



VOL. 2

# BLACKLAGOON

Ah McCain. You've done it again.

Black Lagoon Vol. 2 in its full frontal glory.

It's still handmade with a screen printed cover. It's still individually numbered. It's still free. And it's still aimed to showcase, introduce and connect our creative community.

Have a read, get inspired, and go do it.  
(Or we will first.)

Nighty night,

A handwritten signature in black ink, appearing to read 'Karl', with a stylized, cursive flourish at the end.

Karl and the other freaks at Monster Valley.

# MONSTERVERVALLEY

A creative studio based in Aotearoa.

## EDITOR

Karl Sheridan

## DESIGNER & COVER

Toni Gill

## PRODUCTION MANAGER

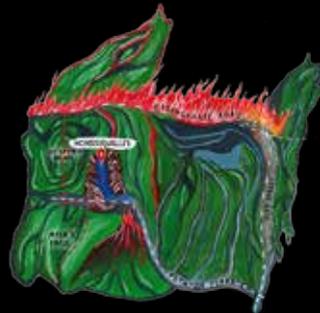
Ruby Reihana-Wilson  
Natalie Maria Clark

## CONTRIBUTORS

Chelsea Jade  
Chippy  
Cinzah  
Dexter Murray  
Frances Carter  
Freya Finch  
Greta Van Der Star  
J. Richardson  
Jack Ellin  
Jade Paynter  
Karl Sheridan  
Louise S. Payne  
Lydia Sheridan  
Mat Ellin  
Max Sheridan  
Mohamed Hassan  
Nadia Reid  
Natalie Maria Clark  
Nathan Joe  
Ren Kirk  
Richard Symons  
Ruby Reihana-Wilson  
The Spinoff  
Toby Manhire  
Toby Morris  
Toni Gill  
Virginia Frankovich

## MONSTER VALLEY STUDIO

11A Poynton Terrace  
Newton, Auckland 1010  
NEW ZEALAND



## POST

Monster Valley  
PO Box 68330  
Newton, Auckland 1145  
NEW ZEALAND

## INSTAGRAM

@monstervalley

## FACEBOOK

@monstervalley.co.nz

Email [hello@monstervalley.co.nz](mailto:hello@monstervalley.co.nz)  
if you'd like to feature in the next  
volume.

# BLACKLAGOON

<b>Cover Artist: Toni Gill</b>	1
<b>Artist Profile: Freya Finch</b>	7
<b>In Search of the Loch Ness Monster's DNA</b>	13
<b>Artist Profile: Nadia Reid</b>	19
<b>FUN THINGS</b>	27
<b>Box Monster: J. Richardson</b>	31
<b>Artist Profile: Chelsea Jade</b>	35
<b>Artist Profile: Richard Symons</b>	41
<b>Artist Profile: Dexter Murray</b>	47
<b>Black Science: Horizontal Mirror</b>	49
<b>Step Into My Studio And Meet My Dog Mat &amp; Jack</b>	51
<b>Toni Eats Cheese</b>	55
<b>Acrylic Air Freshener</b>	57
<b>The Experiment 2017</b>	63
<b>MAXimum Depth</b>	65



## COVER ARTIST **TONI GILL**

BY KARL SHERIDAN

### **What were the last things you**

**A) listened to, B) ate and C) watched?**

**A)** Saturday Night by Oliver Cheatham, and September by Earth, Wind & Fire.

**B)** Cheese slices by Sal's \$4.00, "Fresh Salmon & Avocado Jumbo Pack" \$11.70 by St Pierre's Sushi.

**C)** This is a tough one. Fargo, True Detective (Season 1), Stranger Things, AKIRA, Spirited Away. There are so many more.

### **Where are you from and what do you do?**

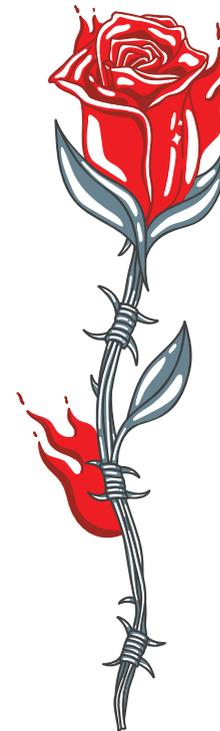
I'm an Auckland based artist & graphic designer (West West). I take cues from classic motifs through the perspective of outsider art.

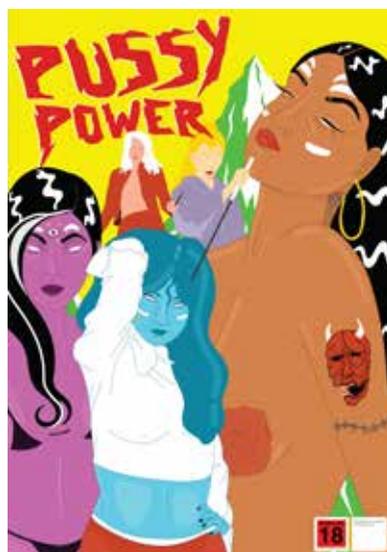
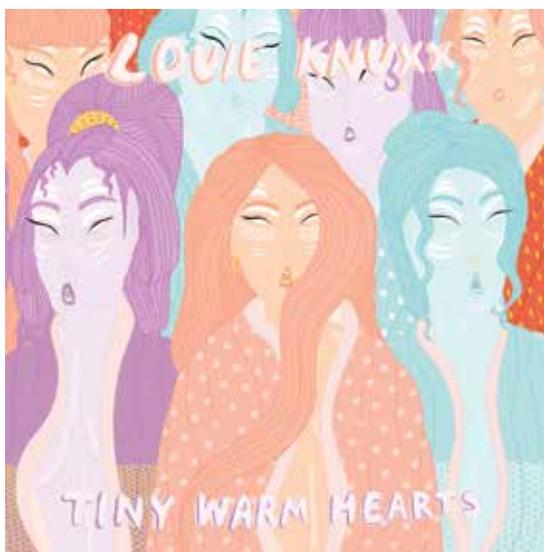
### **How would you describe your style?**

I'm pegged for artistic feminism, I almost exclusively paint and stitch powerful women, wild animals, flora and fauna. Real ominous, real rad.

### **You work across many different mediums - why?**

I'm always looking for more and more ways to expand my abilities as an artist. One should never limit themselves to one medium. My goal is to do everything!





***“I am heavily inspired by strong women, sukeban gangs and hand-painted bootleg film posters.”***

**How did your recent Acrylic Air Freshener group show come about?**

The idea for AAF originally came about at the Black Lagoon Vol. 1 launch party (Poynton Studio).

J. Richardson, Chippy, Smiddy and myself were discussing the need for a fresh and zesty fragrance of sorts in our local creative scene; there birthed the base for Acrylic Air Freshener. The exhibition was a beautiful, chaotic success.

**Who or what do you get your inspiration from?**

I am heavily inspired by strong women, sukeban gangs and hand-painted bootleg film posters.

Stuart Davis is a huge inspiration regarding colour palettes and in general quality aesthetic. Another is Chloe Wise (@chloewise\_), who produces ‘rad-as-heck’ work and her fem-as-fuk vibes are eternally amazing.

