

# Eruption | Disruption

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**Karen Crisp, Gina Ferguson,  
Kristy Gorman, Cristian de Groot,  
Dale Leyland, Allan McDonald,  
Svetlana Parmenter, Danny  
Rowlandson, Emma Smith,  
Becca Wood, Paul Woodruffe**

**Exhibition Dates:  
10th – 25th October  
2024**



**Gallery hours: Mon – Fri, 9.30am – 4.30pm  
Email: [gallery@unitec.ac.nz](mailto:gallery@unitec.ac.nz)  
Building B108, Unitec, Carrington Rd,  
Mt Albert, Auckland.  
Unitec | Te Pūkenga**

## Eruption | Disruption

*Eruption | Disruption* invites us to explore the interplay of physical, psychological, geological, sociological, environmental concepts through the lens of practice based research undertaken by various Creative Industries staff: Karen Crisp, Gina Ferguson, Kristy Gorman, Cris de Groot, Dale Leyland, Allan McDonald, Svetlana Parmenter, Danny Rowlandson, Emma Smith, Becca Wood and Paul Woodruffe.

Living in an era defined by upheaval and transformation, these researchers seek to explore the multifaceted dimensions of these concepts across a range of design and artistic practices. Creativity becomes a tool for examining and articulating the complexities of life. A facade of tranquillity can mask deeper anxieties uncovering themes of isolation, societal expectation, and the fragility of domesticity. By engaging with the nuanced interactions between space, identity, place, and emotion, the artists invite us to confront the disquiet that resides beneath the surface. In doing so, a space for dialogue results, encouraging us to reconsider the relationships we forge with our environments and the stories they tell.

Dale Leyland's *Survival of the friendliest suggests that wolves largely domesticated themselves among hunter-gatherer people* is a set of three ink-jet prints. The works disrupt the idea of 'Survival of the Friendliest' (Brian Hare and Vanessa Woods), by questioning the narrative that domestication was a mutual, natural process between wolves and humans. She questions the taming of the wild through the absurdity of domestication, this is highlighted in the prettied and preened dogs. De-wolved through the grooming process they are pampered and put on show - the trimmings humorously reveal more about their owners than themselves. This challenges the notion that domestication is solely a result of wolves choosing to align with humans, emphasizing instead the performative and often superficial aspects of human-dog relationships. A different domestication process is in full swing with a nod to suburbia in the floral fabric, along with more bark than bite—the snarl of the wild is replaced by a gentle chuckle.

Svetlana Parmenter's drawing practice is a means of visual communication, where ideas, emotions, and narratives are distilled. Her work encompasses both the technical skill of representation and the interpretative capacity to evoke meaning. In *Coming up for Air* Parmenter considers transformation, looking to her own back yard where the everyday is unpacked, potential realised and nature is considered as a sanctuary. "For the purpose of the work *Coming up for Air*, the result of disruption could be construed as a catalyst for

change when viewed in a psychological and philosophical context. Within this context, this change or transformation, as a positive outcome of disruption, may occur in the form of 'Quiet Sanctuary,' either as visual and auditory relief from disruptive aspects of daily life, or building construction, or as a 'coping strategy', as the artist builds resilience through a selection of experiences and choice of inspiration as subject matter for drawing."<sup>1</sup> Parmenter ultimately creates a space for reflection and tranquillity amidst external disruptions.

In *Quiet Places No. 3. Full Moon over the Bay*, and *Quiet Places No. 1. The Frog Pond* (selected from a series of 10), Paul Woodruffe also examines sociological and psychological shifts that can be experienced when considering the sanctuary of a place we call home. From under the sheltered umbrella of nature a figure holds up a cell phone as if taking a selfie or conversing with a world that exists in the fragment that floats behind them. The fragment, reminiscent of a glass shard from a broken window, is inserted into the picture plane as a painted vignette, suggesting memories, imaginations, projections or transcendental musings. Stillness is temporal and time becomes palpable as each fragment offers a glimpse to another place. The imagery of a dormant volcano or flickering city lights implies an impending awakening of personal potential. Woodruffe encapsulates this idea with the metaphor of a seed that, curious about its own nature, transforms—symbolizing growth and the realization of latent possibilities. "The seed wondered what was inside itself, so became a tree."<sup>2</sup>

