



INTENSUMS '85

PAULINE RHODES

INTENSUMS 1985

Through a series of projects I am attempting to point to the continuing energies which underlie all life. The projects are executed using materials in space and time.

Space is worked through in specific types of 'place', indoors or outdoors. **Time** is evidenced by the fact that the projects form a continuous process, relating back to, and/or growing out of each other.

Essentially there are two contrasting aspects of the work: the **concentration** of energy, and the **expansion** or extension of energy through matter.

Working plans follow simple lines, although complexities develop within and ambiguities become evident.

They are based on:

- **Intensive** entities of materials in enclosed space.
- **Extensive** accumulations of materials in open-ended structures and extending spaces.

The intensive entities are closed concentrations to matter and energy or **Intensums**. The extensive entities are open sets of materials representing open-ended systems in space and time, which assert themselves in extending spatial situations - **Extensums**.

The materials are functional and economical articulators of ideas. The process of degeneration and generation is structured within them, unifying, and impregnating matter with idea.

Straightforward methods are used to temporarily combine the materials, as they will probably be changed and incorporated into a subsequent project. This points to the concept of change-in-continuity. The materials form a unified set of paraphernalia which represents my own individual matter/energy, and functions as a personal articulator in place and time.

The projects are ephemeral; just as life is. The materials are related in size to the human body and its movement through space. They should be comprehended through physical experience rather than documentation; just as the only way to begin to understand life is by experiencing it. The projects work against art as acquisitional object and towards art as perceptual, experimental, and vital.

The earth and natural systems form the 'ground' or starting point of the work. It was appropriate to begin with earth materials - rock and iron. At first, they were used sparingly, and simply laid upon the ground. Subsequently, materials have been generated from them and they have evolved from horizontal, through diagonal, to vertical positions.

Natural systems are indicated by the rusting of the materials in the presence of air and water. Their process reflects the natural world in which all things are interdependent and frequently unpredictable. Perhaps I am trying to evolve *works of deeper residual significance?*¹

Intensums '85 emphasises a concentration of materials. There are two related entities. One closed and resolved, the other open and random. They are to be seen not as fixed constructions, but as temporary combinations of matter brought together.

I hope that the projects work on several levels; that they have something for anyone who observes with a fresh and open mind. That they are seen as metaphors for life is not so important, but the fact they have been used in a vital process of exploration and development and that this should continue, is important to me.

I like to be doing work which is self-generating, which has its own continuum of energy, and which evokes universal life forces.