**You recently joined the team at Monster Valley - how has that been so far?**

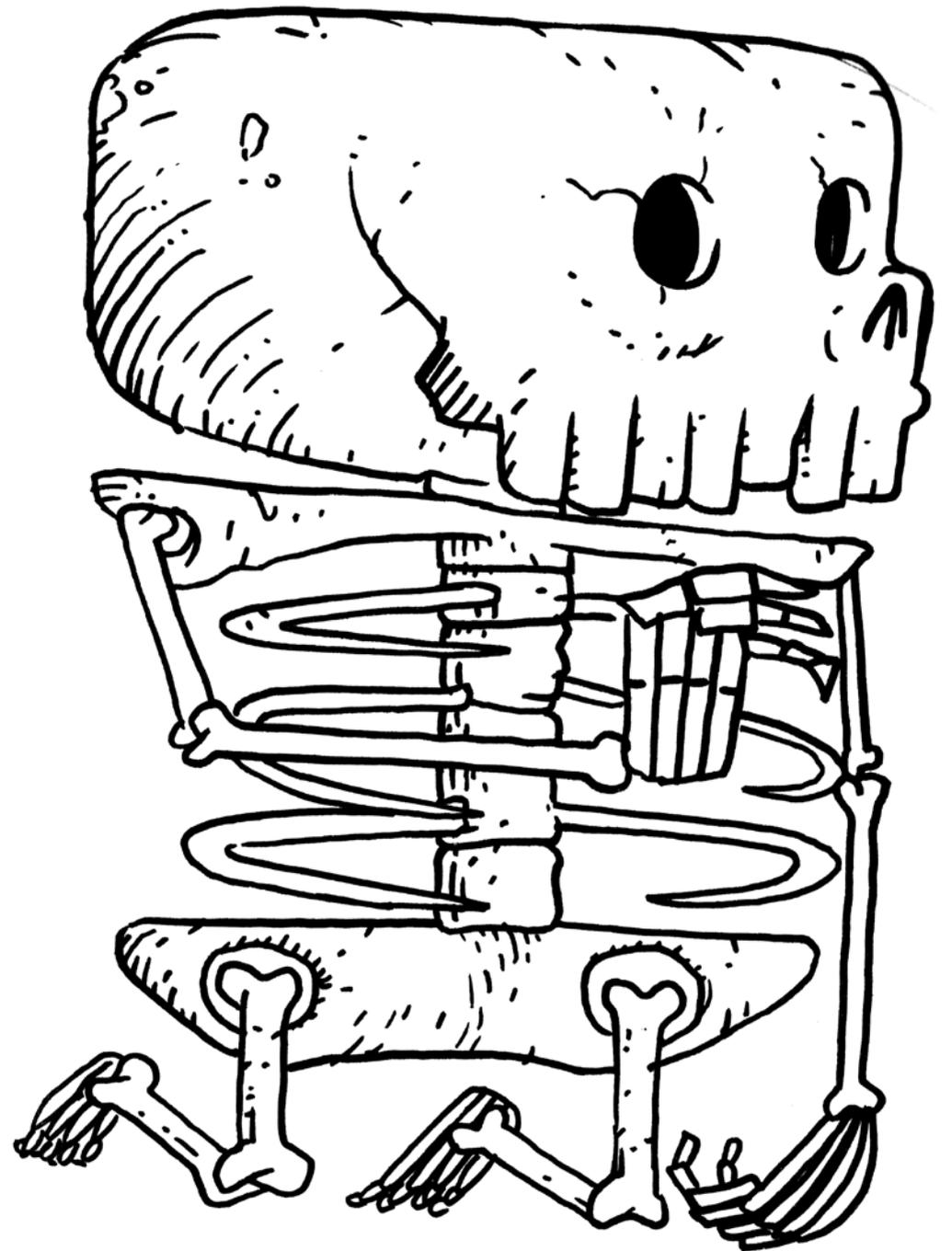
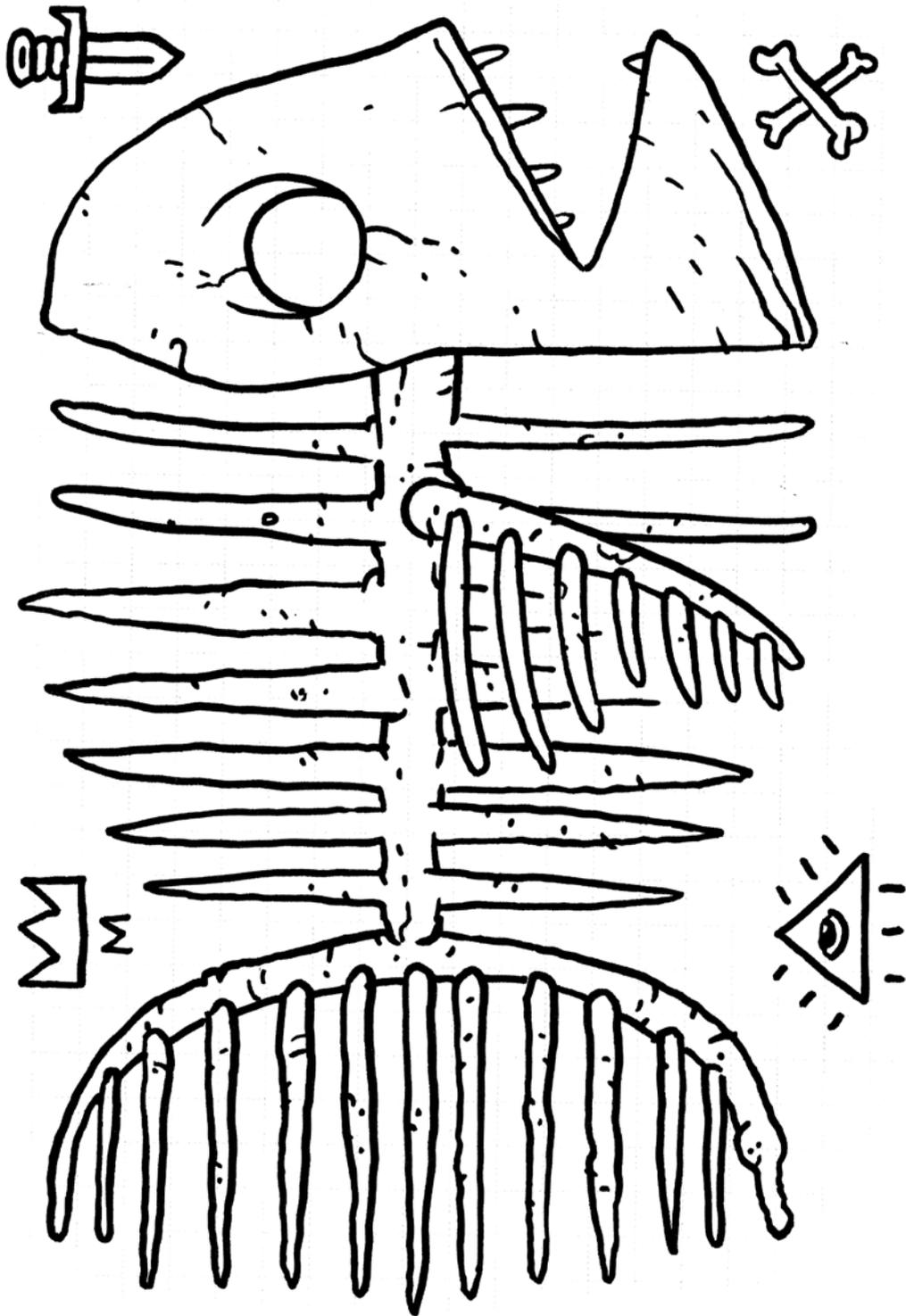
It’s been really shit. There’s this awful and LOUD spotted dog that looks like a tiny horse. Horrible people that shout out “419” at 4:19pm everyday. Would absolutely recommend this pit of snakes.

**Other plans for 2017?**

Self development as an artist is always going to be a huge motivator for 2017 and beyond. To collaborate with even more painters, musicians, photographers, event organisers, fashion designers and more. Collaborate on anything, and everything.

**Favourite quote or lyric:**

“Every day above ground is a great day, remember that.” - Pitbull (MR. WORLDWIDE, DALE).



## ARTIST PROFILE

# FREYA FINCH

BY RUBY REIHANA-WILSON

### **Ruby: Mate! How the bloody hell are ya? What's your vibe today?**

Freya: Hi! I'm pretty great thanks. My vibe today is fully classic kiwi farmer, flannel shirt and all.

### **You're fairly young in this theatre scene but you quickly shot right up there eh. Where did you come from? Did you study?**

I wouldn't say I'm at the top just yet, a few more rungs to climb, but stoked to be where I am. I'm originally from England but i've lived in New Zealand for over half of my life and I've travelled around a bunch the last few years. I'm pretty settled in Auckland now and loving it. I studied in Melbourne with an amazing teacher called John Bolton at his clown school. The training was very physical and you make a new piece of theatre every week for the four months you're there, it's magic!

### **Gimme three things to tell readers about your steeze.**

Ultimate tomboy meets theatre geek meets polish lez chic

### **Tell me about the people who have influenced your vibe?**

So many! Patti Smith comes to mind first, she's my hero, her book Just Kids massively inspired me at high school. Everyone must check out a video of her on YouTube called advice to the young. In terms of making work I'm definitely influenced by International theatre companies like Punchdrunk, Gobsquad and Forced Entertainment and here in NZ Barbarian productions and The Town Centre, anyone who's making work that pushes the boundaries of what we typically think theatre is gets me pretty excited. There's also a pretty amazing crew of women making work in Auckland right now, feel stoked to call them my friends, they definitely influence me.

### **What's been your shittest time on stage?**

I used to do a lot of dance when I was younger, children's dance shows generally involve playing some pretty dud roles. Such as, one of Alice's tear drops from Alice in Wonderland, several variations of fairy and a Christmas candy cane... all very questionable.





**What's been your proudest moment to date?**

Had lots of proud moments during the season of CAR, a concept coined by my mate Virginia Frankovich. We took audience members on a ride around the city in the back of two cars, it felt like we had done the impossible in a lot of ways, at times we had to go full guerilla! Also winning Best Newcomer at Auckland Fringe fest this year, that was tasty.

**Tell me about your Fringe show Shabbat Shalom and Thank You For Coming What were your influences for that?**

I've grown up with a strong sense of my Jewish heritage, not in a religious way as such but I've definitely been in and amongst the cultural side of things. I'd kind of been grappling with what my relationship was to Judaism and then last year I did a Seder meal with a bunch of my pals, they were all super into it. It got me thinking about sharing ritual and food through theatre. During the process of making the show I discovered two artists whose works incorporated feeding their audiences, Rirkrit Tiravanija's pad thai (1990) and Soup/No Soup (2012) and Lee Mingwei's The Dining Project (1997). Mingwei describes "using food as a catalyst and medium for trust and intimacy".

**You don't normally see anything Jewish on stage (in Auckland anyway), as well as real life eating - how did all that go?**

It went surprisingly well. Before its opening we were yet to have a full run of the show so I was pretty nervous! We managed to fit 38 audience members, a cast of ten, a five piece band and two cooks into the venue. And somehow pulled off serving the audience a three course meal, taking them through a series of rituals, storytelling, song and dance. The show was almost three hours long and ended with everyone in the audience and the cast circling around the tables doing the Hava Nagila.

**At any point, did you feel like you were fucking with Jewish culture by putting it on stage in a theatre realm that is often devoid of culture besides Pacific, Māori and typical European? Like, did you feel like you needed to get 'permission'? Did you get any clapback or was it all smooth sailing?**

I was definitely aware that I was messing with traditionalism. But in a lot of ways I feel that it's my own culture to play with and I'm searching for ways to connect with it and to understand it. There's a lot of mysticism around Judaism so it felt really special to invite people in and give them the opportunity to experience a Shabbat meal, to learn something, to ask questions and to share in each other's company. That's ultimately what I think is at the heart of most cultural practices - connection. It was all smooth sailing, mate. I framed the show as "A celebration" and that's what it was.

**Have you had any shit to deal with because you're young? I'm asking as a fellow small person who looks like a 12 year old boy?**

Haha, I remember meeting you and being stoked as we were on each others vibe, that was refreshing!

I've definitely had the odd jab here and there about my appearance, I can laugh about it though, it's never been too extreme in my case. I don't like being around tension or conflict so I try to keep out of the industry dramaz, I reckon everyone's doing the best they can with what they have.

