



GLEN HAYWARD
EATING NEW YORK
AOTEAROA ART FAIR 2023
PAULNACHE.COM



*«Whitney Fire Suppression System (between Calder and Oiticica)»
tall red pipes, 2022*

NZD\$ 55,000



*«Arnold used to spend some time in the niche (doghouse)»
small red pipes, 2022-23*

NZD\$ 25,000
ON HOLD



*«OK (MoMA)» doors
2023*

NZD\$ 20,000



*«Janitor Closet (MoMA)»
2018*

NZD\$ 10,000



*«Everyone's ceiling is someone else's floor (De Maria pipes)»
2018*

NZD\$ 15,000



*«Fount (crowdsourced)»
Guggenheim drinking fountain, 2023*

NZD\$ 20,000

*«Echo Fount (parallel)»
Guggenheim drinking fountain, 2023*

NZD\$ 20,000

‘The ‘bubbler’ is now in its sixth & seventh iteration.’



*«On the way to Pollock pots (ground on down)»
Guggenheim stair handrail, 2023*

NZD\$ 15,000



*«Pollock's Paint Pot»
Guggenheim paint tin, 2018*

NZD\$ 2,000



*«Eating New York»
ongoing (polaroids of smart-phone-photos), 2022*

NZD\$ 1,500 ea.







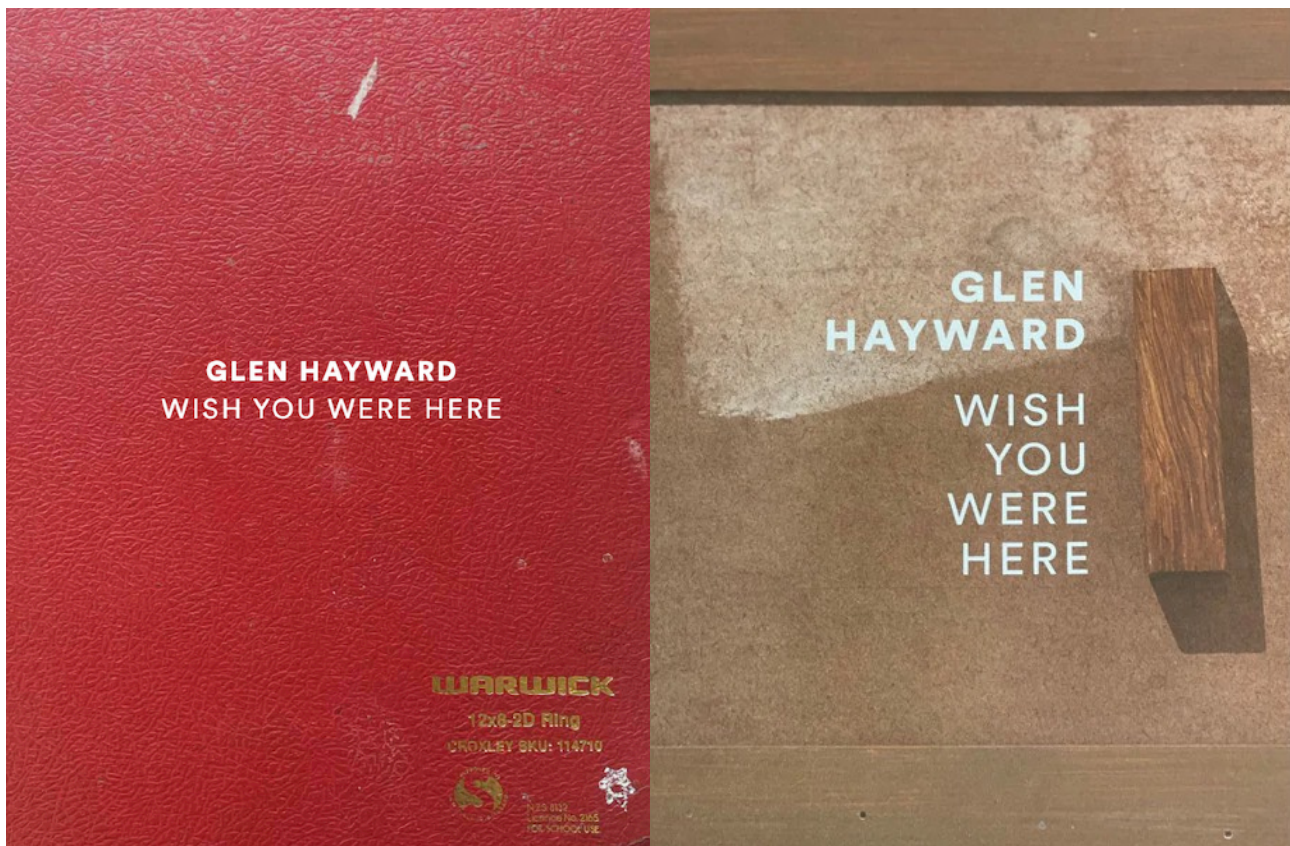
Link: <https://citygallery.org.nz/exhibitions/glen-hayward-wish-you-were-here/>

