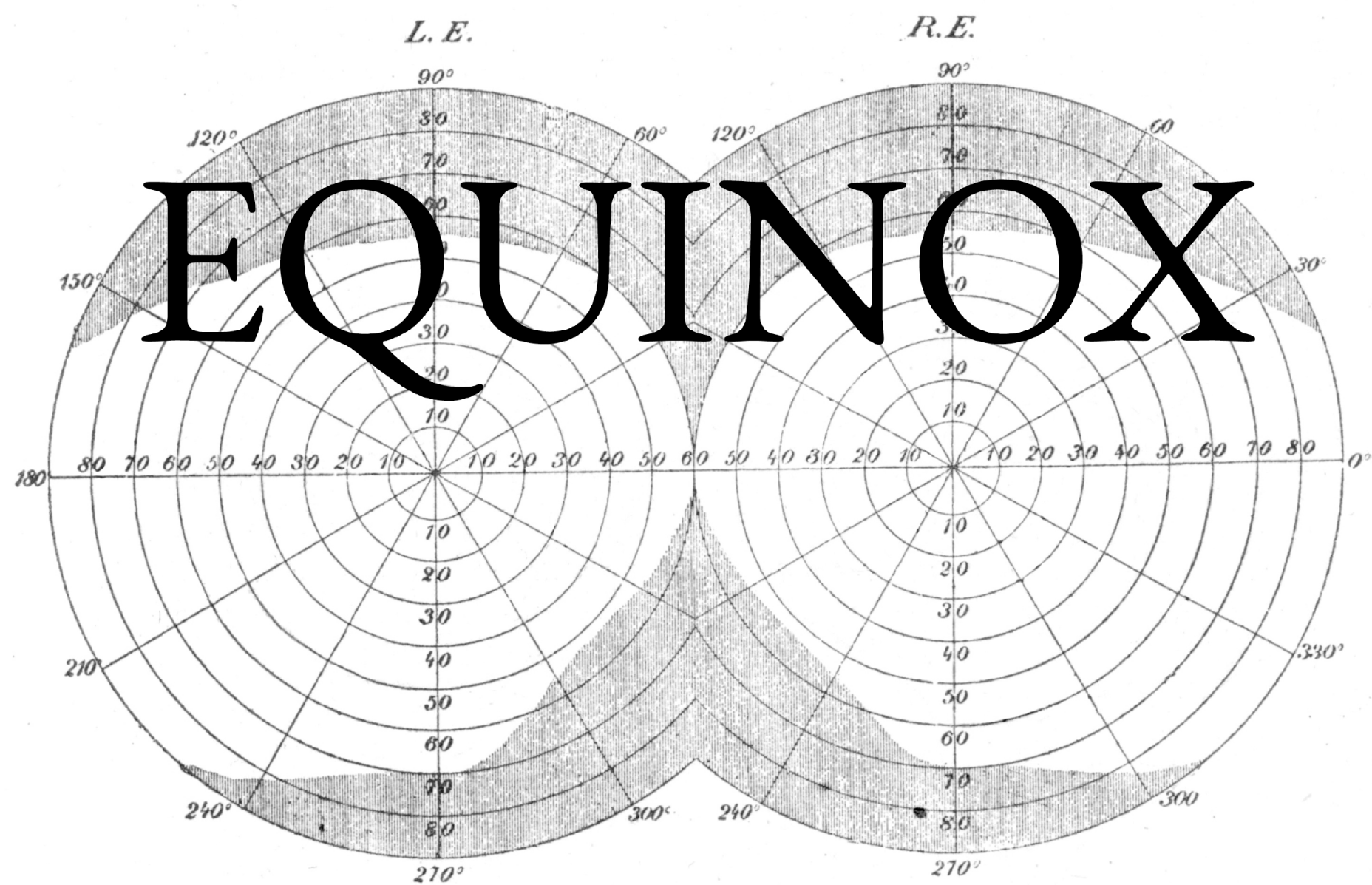




1:03PM NZST 23rd September 2022 | ST PAUL St Gallery | 23rd September – 8th October 2022

Equinox_1:03PM NZST_23-9-22
23rd September – 8th October
ST PAUL St Gallery
Equinox event 1:03pm (NZST) 23rd September
Opening 5pm 23rd September

LYNN MARIE-KIRBY	(PDT) -7
JESSIKA KENNY	(PDT) -7
AZADEH EMADI	(BST) +1
WOLFGANG WEILEDER	(BST) +1
DILLWYN SMITH	(BST) +1
STEVE DUTTON	(BST) +1
FIONA WILLIAMS	(AEST) +10
RODNEY CROSS	(AEST) +10
CHRIS BRADDOCK + Guests	(NZST) +12
BALAMOHAN SHINGADE	(NZST) +12
LAYNE WAEREA	(NZST) +12
EAMON EDMUNDSON-WELLS	(NZST) +12
ZIGGY LEVER	(NZST) +12
THE OBSERVATORY PROJECT	(NZST) +12

During the Equinox, the plane of Earth's equator passes through the geometric centre of the Sun's disk. In this celestial alignment, the Earth's poles tilt neither toward nor away from the Sun. On the equator, the sun rises exactly due east and sets exactly due west. Only on the Equinox is a 12-hour day and a 12-hour night shared everywhere on Earth. Observing the Equinox is a call to (re)turn one's attention to the exactness of the present and offers a duty to observe our present condition. This exhibition continues a series of conversations that were held during the northward and southward Equinoxes of 2021 and 2022. Participants from all over the world met at these times to discuss notions of time and duration.