*Te Kopua o Matakamokamo* by Cris de Groot considers where home actually is: "The landforms of Tāmaki Makaurau constantly surprise and delight me. Perhaps it is as an immigrant to Aotearoa that I cannot get used to living amongst volcanos. Their providence, and their potential, are made visible through the visceral affordance of their form. You couldn't make this place up. Yet we have hacked at them, and in some cases obliterated them. *Te Kopua o Matakamokamo* refers to the tuff crater I have come to call home and further, the process of home-making. The bituminous material links this practice of establishing home back to the twentieth century when these maunga (mountains) were quarried away to aid in the construction of roads. We cannot unmake the damage, but we might be tempted to try to remake them, or fashion alternatives, in order to redecorate this place we live in, again."<sup>3</sup> De Groot's contemplation on the idea of home is deeply intertwined with this dynamic landscape and its volcanology. The visceral presence of these volcanoes, their forms and undeniable impact on the terrain, makes their providential power and potential for eruption an

1. Parmenter, S. retrieved from Discourse Pertaining to the Notion of Disruption, PDF emailed to G Ferguson, 27 Sep, 2024

2. Woodruffe, P. retrieved from Eruption | Disruption email to G Ferguson, 9 Oct 2024

3. De Groot, C. retrieved from Eruption | Disruption email to G Ferguson, 11 October 2024

Gina Ferguson  
 From Tongariro 1110m Altitude to Taupo 570m Altitude to  
 Kiriiriroa Hamilton 30m Altitude to Port Waikato 0m Altitude  
 assorted pumice, black sand, gold leaf, steel rope. 2023 - 2024



Gina Ferguson  
 From Tongariro 1110m Altitude to Port Waikato 0m Altitude  
 pumice, scorched wood, steel rope  
 2023 - 2024

Kristy Gorman  
 Open Editions 1 - 6  
 ink on paper. 2014



Emma Smith  
 A Brief History of Fire  
 oil on Canvas. 2022  
 Firmament  
 oil on canvas. 2018





Becca Wood, Molly Mullen  
Stone Stories: remnants from a live performance,  
*Unearthing Frequency*, 2022



Cris de Groot, Danny Rowlandson, Ben Jarrett  
Rauamoko  
2 of 3 prototype models for experimental earthquake warning system  
clay, paint, timber, oil. 2015



Cris de Groot  
Te Kopua o Matatamakamako / whakakāinga  
bituminous building paper, scale 1000:1. 2024

Karen Crisp  
*Ohiuataua 1 & 2*  
 inkjet prints, 2010



Allan McDonald  
*Avonside, Christchurch.* 2017  
*Hobson St, Auckland.* 2012  
*Avonside, Christchurch.* 2017  
*John Perry Collection, Helensville.* 2014  
*Jackson St, Petone.* 2017  
 5 x inkjet prints



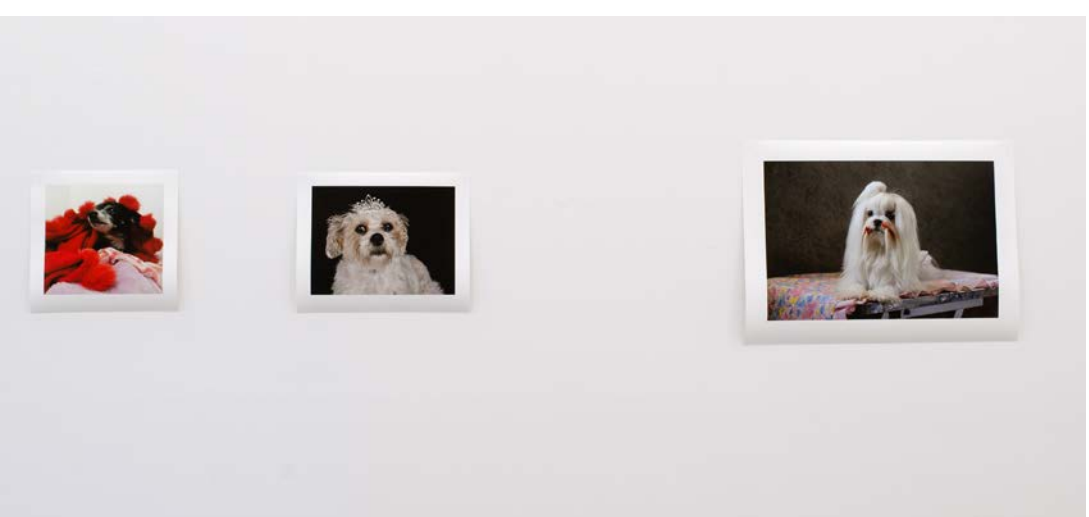


Sveltana Parmenter  
Coming up for Air, 1  
coloured pencil on Fabriano paper. 2023