<https://www.paulnache.com/glenhayward>

Glen Hayward's work blends carving, painting and conceptualism to snare the viewer in a standoff around what is real or illusionary, art or not art, profound or absurd.

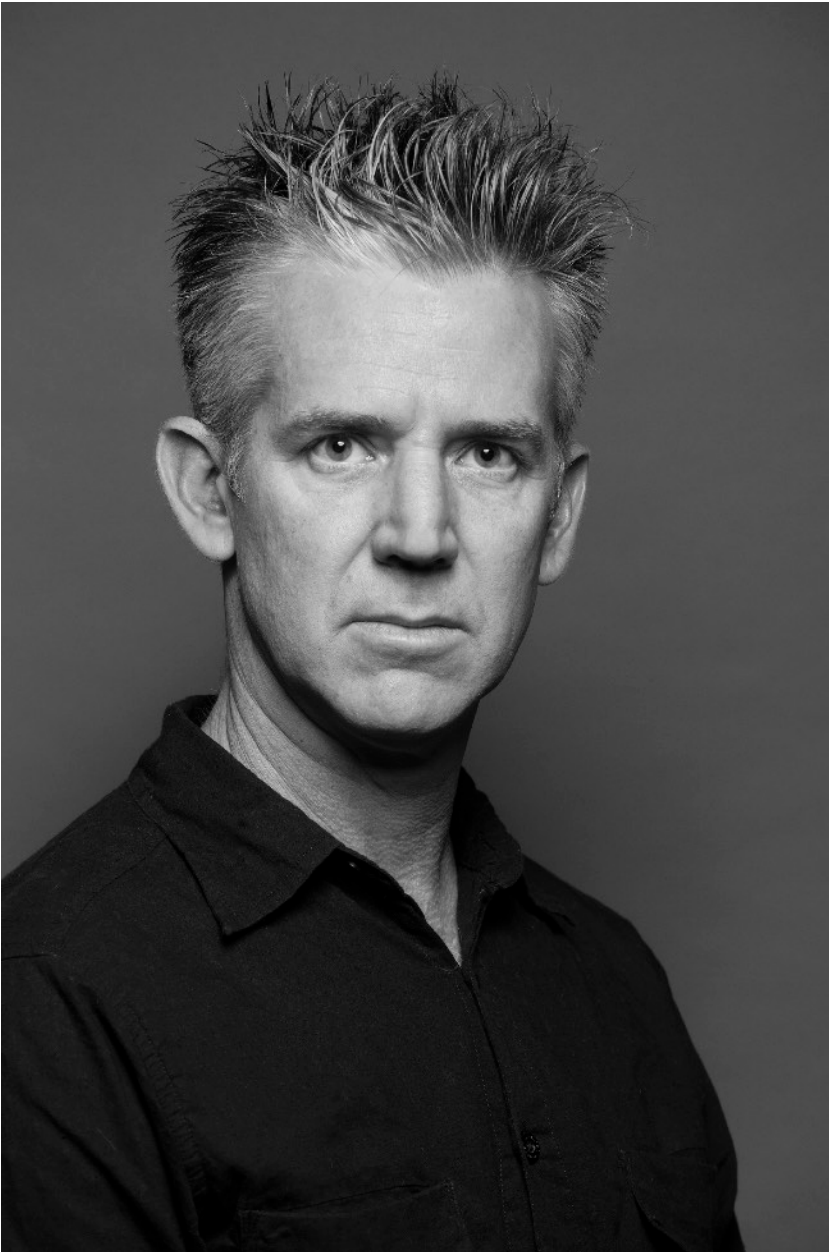
PAULNACHE presents 'Eating New York' at the 2023 Aotearoa Art Fair, a series of works based on the artists travel to some of the world's major galleries. Rather than profound art experiences, Hayward walked away with bad photographs of things such as the gold drinking fountain and Pollock's paint pots from the Guggenheim Museum and the exit doors at The Museum of Modern Art. He later remakes these objects out of wood in his Whanganui studio. The project put a new twist on Hayward's interest in redeploying the objects that are encountered in and/or put to work in the art gallery, which allows him to tease out the behaviours and experiences they engender, and then question how this all intersects with 'the real world'. These sculptures are neither (or both) here or there, functional or dysfunctional. The project has become even more pointed at a time of limited travel and access to international art.