The 2022 southward (vernal) Equinox is at 1:03pm (NZST) on Friday the 23rd September.

This project falls on the exact 50-year spring equinox anniversary of Phil Dadson's *Earthworks* (1971-2) which was documented as the video *'Earthworks' Represents a Temporary Instant in the Continuum of Universal Ebb and Flow*.

Lynn Marie Kirby and Ziggy Lever

Rounds After Accelerated Air, 2022, three atrium activations, orange fan, orange extension cord, A4 paper, packing peanuts.

Eamon Edmundson-Wells

Windchill-sunlight-feelslike, 2022, front yard, double bass, three channel sound.
24 hours (over 24 days).

Azadeh Emadi, Wolfgang Weileder, and Jessika Kenny

NotSomething, 2022, digital video, sound. 7:21mins.

Steve Dutton

A Spell on the Equinox, 2022, wall drawing, graphite pencil on white emulsion,
3m (approx).

Dillwyn Smith

Equinox 22, 2022, mulberry paper, dyes made from petal, leaf and root of the *Verbascum thalpus* (Great Mullein) plant, pins, wooden ladders.

Fiona Williams

Untitled, 2021, mechanical pencil on paper, 148 x 210 mm

Photograph Video: Around 18:05pm 19-9-22, 2022, digital video, 3:37 loop with sound

Shadow Tides: St Paul St Gallery, Tāmaki Makaurau, Auckland, September 2022,
ink on paper, 420 x 594 mm

Rodney Cross

Lifespan Timeline, 2022, poetry, 170 A3 risograph prints.

Ziggy Lever

EGGUINOX, 2022, mono-monostatic eggs, egg tray.

Time Announcements, 2022, recordings submitted by Equinox participants, intermittent announcements.

The Observatory Project

A Measurement of Both Eyes Together (AMBIT), 2022, perimetry experiments,
lister perimeter, table, chairs, coloured pencils, risograph charts.

Chris Braddock with Balamohan Shingade, Layne Waerea and Guests

Conversation Mat, 2022, cotton, wadding, scheduled activations, 3.08 x 9.8m.