Gina Ferguson, Dale Cotton  
Te Puna Wai, (Te Waihou Walkway, Blue Springs)  
moving image, 69 mins. 2023 me te Pā Harakeke, 2024

Paul Woodruffe  
Quiet Places No.1, The Frog Pond  
resin oils on canvas. 2023  
Quiet Places No.3, Full Moon over the Bay  
resin oils on canvas. 2023



Dale Leyland  
Survival of the friendliest suggests that  
wolves largely domesticated themselves  
among hunter-gatherer people. 2024  
3 x ink jet prints. 2024

ever-present reminder in the minds and homes of many. In Rauamoko de Groot collaborates with Danny Rowlandson and Ben Jarrett to design an app based volcanic eruption warning system. These two cone shaped prototypes are designed to rock and shudder in response to geological threats. Each volcanic shaped cone is a beautifully crafted object, reflecting both the volcano and our desire to decorate our homes and surround ourselves with desirable objects.

Allan McDonalds photographic dexterity is evident in *Viewshaft*, an exquisite limited edition publication in collaboration with Dr Rangihira Panoho (essay) and Jonty Valentine (design). Anna Miles explains: "Allan McDonald describes VIEWSHAFT as a geo-linguistic drift, from North to South, through the volcanic fields of Tāmaki Makaurau.

The book and exhibition include photographs of mountains still to be seen and others that exist only via the photographs and words of those who felt a need to describe them at the time. These words and images come into play through the writings of geologists Firth, Searle and Hayward, and through the influence of two small but notable publications, *Auckland's Unique Heritage: 63 wonderful volcanic cones and craters: an appeal to save them* (1928) and *Auckland Volcanic Cones: A Report on their Condition and a Plea for their Preservation* (1957). Both volumes were attempts to preserve Auckland's volcanic features at a time when they were being rapidly consumed by twentieth century demands."<sup>4</sup>

While the volcano is no longer physically present, site remains essential to McDonald in his series of five inkjet prints: *Avonside, Christchurch 2017. Hobson St, Auckland 2012. Avonside, Christchurch 2017. John Perry Collection, Helensville 2014 and Jackson St, Petone 2017*. Hung together, these works remind us of the impermanence of the world we live in and the places we inhabit, alluding to a disruption or shift that is manifest in the sociological. Moments in time are captured through the lens, printed in a manner that is reminiscent of the photographic slide or negative and pinned to the wall. Place is particular to each image as the viewer is asked to contemplate what has been, what is now and what will be next.

Gina Ferguson's pumice works, delve into the interplay of past, present, and future through a geological and place-based lens. The use of pumice, a material born of volcanic eruptions, connects directly to the volcanic terrain that shaped the Waikato River and its surroundings. Her collected remnants (pumice, wood, sand) tell the story of the land itself, embedding in them the narrative of eruption and disruption that help forge the river's path. Reconfigured as a lei on the wall and as a

line with various pieces carefully placed on the floor, these works become physical manifestations of the geographic co-ordinates (noted in the titles), these now operate as determinants of a journey, place, time and space. This is a narrative that was born in the past and covers many kilometres - from Ohinepango Spring (considered as its volcanic formed source) in the heart of Tongariro National Park, it traverses the plateau and amasses as Lake Taupo, to then move as a river through Kirikiriroa Hamilton and finally join the sea at Port Waikato. Collectively these works retell the tale of this revered taonga- the mighty Waikato River.