I would like to *leave a stain upon the silence.*²

¹ Katherine Mansfield

² Samuel Beckett

Pauline Rhodes
March 1985

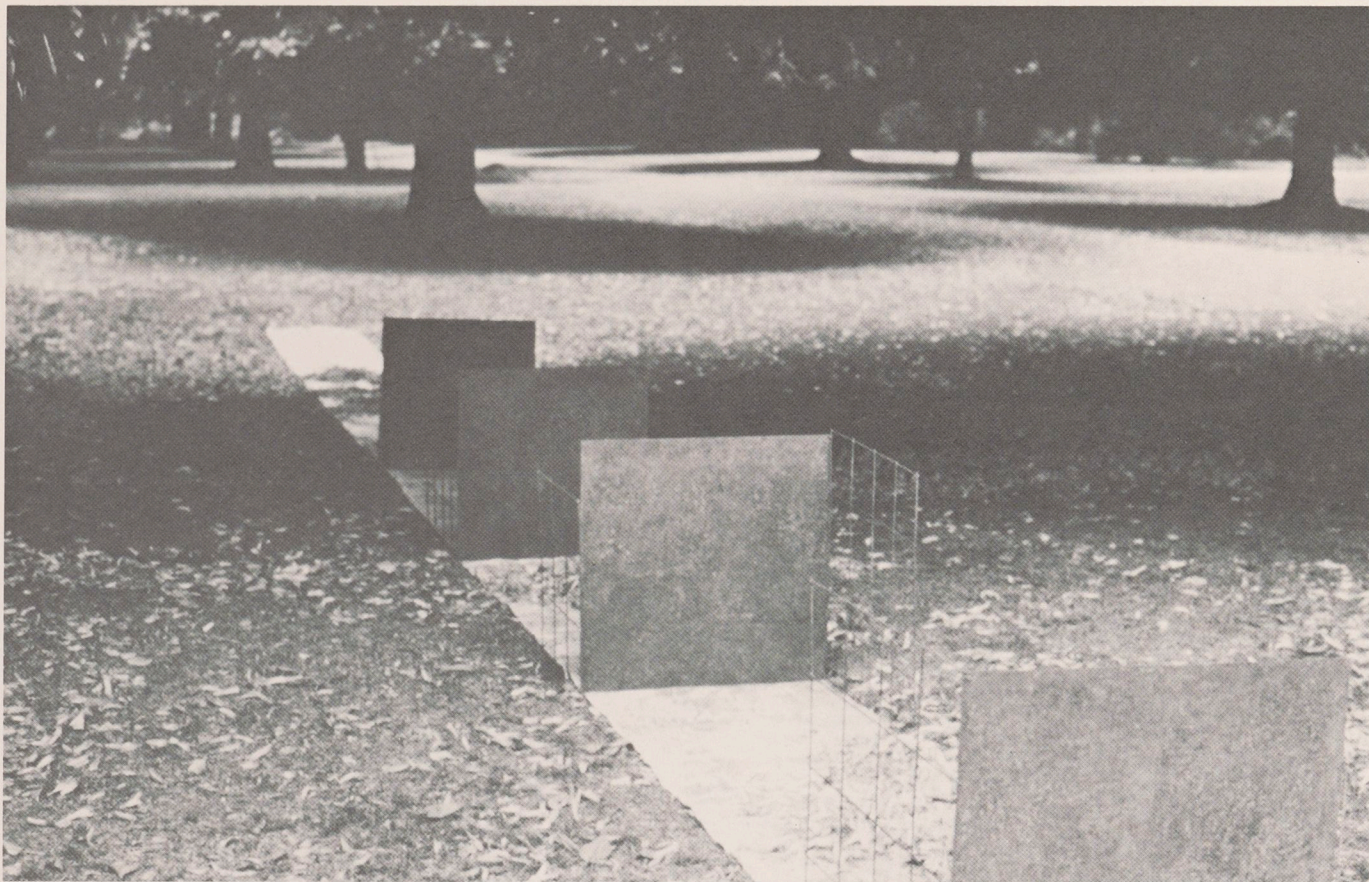
Materials List:

Steel: Sheet, grid, rod, netting
Wood: Dowel, bamboo (green painted), cane
Board: Bison board, softboard
Card: Corrugated cardboard
Paper: Air filter paper, bitumen paper
Cloth: Muslin, gauze, paper, calico, canvas, mutton cloth
Other: Raffia, dried beach grass, copper wire.