LYNN MARIE-KIRBY	(PDT) -7	Lynn Marie Kirby works in a variety of time-based forms, including film, public installation and performance. She engages with the public in the history of particular sites mapping emotional and historical topographies. Recent work uses practices of attunement, scent, taste, and touch to explore embodied perception beyond the visual and aural. Kirby is a professor of film & fine arts at California College of the Arts. http://lynnmariekirby.com/	FIONA WILLIAMS	(AEST) +10	Fiona Williams is an artist based in Naarm Melbourne. Williams' practice involves methods of image generation that are intuitive and responsive to her environment. The works, often forming configurations, explore her interest in duration and the emergent capacity of images, and subtle questions of how pictorial images are constituted in the world. https://www.fionawilliams.com.au/
JESSIKA KENNY	(PDT) -7	Jessika Kenney is a vocalist and composer/improviser, born and raised in Spokane, Washington. She has been involved in many experimental and traditional scenes of music since the 90s, with the transformative powers of the voice and the experiences of mysticism as core interests. At the same time, Jessika's performances reveal intense inner structure, built upon textual, acoustic, and social relations, as well as transmitted knowledge, such as that she received through her main teachers in Classical Persian radif and Javanese sindhenan. Kenney's documented solo works include the large-scale sound and video installation "Anchor Zero" and the LP "ATRIA". Recorded collaborations include "Aestuarium", "face of the earth", "Reverse Tree", "At Temple Gate", and "Live in Iceland" with Eyvind Kang. Together Kenney and Kang received the Stranger Genius Award and the Korean American Coalition Artistic Achievement Award. Kenney has received the James W Ray Distinguished Artist Award and the Lionel Hampton Best Jazz Vocalist Award. She currently teaches at California Institute of the Arts. http://www.jessikakenney.com	RODNEY CROSS	(AEST) +10	Rodney Cross is a researcher and emerging poet based in regional Victoria, Australia. With a PhD in Ancient History from Macquarie University, the contemplations of sensory experiences, and human and animal interactions, form the core of Rodney's academic and creative works. Rodney's recent work aims to deconstruct anthropocentric notions of time and auralise nature's voice through the lens of poetic reflection.
AZADEH EMADI	(BST) +1	Azadeh Emadi's work involves theoretical, philosophical and practical exploration of digital media arts, particularly moving image. Emadi is interested in the intercultural and philosophical study of moving image practice. Investigating Persian philosophies of interconnection, light and change in the context of media theories, her current research and artistic practice aims to reveal new points of view by challenging the preconceived understanding of the real and imaginary worlds. https://practiceresearch.gla.ac.uk https://touch-post-covid.gla.ac.uk/	CHRIS BRADDOCK (+ Guests)	(NZST) +12	Chris Braddock facilitates spaces and objects for group conversations and dialogue that examine individual and collective egos. Performances and installations often question leadership and agenda – as invitations to processes of thinking collectively. He is Professor of Visual Arts at AUT University, Tāmaki Makaurau Auckland. http://www.christopherbraddock.com
WOLFGANG WEILEDER	(BST) +1	Wolfgang Weilerder is an artist whose practice is primarily concerned with the examination and critical deconstruction of architecture, public spaces and the interactions we have with the urban environment. His works are investigations into the relationship between time and space, the interface between permanence and transience, and how these can be explored to question our understanding of the landscape, both built and natural. His work engages with the world through large-scale, temporary site-specific installation and sculpture; temporal recordings of spaces and environments through photography; film, performance and sound installation. https://www.wolfgangweilerder.com/	BALAMOCHAN SHINGADE	(NZST) +12	Balamohan Shingade is a candidate for the MLitt in Philosophy at the University of Auckland and is an MFA graduate of Elam School of Fine Arts. Most recently, he's been a researcher with the Center for Culture-Centered Approach to Research and Evaluation (CARE), and curator at AUT St Paul St Gallery.
DILLWYN SMITH	(BST) +1	Dillwyn Smith was born in London and studied at the Royal College of Art. He is a painter who explores the subtleties and possibilities of painting and colour. He has exhibited in the UK, Europe, Middle East, and also participated in numerous group shows, he has collaborated with partners as diverse as Paul Smith and Nelsons Homeopathy, he continues to enjoy collaborating. https://www.patrickheide.com/artists/dillwyn-smith	LAYNE WAEREA	(NZST) +12	Layne Waerea (Te Arawa, Ngāti Kahungunu, Pākehā) often creates performances-to-camera in public spaces that aim to foster a moment and space for social laughter and critique – and in particular – how we might consider the future kaitiakitanga (use and care) of natural resources in Aotearoa. https://laynewaerea.wordpress.com
STEVE DUTTON	(BST) +1	Steve Dutton is an artist and occasional curator who works on both collaborative and individual projects. His work is difficult to classify, as it moves between various media, materials, processes and forms but it might be said to be a form of language-based practice with a focus on acts of reading, speaking, writing and drawing. Steve is Emeritus Professor of Art at Bath Spa University, UK. https://www.transartinstitute.org/people/steve-dutton https://www.axisweb.org/p/stevedutton/	EAMON EDMUNDSON-WELLS	(NZST) +12	Eamon Edmundson-Wells is an improviser and out in the yard. Improvising creates a connection to time, not limited to but especially the present moment. The focus this creates in the present is the centre of Eamon's practice. Each moment is added to the pile, and digging around in the layers of composting sound provides vital aeration and sometimes reveals worms.
			ZIGGY LEVER	(NZST) +12	Ziggy Lever's work considers materials as time-based documents that draw across temporal fields of installation. These come together in sometimes tenuous and provisional arrangements of things: image, intervention, and active research. His work draws on the scientific, cosmological, poetic, and institutional material, through an active researching of sites and (paradigmatic) structures. Unfolding investigations into sites and archives, and in varying cooperative modes of practice, his works relate improvisational making to archival contexts and readings. https://www.ziggylever.com
			THE OBSERVATORY PROJECT	(NZST) +12	Formed in 2017 after encountering gravitational wave sonifications, <i>The Observatory Project</i> is the collaborative research-led project of Eamon Edmundson-Wells and Ziggy Lever that explores making in relation to scientific processes. This project operates at the intersection of art and science, by using sound, video, custom-made electronics, and sculptural installation as a means to diagram, interpret, and imagine scientific processes of observation. To facilitate this research, The Observatory Project designed and built the <i>Adaptable Sound Interferometry Equipment (A SINE)</i>, a series of modular sound-generating sculptures that span across perspex housed devices and large steel cabinets. Recent research includes sea-cliff interferometry, 'not-measuring', provisional making in observatories, and documentation of machine calibrations. In November 2022 The Observatory project will travel to CERN, Geneva, to visit the Large Hadron Collider and conduct not-measuring experiments. www.observatory-project.info www.circuit.org.nz/artist/the-observatory-project