**What's the game plan - are you aiming for doming the world or nah? Gonna start the next Silo Theatre lol?**

My gf Vida and I are heading overseas next year to do some internships so world doming could definitely be on the cards! Having a company in the future would be dreamy, I'd love to have the time and space to work on shows everyday. For now, I wanna take more photos, write more, work in hospo less, keep making and just enjoy being 21, it's pretty sweet.

**Final question: Scrunch or fold?**

Fold... into a paper plane and get flyin'!

message from beneath the sea,

I am afraid of the water, not because I learnt how to drown properly, but because the first time I trusted myself with myself I let go, slipped through my hesitation and drowned, slipped to the seabed of somebody's idea of world and sat at a border somebody else drew, looked at the stars swimming over the sky, shimmering/

and laughing and moving forward, watched and watched and sang the songs they poured into me at the soboua, the kitchen knife and the candle, the dish of picked rice and Abdelhalim Hafez, the horns and ceiling fans dancing through the smog/

my Teta sits in the same chair for twenty three years, under the portrait of my grandfather, next to the window leaping into the willow between the fights in the building, down into the trash heap of stories and newspapers and carbon armies that will never be clean, I sit here with my back stretched and knees bent, wondering how I will ever climb to the top, if I will dig/

my nails to their roots and bleed my kneecaps, if I will make it out this time, if I will remain hidden underneath all of that history, the time it took to build these bones around me, flood the city alleyways and teach its children lies about themselves/

about their fathers and mothers and heroes and military, about the zionists and their snake eyes, about the signs of the end of times, the moon that split and the mountains that will rise like cloud puffs over the lava the earth will spew out finally when it's time has come, the oil aflame and dinosaurs walking through government buildings, the seaside resorts, the trash heaps/

of nationalism, the families sinking their teeth into the television and each other, there's a small clearing of concrete behind the engineering school I hide when the sun is heavy and my breath short, I can't see any of the tall buildings from here, their rooftop launching pads/

or my friends dead eyes, their consuming boredom with me, I drift in between clock bells waiting for an excuse to leave, I draw my dreams in the quad and fill it with tiny words no one can decipher, I lay awake in the dark of my bed and wish myself a satellite sleeping in the silence, a thousand kilometres from the surface of the ocean, two thousand kilometres from the surface/

of my hands, still outstretched, still full with prayer and sacrilege, still waiting for the water to drain, to drink itself back into the earth, to pry its air back into my stomach, to take with it the sorrow, and I will open my eyes again, and I will sing my abdelhalim and I will smile again, and the warmth will return to my eyes again/

and I will return to the house my grandfather built, and I will kiss my grand mother on her forehead and tell her none of us will ever leave her alone/

not in this house/

not in any house/

# IN SEARCH OF THE LOCH NESS MONSTER'S DNA

- and science people give a damn about

BY TOBY MANHIRE

A conversation with the Dunedin scientist who stumbled on a way to talk to people about his work, in spite of sniffy colleagues who think his Nessie study is nonsense.

Professor Neil Gemmell heads up the University of Otago's Gemmell Lab at the University of Otago, where he juggles research into ecology, conservation, evolutionary biology and genomics.

He found himself thrust into a brief media spotlight last month after news emerged that he was in discussions over heading to Loch Ness to perform environmental DNA tests in pursuit of monster-related findings. We gave him a call to ask about the project, the response, and the accidental lessons in the communication of science.

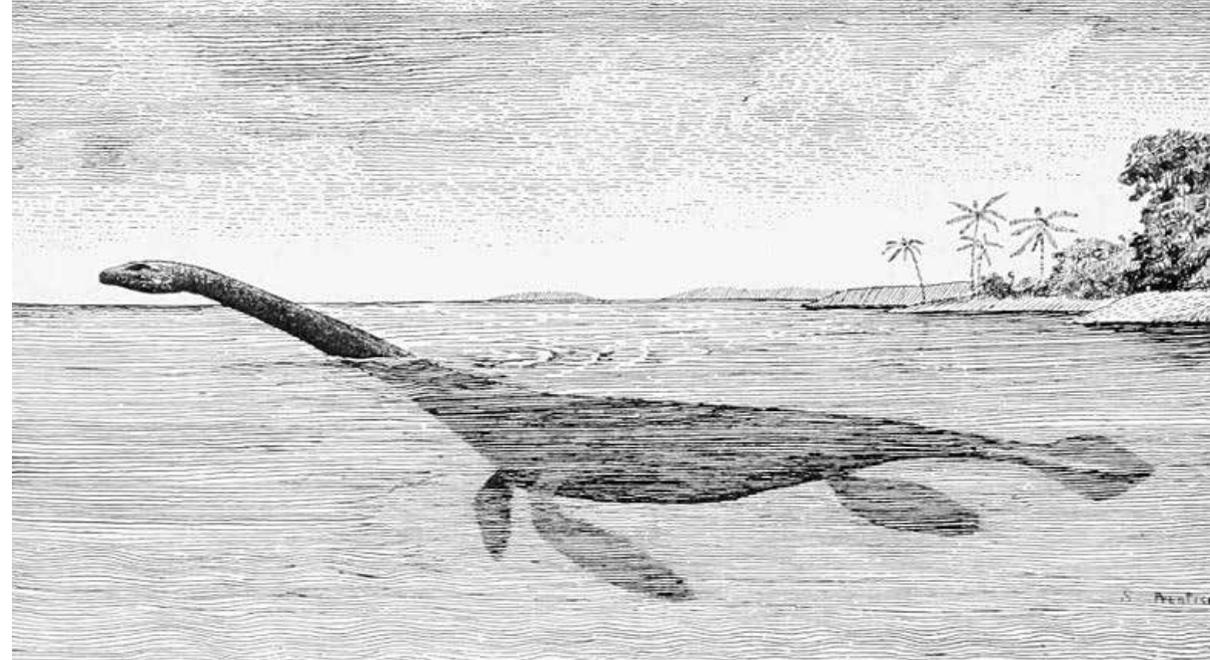
**The Spinoff: Are you off to Scotland imminently then?**

**Neil Gemmell:** No. This is just a proposal, which seems to have gone a bit further than that.

It was a proposal to a guy called Darren Naish, who is a crypto-zoologist. He's one of those guys that looks behind the

biology of these myths, like the Loch Ness monster. It was a very innocent conversation, it was just like, Well, we're doing this eDNA [Environmental DNA] stuff, which is measuring the DNA that's in the environment to try and figure out what's there; has anyone thought about doing that in Loch Ness, to try and test the idea that there is something unusual there? And the answer was, no. And then I said, Maybe we could do it. And we sort of left it there.

That was some months ago, and then got picked up by someone who lives in Scotland who was doing a story for a local paper, and he said, "I see you had some discussions with Darren. Did you take it anywhere?" And I said, no, and explained to him roughly what the proposal was and how we would do it and he wrote a story out of it that's emerged from there. And now where I'm at is, yes, we're going to do this. We're going to explore exactly how we're going to do it and who I'd like



***"... this is a very powerful way to communicate with the public about how you set up a hypothesis, how you design an experiment to test that hypothesis"***

to involve, but I'm still having those conversations.

**So the approach, in general terms, is to try and fish out of Loch Ness some environmental DNA?**

That's exactly it. From about a litre or two of water here in Dunedin, we can detect very easily over 150 different species that are present in the inner

harbour or the outer harbour. That's stuff we're doing already. We're using a relatively targeted approach. There's a way to do this which is non-targeted but basically sequences all the DNA that's present in the sample.

Then you start asking questions about what that is and what it looks like in terms of our understanding of the tree of life. There are lots and lots of tools now, computational tools, available to tease that out.

Our proposal is, effectively, to go to Loch Ness and collect samples, probably across time, and across the loch and at different depths, and see what's there and compare it to other sites in northern Scotland. Just to try to figure out if there is anything that is unusual about Loch Ness. At the moment we don't have a great deal of funding for this, but I don't think it would cost a heck of a lot either. The most expensive thing is going to be people's time. And the way we may be able to fund this is perhaps through crowd funding. But we've

also generated recently quite a lot of interest from some notable television and film companies that make pretty good documentaries, so we're just starting to have those conversations with them now about the prospect of them following us through this process.

**There's another story apart from the story of this project in a way: about how science gets communicated. It must be interesting that there's all this attention.**

From my perspective this is a great way to have a conversation about a real scientific technique and how you can employ that to answer questions that people might be interested in. I don't believe in the Loch Ness Monster, let's be quite clear, but this is a very powerful way to communicate with the public about how you set up a hypothesis, how you design an experiment to test that hypothesis, what things you would want to do to make sure that your data have the appropriate level of integrity – how do I verify that the sample I have come from this point that I believe it came from?

That's about the chain of evidence, that's something we could explain to people. We could explain to people why it's important for the analysis to be undertaken on two different sites, blind to each other, so that if one finds something interesting you would hope that the other does, too. We could talk about the need to do this double blind, so that people don't actually know that they're handling the Loch Ness sample, because if they know they're handling a Loch Ness sample they're going to look harder at that for something that's different than they will for another sample. So there's

a whole range of things here that I think we can use as really, really good discussion points.