The story of water continues. We are further reminded of time as a continuous flow rather than discrete moments in *Wai Te Puna* (Ferguson in collaboration with Dale Cotton). Water's responsiveness to the earth it touches, its ability to carve and shape as it moves, reflects a deep, meditative connection to the environment and to the cyclical passage of time. This moving image work offers a close examination of the embodied memory and responsiveness of water as it gushes from its spring to then cascade over rocks—it appears pivotal, intoxicating and engaging in a bid to entrap the viewer into a silent extruded 67 minute journey.

The sound of the quarry echoes across the gallery from where *Aggregate: a structure formed from a mass of fragments or particles loosely compacted together* resides. Becca Wood in collaboration with Molly Mullen explore the physicality of the quarry. This work is located in an intimate semi-enclosed space, there is a projection on the far wall of a female torso clad in red, clutching faceted rocks to her chest. The image is heavily cropped and situated at body height, demanding a reconsideration of self—an awareness of our own body and the space we occupy. The aural is immersive, as the oscillating sound of cracking, crashing and smashing rocks becomes almost physical, enticing the viewer to bend down, touch the concrete floor and pick up a rock from the small pile in the centre of the room. There is a desire to touch, hold a rock close to your chest, listen and breath, to become a part of the mountain and quarry from where the fragment came. With each thunderous smash and individual breath taken connecting the self to the earth—a somatic experience ensues, recalling where matter comes from and what matters to us. The explosions reverberate through our own consciousness, reminding us of the raw elemental forces that shape both the natural world and our inner lives.

Ko au te maunga, ko te maunga ko au...  
I am the mountain and the mountain is me...

The quarry as a site of interest is also evident in Karen Crisp's photographic examination of the Ōtuataua Stonefields. *Ōtuataua 1 & 2* reminds us of the subtle land rifts and disruptions much closer to home. 'As one of only two major remnants of Auckland's 8000ha of volcanic stonefields, the 100ha Ōtuataua Stonefields is a site of significance to mana whenua, an important archaeological site and educational resource.'<sup>5</sup> It is heavily contested, as the pressure of urban development continues. Crisp captures this tension through disjuncture, we see a doubled off-set viewpoint—with a narrow gap between the images, the horizons align but the paper doesn't—reflecting the realities of the site. A split vista results. The physical rupture underscores the precarious future of Ōtuataua Stonefields, emphasizing the ongoing contestation and disquiet surrounding its preservation amidst urban intensification.

Kristy Gorman reflects on how order can be reconfigured. In *Open Editions 1–6* shapes, reminiscent of sticks, rods and cones draw on our understanding of geometry and structure, through repetition and subtle shifts in ink tone these fragments dance across the paper. These structures are derived from crystal formations, the impetus to replicate, continually change, mutate and reconfigure themselves informs the compositions. They retain a poignancy and timelessness—as they quietly challenge the order of things their precision and delicacy belies the fracture they suggest. What was once whole has undergone a rupture, yet the aftermath is portrayed with careful control, suggesting that even within disruption, there can be beauty and balance. These exquisitely rendered ink drawings are quiet and contemplative. They embody both eruption and disruption, not as violent or chaotic forces, but as subtle movements that redefine the way we perceive order and balance in space.

When considering Emma Smith's paintings *Firmament* and *A Brief History of Fire* time feels incarcerated and the dystopic is examined. "We

are presented with a foreboding, apocalyptic prescience in these clustering and recurrent explosions: immediately they call to mind the spread of burning napalm; the secondary chain reactions that follow on from a nuclear detonation; smoke from the Arctic fires. But in these paintings there is also a measure of beauty and, dare I say it, one of grace. We are implicated here in the calm dance of the fire, in all it consumes, all it will eventually reclaim. We are held too, in the slow turning of terror."<sup>6</sup> *Firmament* is a small intimate work, conversely *A Brief History of Fire* is commanding in scale. Smith's paintings compel us to pause and reflect on this paradox: we are drawn to the beauty of what burns, while also recognizing the terror of what is consumed. In this sense, her work captures the gradual, almost imperceptible way that the world changes, burns, and transforms, leaving us to reckon with the aftermath of what has been lost and what might still emerge from the ashes.