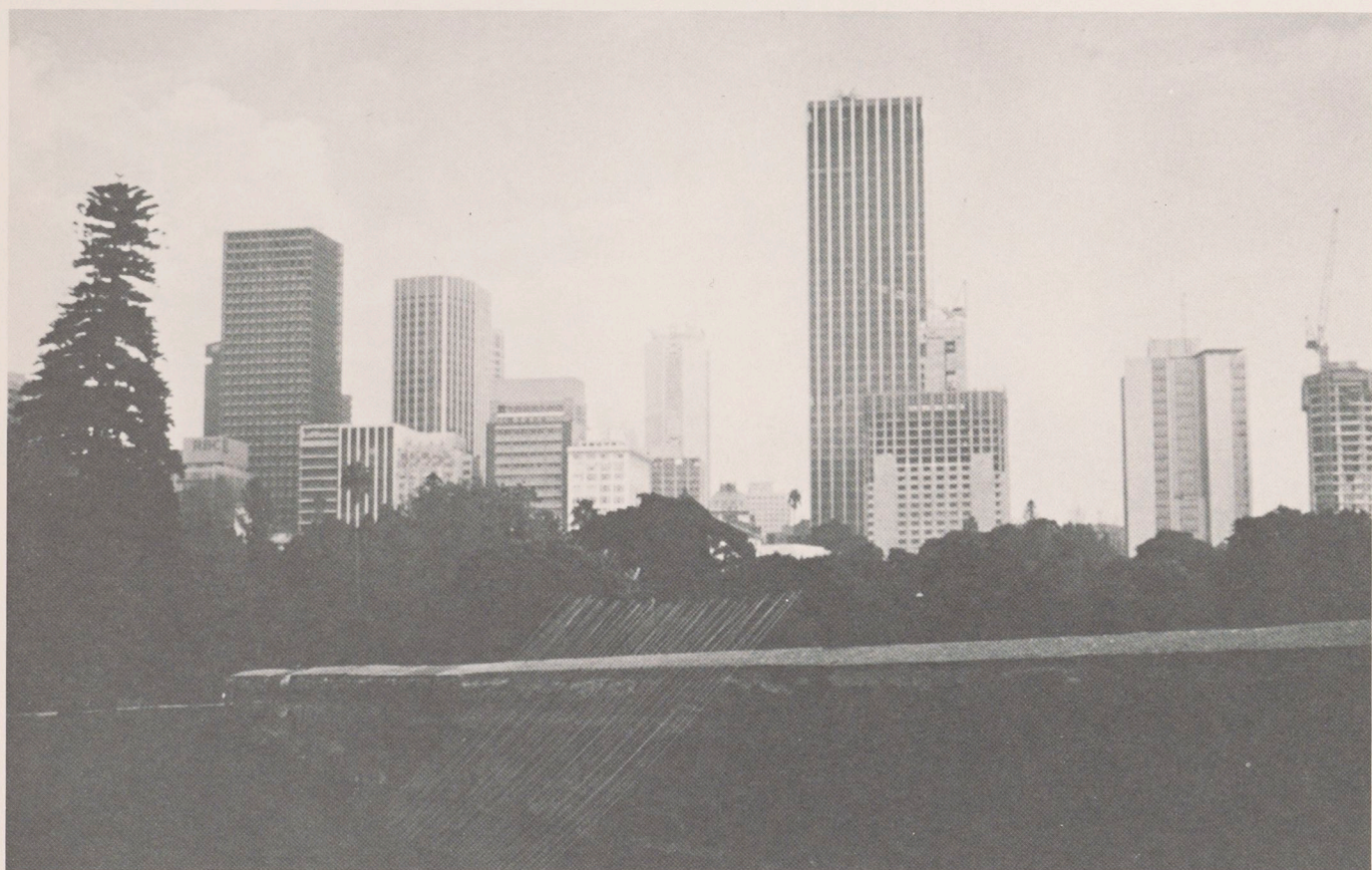
Dimensions based on 600 mm square units.
Height of rods: 1.2 - 1.8 metres.

Dimensions of the two parts
1. 4.2 metre diameter circle
2. 4.2 x 3.6 metre rectangle.

Both parts have extension connecting materials laid on the floor.



