Street, Melbourne
- “KC and the Sunshine Gang” a review of Kirsty Cameron’s *Dead Gowns for a Lesbian Period Drama* show in *Log Illustrated* 12
- “Perfect Pitch”, an interview with tagger RPM (with Daniel Malone) for *Log Illustrated* 13
- “Art after Death” an interview with the “art after death” LA art project for *Log Illustrated* 14
- “Pain is the Ransom of Formalism”, an interview with Dan Arps for *Like* 16, RMIT, Melbourne
- An entry for the rm3/212/401/103 project *no rm compound atlas* publication (rm103)
- “A Day off Work”, a review of the University of Auckland Baudrillard symposium in *Probe* 3
- Review of the Auckland Triennial, *Bright Paradise*, *Like* 15, RMIT, Melbourne
- Ms Straka in the bathroom with the paintbrush” in *Heather Straka: “How you love to call me sir...”* catalogue (Jonathan Smart Gallery)
- “Log Illustrated magazine 1996-2002” in *The Physics Room Annual 2001* (The Physics Room)
- “Silent Lucidity”, an article about the artist-run space Fiat Lux for *Pavement*, February/March issue
- “Much change is actually afoot right now”, *Prospect 2001* catalogue (City Gallery Wellington)
- 2000** “I’ll love you baby, ‘til I don’t, and other greats of the new love poetry”, an essay on the uses of museums as represented in fiction, *Log Illustrated* 9

- A review of the exhibition *The Crystal Chain Gang*, Auckland Art Gallery, *Eyeline* 43, Brisbane
- A review of the Billy Apple exhibition *Studies for the Realization of Three Proposed Works, 1979-1*, COCA, *Like* 12, RMIT, Melbourne
- “Ann Shelton: A Girl in Every Port, and Yvonne Todd’s Lace 2”, a review of two Ivan Anthony Gallery shows, *Like* 13, RMIT, Melbourne
- “Some say I’m a dreamer, but I’m not the only one”, an interview with Paul Johns, *Log Illustrated* 10
- 1999** “We have everything and nothing” in *Bill Hammond: 23 Big Pictures* book (Dunedin Public Art Gallery)
- “Wherever you go, there you are”, in the *Grunt Machine: New Video Art* tabloid publication (Physics Room, Christchurch)
- “Dunedin”, a regional review for *Log Illustrated* 7
- “Christchurch”, a regional review for *Log Illustrated* 8
- 1998** “There Goes the Neighbourhood”, essay for the *Adam Cullen: Amateur Exorcist*, residency show catalogue, Dunedin Public Art Gallery
- “Be Careful Yonderboy”, an interview with W. Axl Rose, *Log Illustrated* 3
- “Frayed Nerves and Boredom’s Mantlepiece”, a regional review (Dunedin) for *Log Illustrated* 4
- “Under the Southern Cross”, an article about Adam Cullen, *Log Illustrated* 5
- 1997** “Daniel Malone: the East is a Career”, an essay on Malone’s work for *Log Illustrated* 2
- “4/10, Please See Me”, writing for the *David Rozetsky: Society Lite* residency show catalogue, Dunedin Public Art Gallery
- Fiona Pardington interview, *Pavement*, May-June issue
- “How America Won the Century”, *Log Illustrated* 1
- 1996** “40 years of art in Playboy”, an essay on the inclusion of art in *Playboy* magazine, *Midwest* 8
- “Black and White and Dead All Over”, writing on photography for *Midwest* 9
- Enter the Dragon*, Teststrip Micrograph, series 2 (Teststrip)
- “Judy Darragh: Crimes of Boredom” for *100 Blots* show catalogue, Jonathan Smart Gallery
- “Meet the Feebles”, an essay on the Peter Jackson film, *Midwest* 7
- 1995** “Tony De Lautour: solid gold easy action” for *Midwest* 6