Coming back to the New Zealand context, we can say: hey, we don't have Nessie out there but if we want to understand the population dynamics of blue cod, in or adjacent to

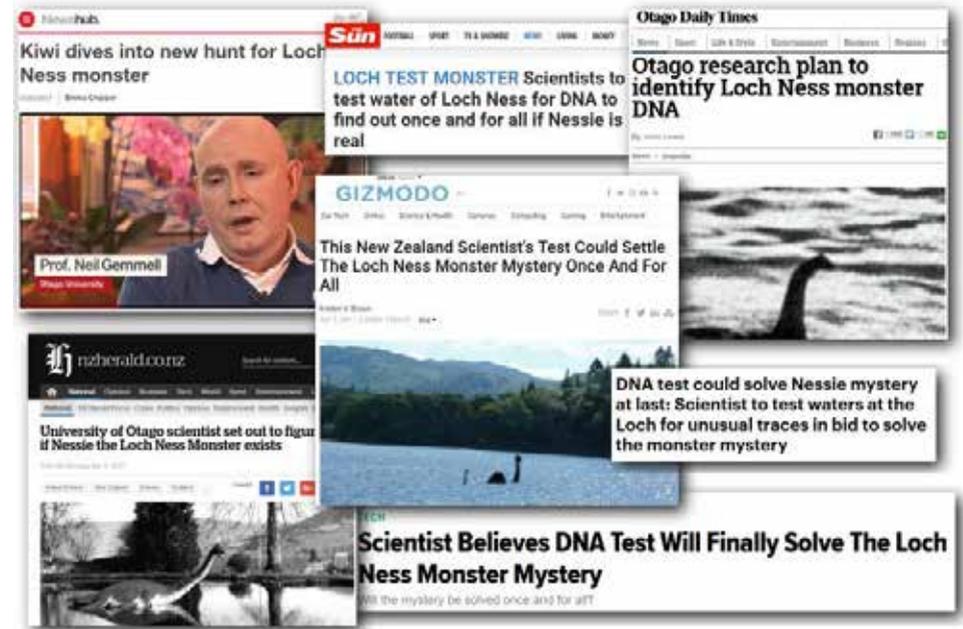
***“If it doesn't find anything it's not going to stop people believing.”***

marine reserves, we can do that, we can do that fast and reliably. Or if we want communities such as Kaikoura, which has been devastated by the earthquakes, if they want to monitor resettlement and recruitment back to the areas following the earthquakes, you could potentially do that with eDNA. So to me it's a really exciting way to try to communicate some very basic science.

And I possibly have been a bit slow to realise how to do this. Maybe I've stumbled across it accidentally. We've done, I think, some quite cool stuff in the past and we've had some media interest, but it's not attracted the same level of interest as this has.

**Maybe some moa hunting next?**

Or Fiordland moose, right? Or whatever. I think there's definitely a place for this in terms of the communication of science and getting the public thinking about science. I went to my young boy's class the other day, just dropping him off, and all his classmates came around because



they'd seen me in the newspaper. And I said to them, "What do you think?" And two girls put up their hands and said, "I think that's really cool." So I thought: OK. All right.

**But some would say it's frivolous.**

Some of my colleagues have said, oh, this is just a bit silly and you're diverting attention from important questions – why don't you tell them about the really cool stuff, not this nonsense? And I said, well, you know, I'll tell them about whatever people are interested in. And I will try to take the conversation in a direction where I can add a bit of knowledge in and around what we do, attached to the idea of something that people actually give a damn about.

I'm loving it.

**Assuming you complete this work,**

**how would you rate the chances of settling forever the question of the existence or otherwise of Nessie?**

If we found anything that looks a bit different, I think that would be world breaking news, right? Even if we found there were DNA traces of something that hadn't been described in science before, I can see people getting very excited about that. Whether or not it's a monster – it might be a new species of bacteria – I don't know. But anything new that we can link to that loch will, I think, be interesting.

If we find nothing, that won't stop people believing. Because there have been plenty of searches that have found nothing. In the 70s I remember the stories of the trawlers taking sonar, back and forwards across the loch, this huge sweep across the loch, and they didn't find anything. That would've cost hundreds of thousands of pounds back



***“From my perspective this is a great way to have a conversation about a real scientific technique and how you can employ that to answer questions that people might be interested in.”***

then, and then there’s been submarines, and there’s been this and that and the other thing but I think this could be another tool. If it finds some evidence of something, great. If it doesn’t find anything it’s not going to stop people believing.

There are other people that intelligently point out that even if we take a DNA sample out of the New York subway, there’s a whole heap of sequences there that haven’t been described by science previously, so, you know, we will find something different and unusual and unexpected because that’s the nature of the game at the moment.

We are just starting to do this work. But I think in the fullness of time we can start to build a context – we can certainly test hypotheses about what Nessie could be. So: is it a plesiosaur? Well, I think we’ve probably got a reasonable idea of what we’d expect a plesiosaur DNA sequence to look like. It would be a reptilian of some flavour. It won’t be a bird, and it won’t be a crocodile, and it won’t be a turtle and it won’t be any of the other squamata reptiles and it won’t look like a tuatara, but it should genetically place somewhere at the base of the birds, we would expect. So that’s the sort of conversation we could have.

---

The Spinoff’s science content is made possible thanks to the support of The MacDiarmid Institute for Advanced Materials and Nanotechnology, a national institute devoted to scientific research.

Published with permission from our mates at The Spinoff: [www.thespinnoff.co.nz](http://www.thespinnoff.co.nz)

## ARTIST PROFILE

# NADIA REID

BY REN KIRK

Almost two years after Nadia Reid's 2015 debut, *Listen to Formation*, *Look for the Signs*, the Dunedin-based singer songwriter has quietly, yet decisively, raised the bar. Her fine-as-filigree vocals are laid neatly next to and amongst guitar arrangements, sometimes soft, sometimes sonorous. And there's more grit and gall in the girl this time round, a quiet confidence that subtly makes its mark.

The newfound fortitude came about while working on the latest record, which was a time of huge personal growth for Reid: "It was about me learning to sit with myself a bit better." She also went through a relationship breakup, and a gained a better sense and appreciation that her music mattered: "The first record kinda surprisingly had quite an affect on a lot of people, which I didn't anticipate at all."

The pressure artists usually feel with the second album didn't manifest for Reid, mostly something she didn't pay much attention to. While the writing and recording process were largely the same - including band members and working with producer Ben Edwards - there was a different commercial reality for *Preservation*. "[Last time] I didn't have label support," she explains. "I've had to work really hard to get attention here in New Zealand; I couldn't get NZ On Air funding for years, and was kind

***"I like to keep the lines of what's completely true and what is made up... I like to keep them blurred. I don't need to give everything away"***

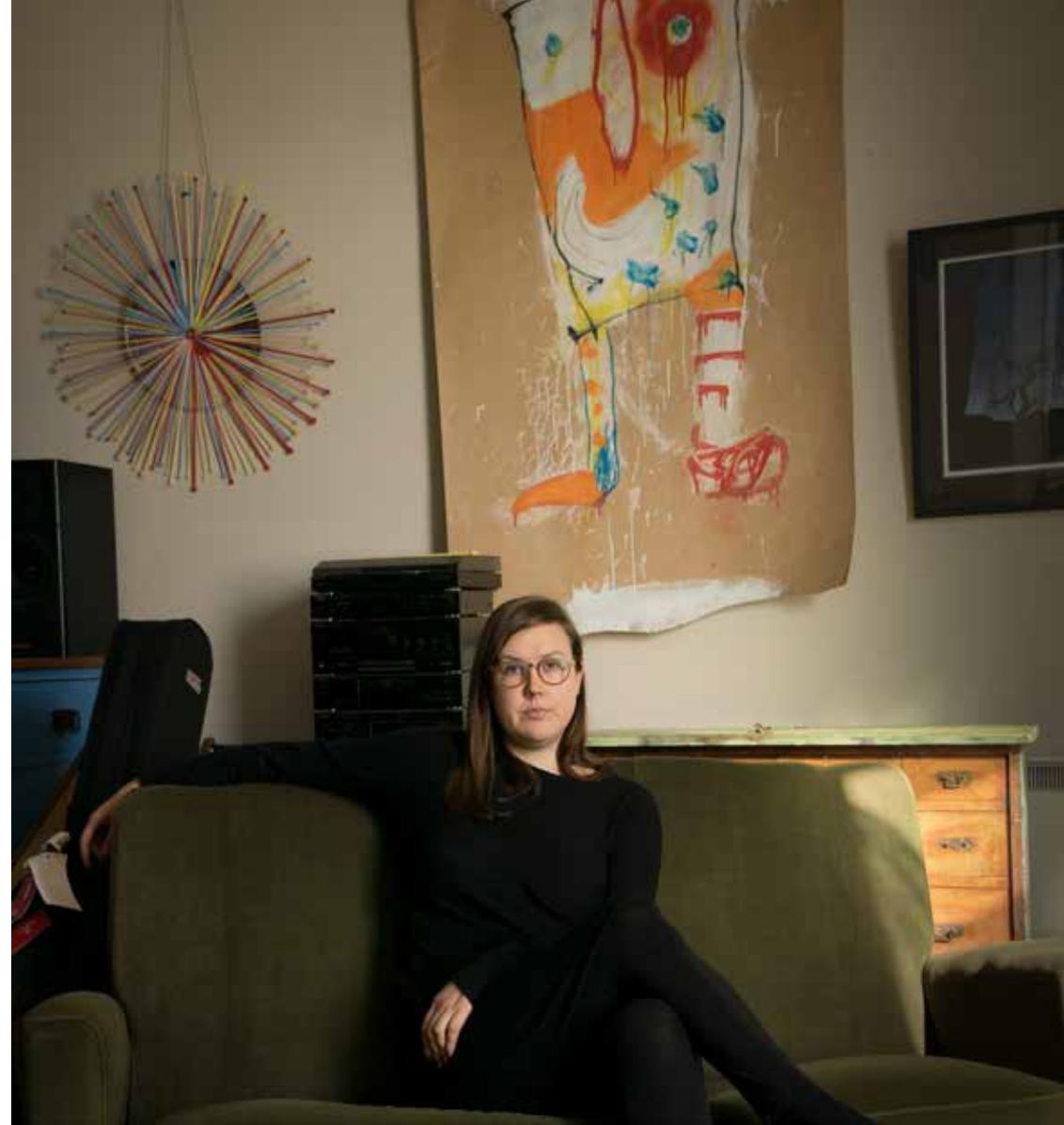
of banking on that. It meant I could only see so far. Now the world seems much smaller, and I have higher goals I guess."