This exhibition reflects a rich, diverse research culture that exists in Creative Industries at Unitec. It invites viewers to engage with art that reflects, critiques, and responds to the things that shape our world. It challenges us to confront the powerful, often unseen forces at play in our environments—be they natural, psychological, or sociological. We are invited to explore the delicate balance between creation and destruction, tranquillity and upheaval, and the past and future. These tensions are acknowledged, examined, and sometimes reimaged. By offering a research based lens through which we can witness the interplay of human intervention and natural phenomena, the exhibited works encourage us to reflect on our own place within these shifting landscapes. They remind us that, in a world defined by both disruption and resilience, it is through creativity and dialogue that we can begin to navigate the complexities of existence and find meaning amid the chaos.

Gina Ferguson

5. <https://www.aucklandcouncil.govt.nz/arts-culture-heritage/heritage-walks-places/Pages/otuataua-stonefields-mangere.aspx>

6. Steven, M. *From The Decision to Drift*. Containers of The Ineffable ,Emma Smith, Kristy Gorman, Amy Blinkhorne. 2019

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Collaboration and research partners:  
Anna Milles Gallery, Dale Cotton, Sam Hartnett, Ben Jarrett,  
Molly Mullen, Dr Rangihira Panoho, Rim Books, Jonty Valentine

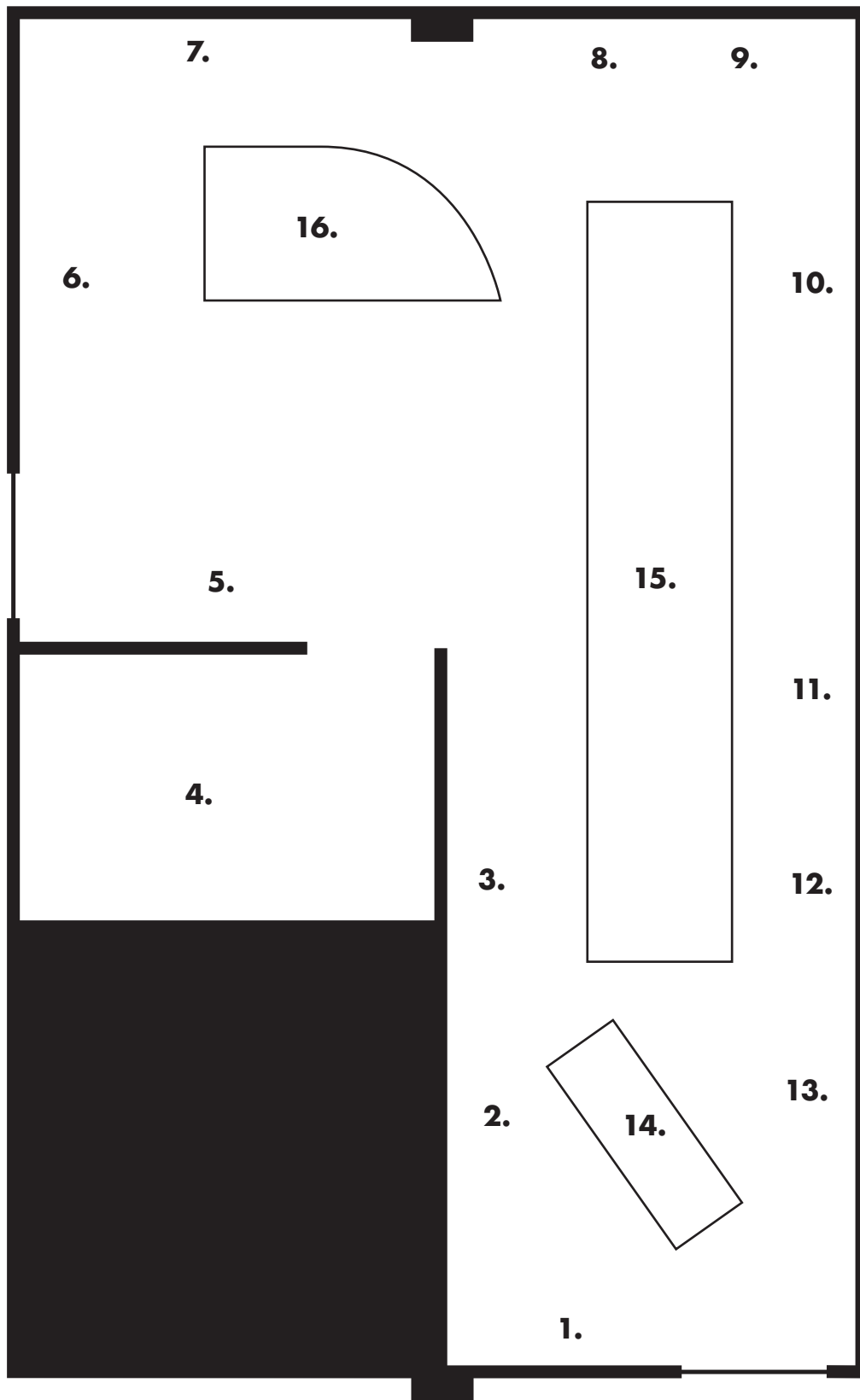
Vanessa Byrnes  
Marcus Williams Tūāpapa Rangahau; partnering research and enterprise  
Toi o Wairaka Committee