Hayward is a wayward art viewer and, in many ways, also a wayward maker of art. His work constantly forces us to look and think again. It offers a kind of everyday mysticism, challenging us to trust in or doubt the validity of the objects or experiences that we encounter in the here and now—especially inside the art gallery but also in the world beyond it.



Excerpt: From the publication 'Glen Hayward: Wish You Were Here' curator and author Aaron Lister, with support by Chartwell Trust and City Gallery Wellington Foundation.

Available to purchase online: <https://shop.citygallery.org.nz/products/glen-hayward-book>



Glen Hayward was born in 1974 in Auckland New Zealand and is known for his sculptures of everyday, mass-produced items. Carved from wood and painted exactly as they were as found objects, they masquerade as the real. Hayward completed his doctoral dissertation at Auckland University's Elam School of Fine Arts in 2005. "I work at the intersection of carving and painting, I find all the world of things endlessly fascinating and potentially meaningful. This way of making solves two tensions, one my tendency to be overwhelmed by the sheer volume of things, the time it takes to carve things limits the number of things I can make. The second is more process based, it acknowledges that selection of the 'thing' reflects a way of understanding the world, as the ready-made enacts. Although the world is fecund the mere presentation of it shows - an angle not all angles. To make a ready-made incites a value for the thing depicted, it permits a physical understanding of the world through making and parallels this through viewing."

Solo shows include: Eating New York, Aotearoa Art Fair, The Cloud (2023); Wish You Were Here curated by Aaron Lister, City Gallery,

Wellington (2022); Eating New York, Sydney Contemporary, Carriageworks (2022); Mem Noir, PAULNACHE (2021); As if, PAULNACHE (2018); Dendrochronology, Tauranga Art Gallery, The Sarjeant Gallery Te Whare o Rehua Whanganui, OBJECTSPACE, Dunedin Public Art Gallery (2018); Everyday People, Sydney Contemporary, Carriageworks & Art Central, Hong Kong (2017); SPRING1883, The Windsor Hotel (2016); I don't want you to worry about me I have met some Beautiful People, City Gallery Wellington and Christchurch Art Gallery Te Puna o Waiwhetu (2013); Mirrorworld, McCahon house open studio, Auckland Arts Festival (2011).

Group shows include: The Canberra Art Biennale, Contour 556, Canberra, Australia (2022, 2020, 2018); A Working Model of the World, Sheila C Johnson Design Centre, Parsons, The New School, New York, (2017); The Obstinate object, curators Aaron Lister and Abbey Cunnae, City Gallery, Wellington (2012); Debuiding, curator Justin Paton, Christchurch City Gallery Te Puna o Waiwhetu, Christchurch (2011); Call Waiting, curator Alexa Johnston, Auckland City Art Gallery (NEW), Auckland (2010); Reboot, The Jim and Mary Barr Collection, curator Justin Paton, Dunedin Public Art Gallery, Christchurch Art Gallery and Wellington City Gallery (2006-2007).

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