Reid's sophomore effort is a luminous singer-songwriter folk album, imbued with strands of country and even some electronica (thanks to some savvy synth lines). This is in part due

to Edwards' guiding hand, but also an organic studio process. "Lots of it is Ben, but also just the band serving the song. It's a collaborative thing working on an album."

A warm-blanket-of-an-album, Reid shares stories of heartache, of looking for, and coming home. Underpinned

by a wistful melancholy, there is also a sense of strength and defiance. And while the stories offer insight into Reid's journey over the past two years, they are not strictly factual: "I like to keep the lines of what's completely true and what is made up... I like to keep them blurred. I don't need to give everything away", she says with



a hint of a smile, “and I want the songs to speak for themselves.”

Whatever elixir of truth of fiction she employs, there is something very genuine about the album. It’s something many listeners and reviewers connect with, something that also comes across in her live performances. And it’s a good balance for Reid: “I think the way I’m doing it now is something I can continue doing, and it actually gives me a lot of joy.”

***“I think the way I’m doing it now is something I can continue doing, and it actually gives me a lot of joy.”***

Title track ‘Preservation’ is a gentle caress, like someone coming up quietly and taking your hand. With sparse production, Reid’s harmonies rise and fall effortlessly. She describes the song as the most relevant to the album: “It’s not necessarily the song most people will like, or radios are gonna play. But it’s the most intimate and personal to me. It’s like I’m singing it about myself and for me, like a bit of a mantra.” Reid pauses, searching for the right word. “No. Not a mantra, but kinda like that.”

A particular favourite for fans is ‘Richard’, which is about her ex: “It’s interesting, ‘cause I wrote that song as a response to that relationship ending, and it was a huge kind of

healing thing for me to do. I didn’t intend to name it Richard, or for it to be scathing or anything like that. It felt true to myself and the song with that title.” The lovelorn allegory is both gentle and abrasive in equal measure, intimate and cathartic. ‘Richard’ speaks of redemption, with lyrics like, “Taking back the hand that is mine.” Reid also muses on the fact that as time goes on, the song is becoming less about him.

‘I Come Home To You’ is the fourth track on the album, with a twanging musicality, awash with electric guitar, drums and synth. “A lot of that was Ben. It was really nice to experiment a bit, not to just do what we’d always done.” And it works, the jangling sonic textures adding strength to the vocals, never detracting. An emotive, inspired and perfectly crafted four minutes and 12 seconds. “We see things in a different light / I’m looking outward into the night / I wanted to be like you / Take me home, smoke me out”.

Many of the songs on Preservation envelop and cocoon the listener, but ‘Te Aro’ strays far from this formula. Stripped back vocals and eerie production lead to jarring percussion, creating a definite sense of discordance and discomfort: “Yeah, Ben described that song as like having a panic attack.” Reid continues to explain the desire to push beyond their comfort zone, resulting in something quite unique: “The structure of that song is like the opposite of what someone might suggest a song should be, there’s no verse or chorus. It’s like an expression, and really fun to play live.”

After a much-needed break in May, Reid is back on the road this month, before returning to Europe for



***“Playing 20, 30, 40 shows in a row, with sporadic days off, is really hard. It’s kinda like running a marathon.”***

summer. She concedes there are lots of highs when it comes to performing and touring, but is quick to add: “Playing 20, 30, 40 shows in a row, with sporadic days off, is really hard. It’s kinda like running a marathon. All the hard work that goes into it, and training... but when you finish...” she ends, letting the silence speak for itself.

The upside for Reid is the people. With a name that is garnering more and more attention, she’s still genuinely

surprised by the reactions: “It all gives me a sense that it’s kinda right. And I start to think about this, about music, as something I want to do for a long time.” She also knows there’s been a shift in perspective towards said people: “For a long time I had the mindset that this music was totally for me. Now... sure, writing and playing is really therapeutic for me, and it’s a still personal thing. But without the people who support me, there’s not much reason to make records.”



**SEVEN ZEN POEMS  
FOR  
SEVEN WHITE BOYS**

by nathan joe

**I**

lust grew as limbs stretched  
puberty was kind to you  
my eyes falter

**II**

encouraging mouth:  
casual brotalk turned  
blowjobs and discretion

**III**

my hand held  
pretended to befriend me  
intending to bed me

**IV**

impressed by your politics  
I was no match  
for Aunty Helen

**V**

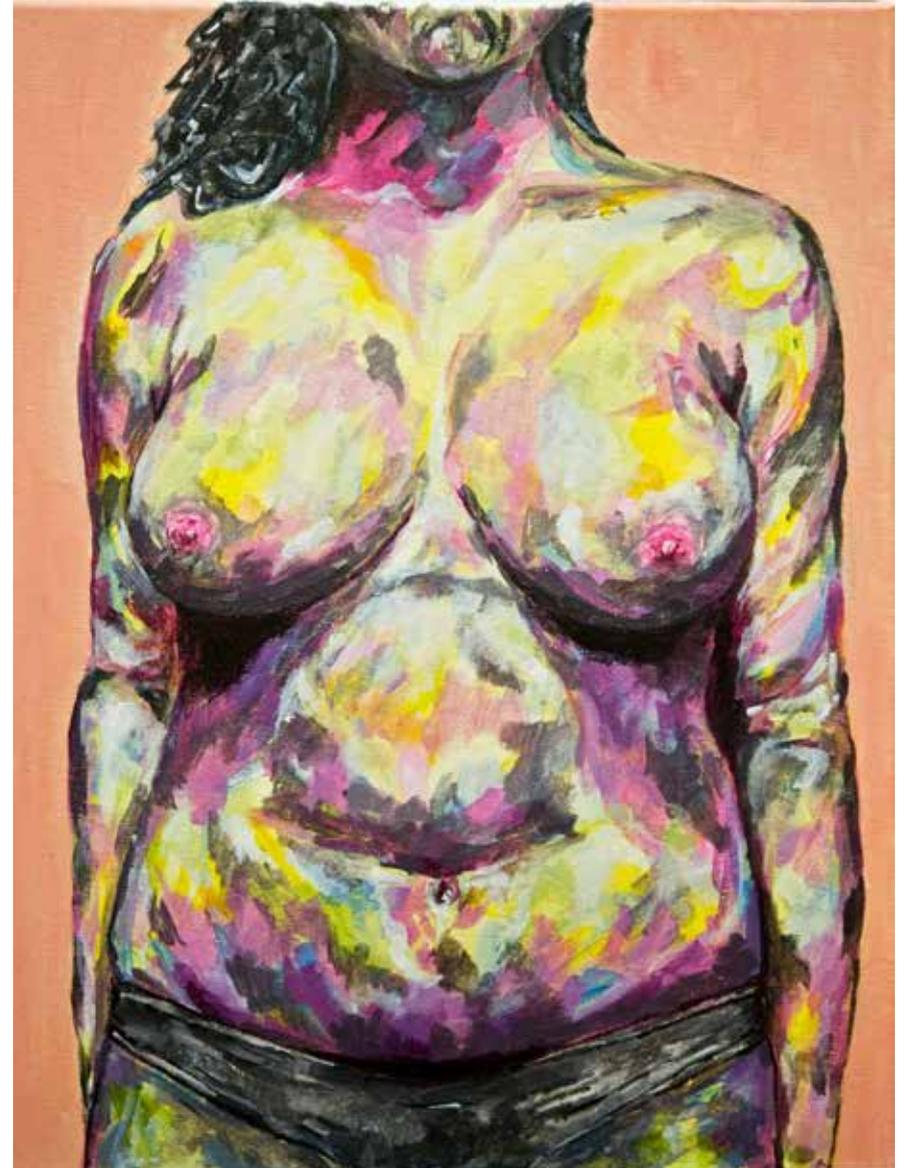
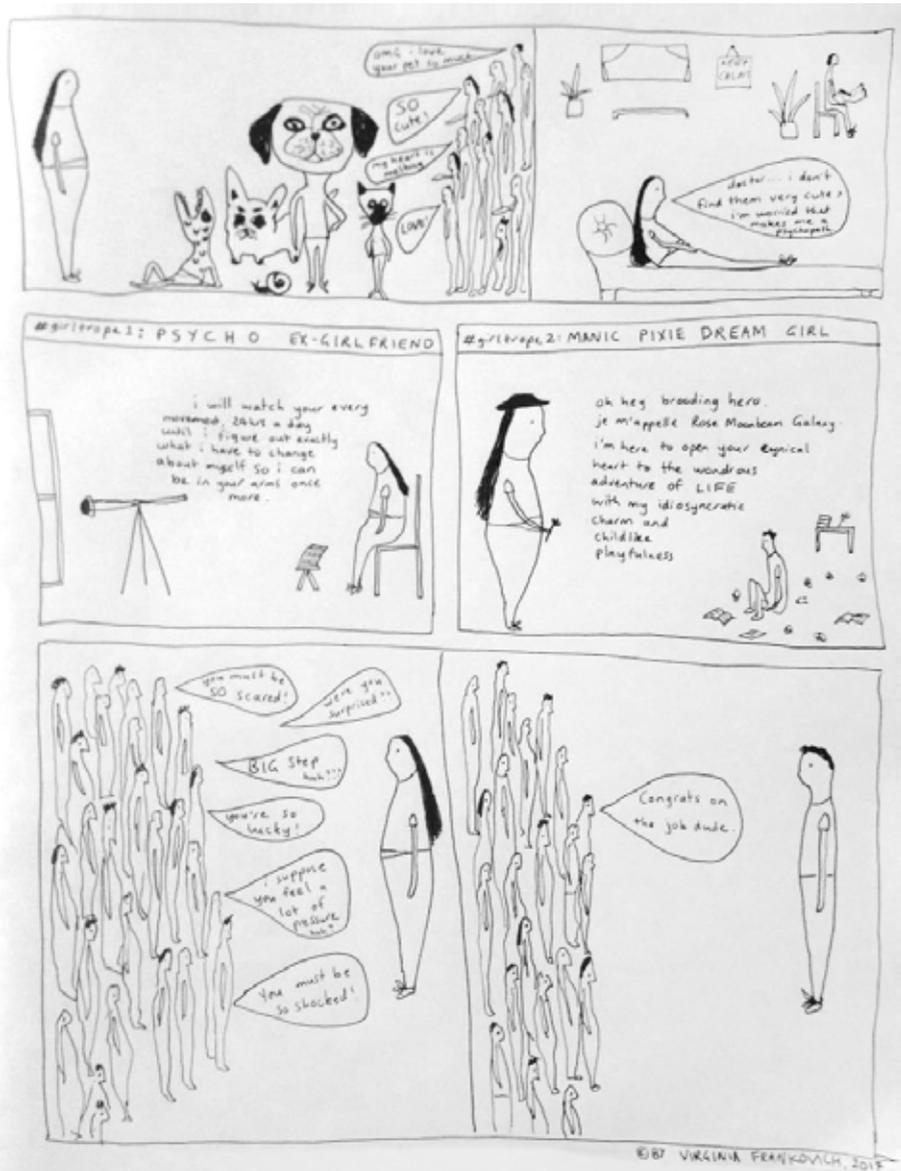
dicked down good  
I confused my hole  
for my heart.

