

glen hayward

qualifications

- 2002 Currently Doctoral student University of Auckland
- 2000 Masters of Fine Arts (First class honours), University of Auckland
- 1996 Bachelor of Visual Arts, Auckland Institute of Technology

awards and scholarships

- 2002 Winner Birkenhead Licensing Trust Art Award
- 2001 Recipient University of Auckland Doctoral Scholarship
- 1999 Highly commended, National Woodskills Festival, Ron Hardie Centre, Kawerau
- 1993 Auckland Society of Art Scholarship, including first year fees waiver and entrance to degree programme

solo exhibitions

- 2001 'Glen Hayward Presents Fruit on Vans', pp 28–36, 101 Old Mill Road, Auckland
- 'Retroussé', Sculpture, ASA Gallery, Auckland

recent group exhibitions

- 2002 Waikato Contemporary Art Awards, Waikato Museum, Hamilton
- Birkenhead Licensing Trust Art Award, Northart Art Gallery, Northcote
- Woodcarving Sculpture Symposium, Lakehouse Arts Centre, Takapuna
- 2001 Tenth Annual Wallace Awards, (finalists) New Gallery, Auckland, Massey University Gallery, Wellington, Centre for Contemporary Art, Christchurch
- 's', Andrew Fischer, Ceri Garland, Glen Hayward, Stefan Sporli, Rachael Thompson, Cite Gallery, Ponsonby



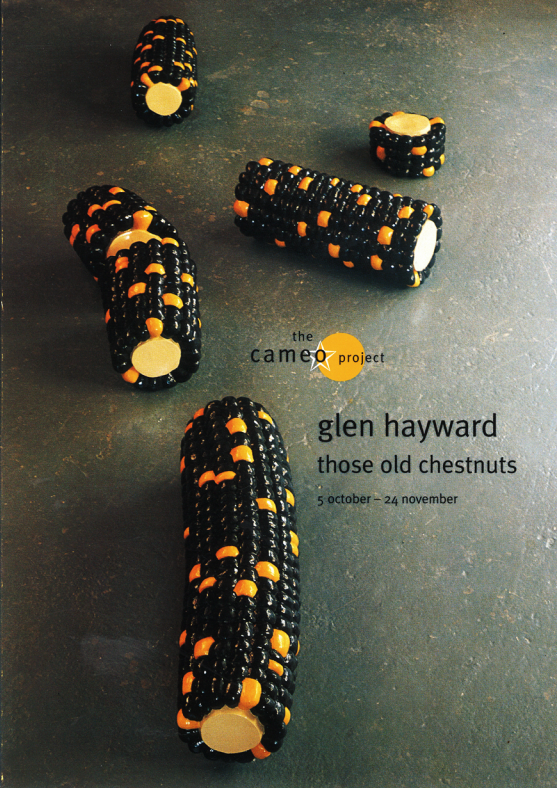
- 2000 'All you ever wanted to know about Greg but were afraid to ask', Final Year Masters Submission, University of Auckland, Auckland
- 3rd Floor, Elam Sculpture Show, Landmark House, Auckland
- Mladen Blizumic and Glen Hayward, George Fraser Gallery, Auckland
- NCC Art Awards, Christchurch Convention Centre, Christchurch
- 1999 'Fig 1', 5th Year Masters Submission, University of Auckland, Auckland
- Elam Sculpture Show, Unity Hall, Auckland National Woodskills Festival, Ron Hardie Centre, Kawerau
- 'Works On Paper', Postgraduate Exchange Exhibition, Rhode Island School of Design and the Elam School of Fine Arts, Sal Koffler and Market House Galleries, Providence
- 1998 Seventh Annual Wallace Art Awards, (finalists), The Wallace Trust Gallery, Auckland
- 'Appliance', (Observances by Invited Sculptors), Fisher Gallery, Pakuranga

collections

- 2002 Genevieve Beacroft Collection, 'Fruit on Van', from Woodcarving Sculpture Symposium, Lakehouse Arts Centre, Takapuna
- 2000 Judith Anderson Collection, 'Bitter blue twice' and '11 Potted Colours (cream only)' from 's', Cite Gallery, Ponsonby
- 1999 Warwick Brown Collection, 'He who never leaves... A custom wood box', from 'Fig 1', 5th year submission, Elam School of Fine Arts
- 1999 Wallace Trust Collection, 'Gaseous deceiver' from 'Retroussé', ASA Gallery, Auckland.