EXTENSUMS March 1982
Botanic Gardens
Robert McDougall Art Gallery, Christchurch



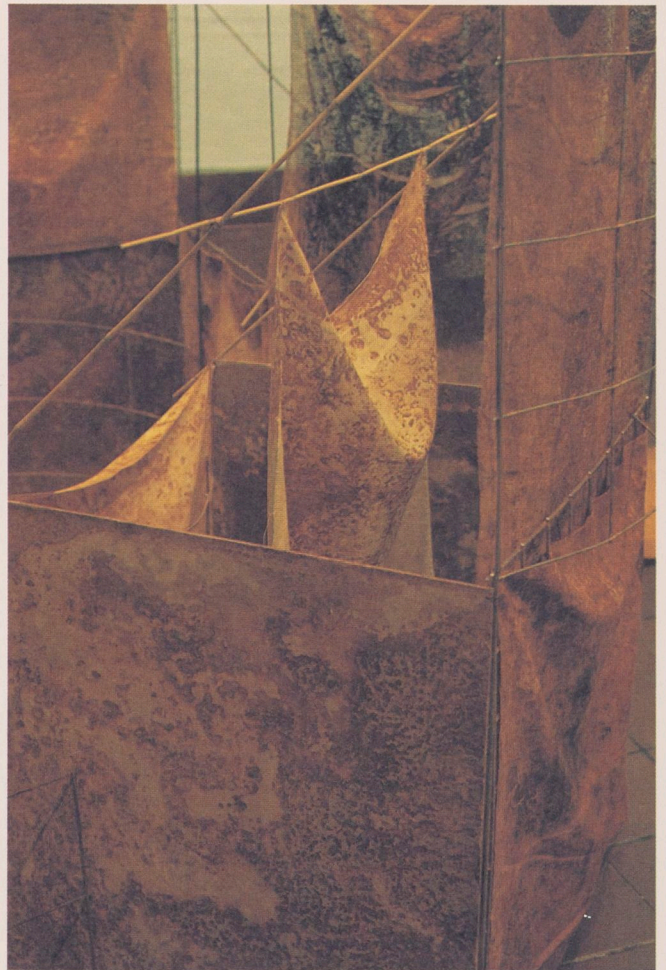
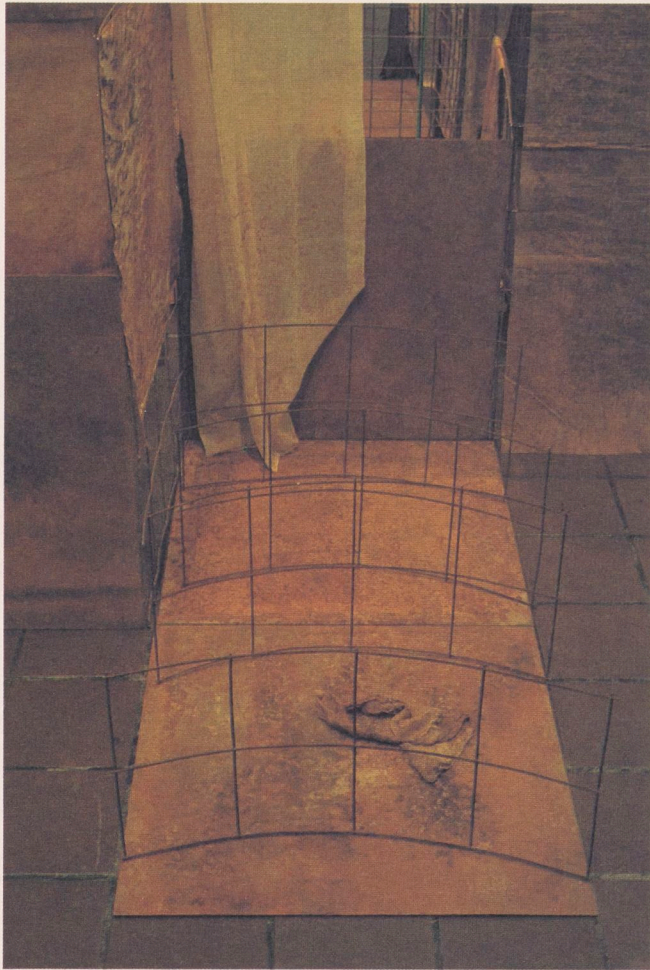
EXTENSUMS April 1984
Botanic Gardens
5th Biennale of Sydney



LAND EXTENSORS January 1983
Banks Peninsula



BEACH EXTENSUM May 1984
Brighton Beach An installation for *Art in Dunedin*



Details of the Installation

BIOGRAPHY

- 1937 Born Christchurch, New Zealand.
- 1960 Married, moved to Wellington, studied Polytech Art Course.
- 1961-64 Lived Westport, two sons born. Sketched outdoors, made pottery and terracotta sculpture. Left New Zealand.
- 1965-66 Lived Nigeria. Made terracotta sculpture at Mbari, Ibada, pottery at Jos Museum, pottery and brasscasting with traditional brasscaster. Toured Europe.
- 1967 Lived England. Made wood and stone sculpture, visited quarries. Saw major exhibitions – Picasso, Matisse, Van Gogh, Moore, Hepworth and Caro.
- 1970-71 Returned to New Zealand and settled in Christchurch. Did wood sculpture and bronzecasting.
- 1972-74 Studied at School of Fine Arts. Began outdoor sculpture projects.
- 1976 Studied Christchurch Teachers' College.
- 1977 First solo exhibition at Canterbury Society of Arts. Continued outdoor projects.
- 1978 Started cross-country running.
- 1978-84 Continued with projects in the landscape and installation exhibitions.

Between 1973 and 1977, Pauline Rhodes began working outdoors. She placed materials in her local environment to act as articulators of space and as a means of coming to terms with space on a large scale in relation to the human figure. She became interested in body movement in open and enclosed spaces. In her constructions she used some materials found on site and others brought in. She set out the materials, recorded them on colour slides then removed them. In 1977 Rhodes made an installation at the C.S.A. Gallery using materials she had collected and made outdoors. She then began a series of indoor installations, of which this is the most recent, which linked and contrasted with concurrent outdoor works.

Pauline Rhodes has exhibited regularly in New Zealand since 1977. She has represented New Zealand in 1979 at the Australian Sculpture Triennial and in 1980 at the Sydney Biennale.

Alexa M. Johnston

AUCKLAND CITY ART GALLERY ARTIST'S PROJECT

12 March – 24 April 1985