**VI**

metronome love lasted  
a long five years of up and down...  
RIP

**VII**

through Grafton cemetery  
dead things stirred  
inside me



# FREAKY FELINE FACTS

Unlike their human friends, cats can in fact drink sea water to survive. Their kidneys filter out the salt from the water so they can re-hydrate themselves.

A group of cats is called a "Clowder".

A house cat is faster than Usain Bolt.

Cats don't have sweat glands over their furr bod's like the humans do, instead they sweat through their tiny paws.

Disneyland owns two hundred cats. They are released every night to hunt mice.

H S I T I R B L T W D M F J S  
 U Z T U Y R V J R V G E B W Q  
 A U C Z A N A L Q Y S F Q J P  
 Q O Q P P P D P L E D G U W D  
 M L N N A B E L M L P S I G S  
 H M L N K R O R O R K V S C R  
 I R E A S D U F C Y O U O M D  
 Y S I I G B Y S B O B T A I L  
 E Y A A O N N F E A T O U W M  
 D N R J H O E S P I Y P Q Y G  
 M F W X W T E B S N A M R I B  
 C M O S Y M R H O X K V Y G S  
 H Y H A A H W O O H L Q O Q G  
 J O L I N F P R H O Q Q D Q P  
 E H S T R A M S X S M S T P A

BIRMAN  
 SCOTTISH  
 FOLD  
 BRITISH  
 SHORTHAIR  
 JAPANESE  
 BOBTAIL  
 PERSIAN  
 SNOWSHOE  
 RAGDOLL  
 BENGAL  
 SIAMESE  
 BURMESE  
 SPHYX



## CREATE A **BOX MONSTER**



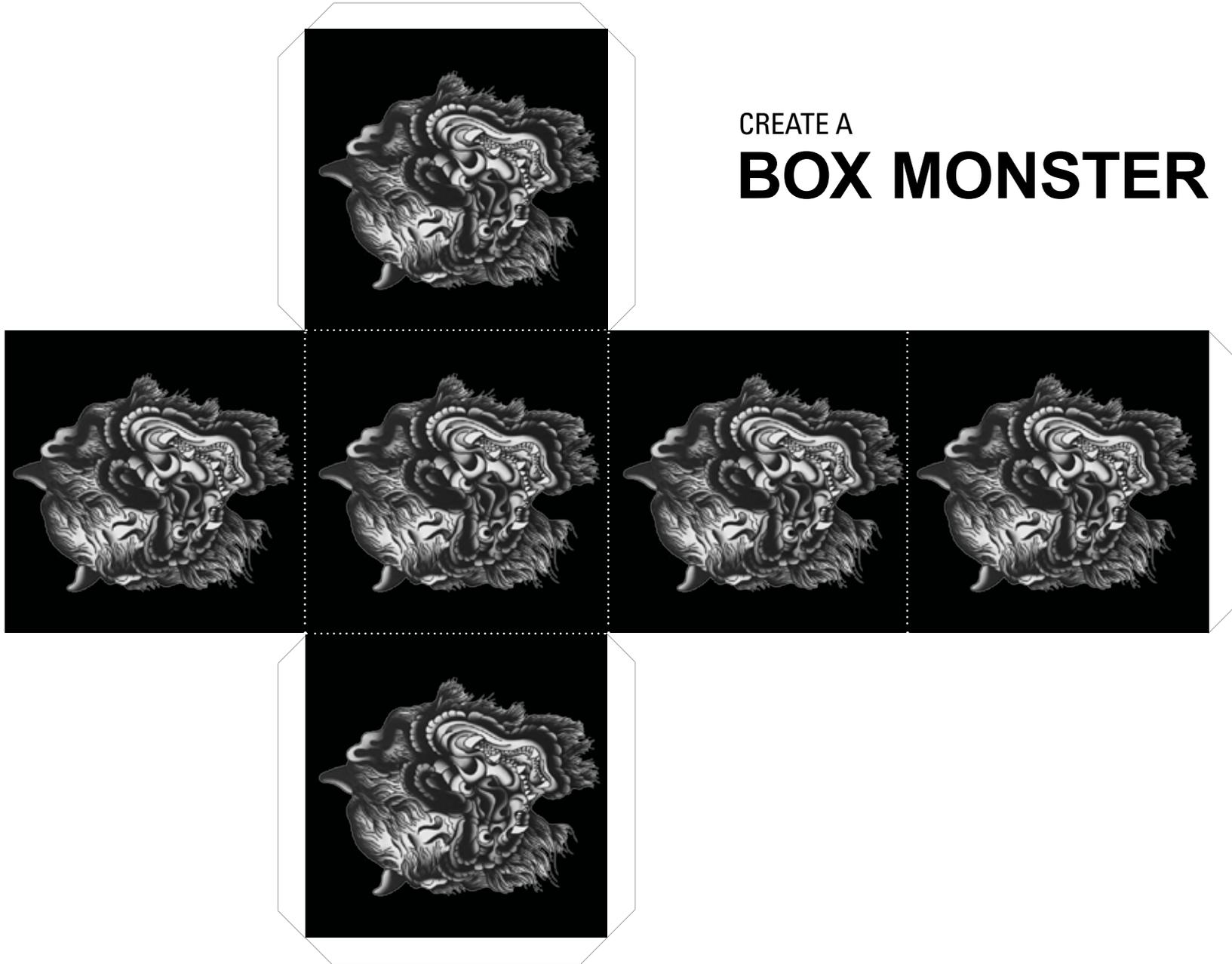
Working out of the inky palms studio on K' Road, J. Richardson concerns his work with studies of the human form and floral compositions, rendered monochromatically out of traditional media.

Every volume of Black Lagoon will feature the line work of an artist's work for you to rip out, colour in, cut out and fold into a cube.

Collect all four during the year and stack them up to create a 3D exquisite corpse.

Check out [@jedrichardson's](#) Volume 2 creature.

CREATE A  
**BOX MONSTER**







## ARTIST PROFILE

# CHELSEA JADE

BY REN KIRK

Chelsea Jade Metcalf, formerly known as Watercolours, was once described as New Zealand's accidental dream pop hero. Dream pop yes, but accidental no - a perfectionist in the truest sense. Now releasing music as Chelsea Jade, her music is still otherworldly and textured with shimmering vocals. But there's a new maturity to her work; the pop is more pronounced, the lyrics are considered and cleverly crafted, and the production's multiple layers add complexity, while sounding effortless. But she's worked damn hard for it, fighting the good fight to refine her creative process, while also finding more joy in making music and easing up on the self-criticism.

**Ren: I remember taking photos of you at the Critics Choice Awards in 2012, which you won. Things have changed a bit since then, like dropping the Watercolours moniker in 2014. What prompted that?**

Chelsea: At the time, I really just felt like emerging from a mist of my own making. I also felt affection for my own name because it's the way my father says it, always using the complete 'Chelsea Jade'. He is very supportive of me and I think of it as a little tribute to him to use it. I have left a little room for Watercolours to exist in me and I sometimes think of where I could let it rumble as a project outside of the one under my own name.

**With time comes experience, and always lots of learning. How have time and new experiences developed and influenced your songwriting?**

If I use my imagination to re-inhabit the headspace I had while writing, and even thinking, the feelings are so foreign to me. I don't feel a dark plunge

anymore, just true energy. I think with time comes a resilience against self-flagellation - which often gets conflated with feeling deeply - but it's actually just a distraction from actioning yourself and your work.

**What about changes in a big picture sense? I imagine LA and exposure to a much bigger music machine has played a part?**

The primary change is a lightness, like a halo around the activity of writing. My old self was furious with me for not being adequate. After a couple of months of hot tears, I stopped trying to please her and started to get to work with a clearer head. The thing I've been exposed to most here is myself.

**Of all the people you've met and worked with over the last few years, who has influenced you the most?**

When I worked with Sam McCarthy I had a glimpse into what writing could feel like. We worked very hard, but with a jubilation that I think you can hear in 'Low Brow'. I started to work with Leroy 'Big Taste' Clampitt while we were in NZ waiting for our US visas. It was a very intense time - I'd just finished a 10 day silent meditation retreat and he'd been working on a Justin Bieber song. I guess both of our heads were spinning, and he became very important to me. The other vital person is Justyn Pilbrow, who I've worked with on everything. He's mixed all of my music beautifully. Justyn has always championed me, and really facilitated me finding my voice as a musician.