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the
cameo project

glen hayward
those old chestnuts

5 october – 24 november

those old chestnuts



Above: *T is for Tarot*, custom-wood, varnish, 10 units, largest = 850 x 450 x 300mm, 2002

Front: *C is for Carrot*, pine, paint, 6 units, largest = 750 x 200mm diameter, 2002

Old chestnuts infer stale jokes or tired scenarios but often, for the participants anyway, the stale ones are the best. My Dad and Uncle David have a routine they perform when we get together. It is from an ad that used to be on telly, sung by a couple of cartoon blokes in singlets and gumboots; Ches and Dale. The jingle starts something like this:

'We are the boys from down on the farm, we really know our cheese... And concludes with, "It's finest cheddar made better.'

Well Dad and Uncle David do that routine, arm in arm they strut their stuff, knowing the words to the entire ad. The reason why old chestnuts might be the best jokes is because the mirth comes from the repetition, the link to the histories of the people involved. The joke is not funny for itself, but with tears running down my grinning face, for a sense of belonging, of having been somewhere before and having had a good time.

The apt thing about the title of Glen's project is that the works in the show are a reproduction from the world and both involve repetition in their manufacture. Also the story that Glen tells to help him understand the two works is an old one. It is of a competition between two painters Zeuxis and Parrhasios, to determine who was the best. The day of the judging arrives, Zeuxis pulls aside the veil on his painting of grapes and birds fly down to peck at them. He now requests that Parrhasios remove the veil that covers his painting. However there is no veil to remove, for the veil itself is the painting.'

The old chestnut here, for Glen, is the suggestion of two ways of thinking about image making. One relies on the fact that humans are compelled to look beyond the image, and if we wish to incite the viewer to look past the work, then we must paint a veil. The second (although we are not birds) is that if we wish the viewer to see paint for grapes we must 'in' a sign.

With Glen's work, *T is for Tarot*, carved boxes are the image we see before we turn it into cardboard boxes. It is in our reduction that we are deceived, not in our initial look but what we do with this look. The cardboard boxes play on what we expect, this is a grouping displaced from the world, labelled ready-made; and that is what deceives us.

The corncocks, titled helpfully, *C is for Carrot*, do not deceive us in the same way and yet we still say, 'here are corncocks'. Decorative corncocks are depicted in an almost diagrammatic form and surely common sense would dictate that 'C' is for corn. The purposeful naming mistake suggests that like the grapes that fool the birds, these are not corn. Well a child could tell you that and if there is an 'in' joke rather than a stale joke perhaps it is better left that way.

The labour involved in both sculptures is substantial; in the corn for example, there are 1415 kernels in total, each chiselled, sanded, then defined by a knife, painted and there we have it. I wonder about the point of all this painstaking labour, to produce a piece of corn or a box that looks like a box. And then I glance at a box in the corner of the room and

I can't help notice the old creases and the way it folds. I wonder if I should be able to look at a box again without seeing it differently. Then I notice the nick out of the corner of the table, the mark on my shoe, now I am imagining if the way I arrange my clothes in my closet might be interesting. These aspects are re-enacted via the works. Perhaps the way we hang our clothes, stack our boxes or how kernels nestle against each other is interesting. Perhaps somebody just had to show us.

I think of another cheese ad the old guys swapping cheese words for famous people's names; Chubby Cheddar, Stilton John; the pleasure they get from the evolving gag, the reflection back from their altered reproduction. I think about remake corn and remake boxes. Perhaps there are no stale jokes, if each performance is new, somehow altered. 'Good things take time', to steal another cheese phrase; perhaps it is the same with chestnuts. Until they are old we cannot recognise their importance to us. Their ability to linger demonstrates that we are not prepared to let them go. Perhaps an old chestnut is something that we locate ourselves around, the repetition comforting but different each time. The role they fill and the fact we retain and repeat them shows our desire to belong and our compulsion to speak; even if we know that it will roll someone's eyes – corny eh?

Sacha Lin FitzPatrick

Sacha is currently on a Doctoral Scholarship at the University of Auckland.