Curator: Gina Ferguson  
Designer: Jonty Valentine  
Photographer: Karen Crisp  
Installation Technician: Danny Rowlandson  
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**Toi o**  
**Wairaka**





# Eruption | Disruption

## 1. Gina Ferguson, Dale Cotton

*Te Puna Wai, (Te Waihou Walkway, Blue Springs)*  
moving image, 69 mins. 2023

## 2. Allan McDonald

*Viewshaft*

**Dr Rangihiroa Panoho**

*Āku Maunga Haere "my travelling mountains"*

Allan McDonald: Photographer

Rangihiroa Panoho: Writer

Jonty Valentine: Designer

Rim Books: Publisher

The Print Guys: Printer

2023

## 3. Dale Leyland

*Survival of the friendliest suggests that wolves  
largely domesticated themselves among  
hunter-gatherer people.*

3 x inkjet prints. 2024

## 4. Becca Wood, Molly Mullen

*Aggregate: a structure formed from a mass of  
fragments or particles loosely compacted together*

Photography: Sam Hartnett

Sound: Becca Wood

Remains from a live work performance in 2022

created by Becca Wood, Molly Mullen and

Tamati Patuwai. 2024

## 5. Svetlana Parmenter

*Coming up for Air, 1.*

coloured pencil on Fabriano paper. 2023

## 6. Gina Ferguson

*From 67° NE 39° 12'58"S 175°40'35" E*

*to 26° NE 37° 23'9"S 174°43'14" E*

*(From Tongariro 1110m Altitude*

*to Port Waikato 0m Altitude)*

pumice, scorched wood, steel rope.

2023 – 2024

## 7. Kristy Gorman

*Open Editions 1 – 6*

ink on paper. 2014

## 8. Emma Smith

*Firmament*

oil on Canvas. 2022

## 9. A Brief History of Fire

oil on canvas. 2018

## 10. Allan McDonald

*Avonside, Christchurch. 2017*

*Hobson St, Auckland. 2012*

*Avonside, Christchurch. 2017*

*John Perry Collection, Helensville. 2014*

*Jackson St, Petone. 2017*

5 x inkjet prints

## 11. Paul Woodruffe

*Quiet Places No.3, Full Moon over the Bay.*

resin oils on canvas. 2023

## 12. Quiet Places No.1, The Frog Pond.

resin oils on canvas. 2023

## 13. Karen Crisp

*Ōtuataua 1 & 2*

Inkjet prints. 2010

## 14. Cris de Groot, Danny Rowlandson, Ben Jarrett

*Rauamoko*

2 of 3 prototype models for experimental  
earthquake warning system.

Clay, paint, timber, oil. 2015

## 15. Cris de Groot

*Te Kopua o Matakamokamo / whakakāinga*

bituminous building paper, scale 1000 : 1. 2024

## 16. Gina Ferguson

*From 67° NE 39° 12'58"S 175°40'35" E to 306°*

*NW 39° 1'16"S 175°42'52" E*

*to 313° NW 37° 47'22"S 175°17'14" E*

*to 26° NE 37° 23'9"S 174°43'14" E*

*(From Tongariro 1110m Altitude to Taupo 570m*

*Altitude to Kirikiriroa Hamilton 30m Altitude to*

*Port Waikato 0m Altitude)*

assorted pumice, black sand, gold leaf, steel rope.

2023 – 2024