**Any unexpected pairings?**

I didn't know I would completely fall in love with Emily Warren. We got to write together for APRA's Songhubs, and have continued doing sessions in LA. I was always allergic to having other opinions crowding me during topline writing, but she taught me that an effective co-writer can be there to support and drive your ideas, rather than dilute them.

***"...nothing is a perfect impression of truth, it's all perspective."***

**So, the new music. Your voice seems to be positioned front and centre a lot more, your vocals seem stronger, literally and figuratively.**

I've been paying special attention to vocal training in the last year as a daily practice. I think it just reflects a muscle being toned. I'm singing quieter and more deliberately, but closer to your ear.

**'Life Of The Party' is your latest single. How did this track come to life, with its striking pop sensibilities?**

Leroy and I started meeting at a diner before sessions, behind a vape store in Westwood. I feel like the cosmetic sweetness that was always leaking through the wall has at least a sliver of something to do with the sound.



Leroy has a big, bombastic approach and I'm often erring on the side of restraint. I think you can hear both dancing in 'Life of the Party'. We made it in just a day. I went home feeling like my pop taste buds had been drenched and I wanted to make more like it.

**The lyrics in 'Life Of The Party' are very sharp. And they're placed at a distance, spread far enough from the pop feels that the track can be enjoyed purely as a toe-tapping jaunt. Are they personal, or just a vehicle for the song?**

In my mind I think I'm going right to the spine on this one. I think maybe my imagination stretches just enough to express my experiences in an oblique manner, and I never pursue invention. In saying that, nothing



is a perfect impression of truth, it's all perspective. I have become more aware of writing from a place of personal responsibility and I hope this track is indicative of that. Chiding myself through a mind race before, after and during time spent in others company; social anxiety basically. A lot of these new songs are written to myself, in a kind of dual monologue.

***“ ... with the ethos that you should only measure yourself against yourself, and that the concept of being your ‘best’ isn’t fixed.”***

**‘High Beam’ [next in line for release] with its bubbling poppy production, is an alluring little gem. How did it come to fill this shape?**

I don't know if you can hear it clearly, but at the end I've littered it with a really busy and unhinged synthesizer part, interwoven with a dial-up connection sound. It helped me to push the feeling of missed communication, where one person's hearing a fraction of what the other is saying, and the other is misunderstanding their response. The production was born in between swims and in'n'out animal fries at this very populated mansion in the Valley. Leroy and I had spent a day making it. Then I was hanging out with Justyn and Sam and we started playing with it, eventually resulting in the current

production. I wanted it to be sparse and then surging, and I think it is.

**In comparison, and looking back to some of your older tracks, the emotions used to feel closer to the surface. Like ‘Low Brow’, which starts so quietly, but then the momentum builds, creating a real sense of tension.**

Yeah, I think ‘Low Brow’ marks the beginning of a little genesis story. It was the first time I had written with abandon and without vetting every miniscule line before moving on to the next, and I think it sounds less self conscious. I had never written so quickly before!

**And ‘Low Brow’ was part of the 2014 EP, Beacons, which was an emotive and curiously enjoyable body of work. How do you feel about that album now?**

I'm always astounded by my past selves, considering how hard I was on all of them at the time. I had a lot of oblique ideas playing out on that record, and it still all makes sense to me.

**So, looking to the future and the new album that's in progress. Will it be a long player? And what are you enjoying most about making it?**

A friend I have a lot of respect for asked me when I was going to “be a lion” and that's what this is. It's going to be called Personal Best, with the ethos that you should only measure yourself against yourself, and that the concept of being your ‘best’ isn't fixed. I'm enjoying that notion of being kinder to myself.



DESIGNER OF PRETTY LAZY

# RICHARD SYMONS

BY RUBY REIHANA-WILSON

**Hi Richard! Thanks for giving me your time, how are you doing today?**

Hi Ruby!!! I'm going pretty well, just enjoying a day off, saw a lot of good dogs in Western Park so I'm pretty chipper at the moment.

**I know you as many creative things, but I'm pretty sure you do more than anyone I know. You're a makeup artist, photographer, you founded Shuttle Magazine (#rip). What else do you do with your time?**

Honestly not a whole lot else, I play a lot of video games, watch anime and trawl the internet a lot for ideas and inspiration.

**I admit that I stalk your Insta a lot. Could you tell me a bit about Shuttle Magazine? I know it's come to a close (though the Insta is still alive), but I feel like the work that you and your team did will stick for a long time.**

Thank you so much - that means a lot. Shuttle came from me being fed up with beauty and fashion in New Zealand, a lot of what we see is very similar and a lot of it is ruled by being "marketable". With Shuttle I wanted to really break away from that and elevate people that perhaps weren't being heard as clearly as they should be, we've featured work from queer people, non-binary people, people of colour etc., and not just in the subjects of the images, I really tried to make a point of including diverse teams of artists in what we showed. It's been sad to see Shuttle go but I think it's a really good opportunity to see where other people in and around the industry take the ideas that we put out there.

**I see now you've also started your own clothing brand! Wanna tell me about it?**

So it's called *Pretty Lazy*, I don't really have any background in fashion design, I just kinda decided I wanted to sell/make what I wanted to wear. None of it is gendered (honestly no clothing is, people just decide who it's for which is messed up) and it's pretty size inclusive (we go up to a 6XL in a relaxed fit).



Photographer: Frances Carter @francescarter  
Makeup: Princess Richard @princessruchard\_  
Styling: Ana Van Schie De Pont @slut4satan

**Your designs are a beautiful mix of comfort, chill style and - surprisingly - astronomy. I had no idea you were so obsessed with space, and I really dig the combo of science and clothing. How'd that come about?**

I've always been obsessed with space and meteorology since I was a small child. There was a period of my life where my family had no internet or television so often I would find myself just looking at the sky or reading through my mum's old set of encyclopedias reading all these things about the planets and stars. I'm actually about to start studying science at university aiming towards a Bachelor of Science, majoring in Astronomy, which has surprised a few people.

**It's great to see clothing that doesn't give a shit about the gender binary. There's still such a long way to go, but it's exciting to see the shake ups happening - we've got Fafswag, we've got people making efforts with gender-neutral pronouns, we've got so much noise for trans rights, it's fkkn great. Where do you see it all heading? You're part of this great cultural shift with both your makeup and Pretty Lazy work, so what are you hoping for?**

Honestly I just want my friends to be happy, I am in an extremely privileged position being a cis, white, male and I think when you are in such a position of privilege there is an obligation you must meet to make things better for people being systematically oppressed.





## ARTIST PROFILE

# DEXTER MURRAY

BY TONI GILL

### Hey Dexter! Where are you based and what do you do?

Hey! I dot back and forth between Wellington and Auckland. I try to make things look nice through photography and design.

### How would you describe your photographic style?

My eye is drawn to light and shadow and how it interacts with people and things, I want to document what's happening around me and express how I see it.

### Why do you shoot? And what does photography personally mean to you?

It's the fear of boredom - it's easy to look at the world but capturing how you look at it can be a challenge and that's what keeps me going. Photography pushes me into places I wouldn't normally be comfortable in and that's led to so many amazing experiences and friendships.

### Who do you consider to be your top three visual artists, and why?

**A** Daniel Arnold (@arnold\_daniel) - The scenes he captures are split seconds which come together to tell amazing stories. Just go look at his Instagram and you'll see.

**B** Harry Mckenzie (@\_harrymckenzie) - His work are comical doodles of everyday thoughts and quotes, it's relatable for everyone.

**C** David Shrigley - It makes no sense and so much sense at the same time.

### As an avid shooter of 35mm, what do you consider to be the best brand of film for this medium?

Whatever you can get your hands on, most of my shots are just on cheap Fujifilm Superia or Agfa Vista. I've seen amazing results from terrible film and terrible results from amazing film. It's what you do with it that counts.

### Being an artist can be fukin wreckt at times, but fukin rad most of the time. What challenges do you face as an artist stand out?

I'm currently studying design and I think my biggest challenge is balancing grades/pleasing the teachers, creating something I'm proud of and working within the time limit. It all becomes a cluster of stress and coffee and late nights but I love it! It's also probably nowhere near as scary as the real world.

### Regarding cinematography and atmospheric aesthetics, what are your two favourite films, and why?

**A** Enter The Void - Just under 2 hours of amazing confusion. You'll leave questioning everything.

**B** The Fast & Furious Series - That doesn't need explaining.

### You're an art boi of many talents. What creative medium would you love to pursue, but have not yet?



Jordan Arts @high.hoops

I love sculpture and ceramic work! They're both things I would love to try but just haven't because of laziness, money and availability of resources. There's time and I'm sure I'll get there!

### Are you working on any upcoming and exciting projects?

I don't have anything huge in the works at the moment, just pottering along and working with cool people. I'm always open to new ideas and collaborating so anyone is welcoming to hit me with stuff!

### Thank you Dex! U r rad!

Thanks Toni!!!  
Shoutout to everyone rad who's been with me on this journey and everyone who's going to join! You all know who you are.

# BLACKSCIENCE

## HORIZONTAL MIRROR

Hello.. Can I See your face?  
It's turning plaster  
Heart beats faster

*Dreaming... While we're still awake!  
Soul grows prouder  
Life is louder*

And I never, I never, I never, I never know who to be  
With you  
We've gone away the last 3 years, 3 years down yeah 3 years  
It's insane!

*Goodbye. Just.. Goodbye!  
Hit the sofa  
A roller coaster*

Merle Haggard... & Wu Tang Clan!  
Go hand in hand  
180 grams

*And I'll never, I'll never, no never, no never forget where I was  
That day  
We've gone away the last 3 years, 4 years gone - no 10 years  
Wracks my brain!*

I could see the signs, shining brighter  
Than the rain had time to saturate the pain  
In me, in you, we float on down the stream  
The waves give in, I don't know what I...

*I don't know whyyy Dont know whyyy dunno whyyyy*

Our ears, our hearts, our tongues, our teeth

*Get loud.*



BLACK SCIENCE 'BURN & RAVE'  
OUT ON MONSTERVERLEY RECORDS JUNE 2017



STEP INTO MY STUDIO AND MEET MY DOG

# MAT & JACK

## PALACE - VFX STUDIO

BY KARL SHERIDAN

Mat was after a dog to help him 'reset' and clear his head from the relentlessly unlimited creative pixel pushing potential of the digital world. Mat runs visual effects company, Palace.

"I think for some time I actually wanted to get a dachshund - one those little sausage dogs. But after reading about rescue greyhounds (and their sleeping habits), I knew one would be the right fit for the studio. He's also a great quiet, albeit giant cafe dog."

Mat adopted Jack, who is now a 6 1/2

year old retired racing greyhound. "A lot of the clients who visit the studio love him. Most of the time he pulls himself out of bed for a pat whenever someone arrives. Sometimes I say 'be a bit careful of him - he's getting old' but I'm really talking to the dog."

"Taking just a 10 min break to take the

***"Sometimes I say 'be a bit careful of him - he's getting old' but I'm really talking to the dog."***

dog for a walk around the block is such a good way to reset when stuff gets hectic. Even on weekends when it's pouring with rain I always feel better." I chatted to Mat about the studio. Positioned in the beautiful old fire station on Beresford Square, the open planned, minimally furnished, big window white space took me by surprise. "Shouldn't your studio be dark, sectioned off, and full of tech stuff?" I asked. "Yea I get that a lot. It

probably comes from years of working in studios without it, but I'm a big fan of natural light and it's glorious vitamin D. For presentations we usually black out the rooms, and often the colourists still work in darkness."

Mat hires freelancers on a job-to-job basis - he has had up to eight artists all VFXing things at same time. "Palace really just works as a container. We're all freelancers so we crew up based on the job's requirements. It's much easier to manage, and I always get to work with a variety of really talented animators, modelers, colorists, composers and other VFX people. For myself, I find with being a freelancer in this game I'm always up-skilling and diversifying from what was main craft. It's all become really accessible in the last few years - the hardware is just desktops, and most of the high-end software is now an affordable subscription model."

"My advice for any VFX artist looking to



***“Be completely adaptable by continually up-skilling and diversifying - it’s totally endless.”***

get into VFX is this: Be completely adaptable by continually up-skilling and diversifying - it’s totally endless. Send emails and meet with other people. Offer up your time to assist on a few jobs, being on one can be the fastest way to learn and carve your own niche.”

Mat is heading over to London to do a stint as a freelancer himself soon. Talk about putting money where his mouth is. Just when it looks like Palace is hitting cruising altitude after working with clients such as Katy Perry, Got Milk, Air New Zealand and Tokyo Dry - Mat is aiming higher.

Furthermore, he would love for anyone to hit up Palace for creative collaborations. “I’d love to collaborate on some more arts based projects. I think more and more you see these tools being used to create anything from simulations to some crazy organic growth structure, and these are used on variety of visual projects.”

# TONI EATS CHEESE

BY TONI GILL

**Critically acclaimed cheese consumption expert Toni Gill, eats cheese every day and reviews her findings.**

## Monday

Today's cheese slice had a rather lovely coating. I was incredibly impressed with the fine layerings of mozzarella, parmesan and edam cheeses. This was a great way to accompany an empty stomach - that's last kiss was that of a Blue V energy drink. I highly recommend this meal on a daily basis.



Monday's cheese of the day.

***"The food coma that followed was my best yet."***

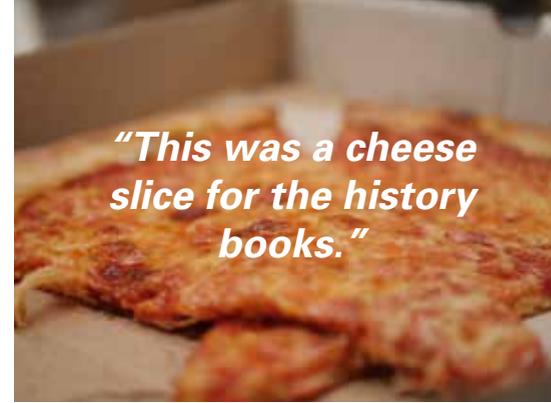
***"I highly recommend this meal on a daily basis."***



Tuesday's cheese of the day.

## Tuesday

I have yet again selected the cheese slice. Tuesday's cheese was absolutely stunning - a quick purchase and a sprinkle of parmesan resulting in a very successful meal. The food coma that followed was my best yet.



***"This was a cheese slice for the history books."***

## Wednesday

Wednesday's degustation began with a triumphant cheese slice; carefully crafted with layers of the finest mozzarella; in combination with a fine dusting of the parmesan variety. I then paired the aging crust of the juicy triangle with a vintage 2017 Blue V can. This was a cheese slice for the history books.



Wednesday's cheese of the day.

## Guest review

***"I just realised I just ate 80% of my cheese slice and didn't even think about it."***

- Jed Richardson



Jed and MV resident Max Sheridan.



## MV PRESENTS **ACRYLIC AIR FRESHENER**

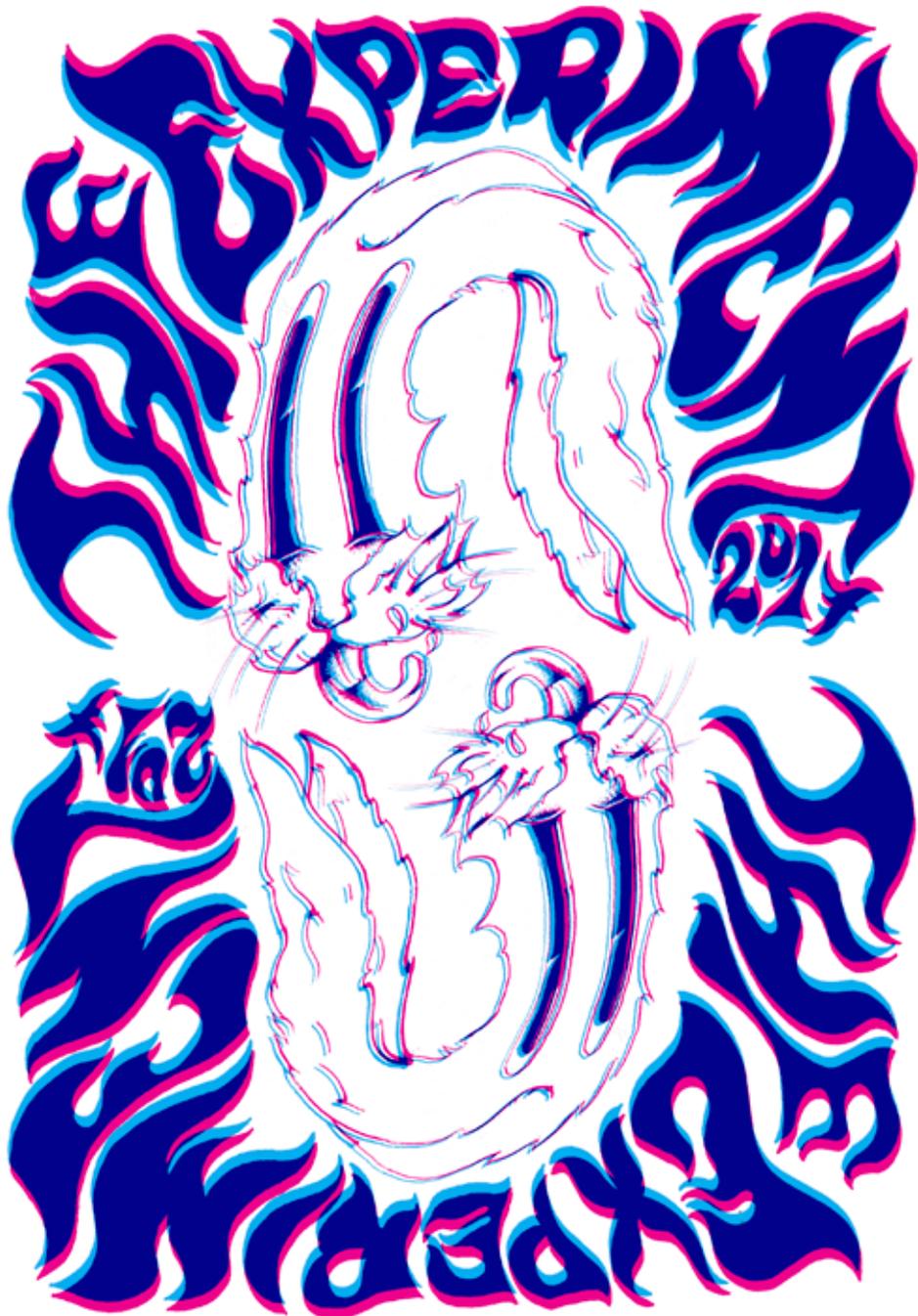
Welcome to Monster Valley's new space - Poynton Studio. Kicking off a series of art exhibitions with Karangahape Road's latest pictorial fragrance, Acrylic Air Freshener. Toni Gill, J. Richardson, Smiddy and Chippy have been hard at work using paint brush, pens and needles to distill an acrylic aroma more majestic than a crystalline lynx wearing Chanel No. 5.

@toni\_gill  
@jedrichardson  
@smiddybacall  
@chippydraws









MONSTERVALLEY

# THE EXPERIMENT

ARTS & MUSIC FESTIVAL



7PM - LATE 11.08.2017

WHAMMY / WINE CELLAR  
ST KEVIN'S ARCADE

183 KARANGAHAPE ROAD, AUCKLAND

FREE ENTRY!

An urban arts carnival, **The Experiment** will set off an artistic chain reaction that fuses genre and defies hypothesis.

Wine Cellar and Whammy will be transformed into a roaming festival setup with up to 13 artists and performances at any moment, including live street art, music, contemporary dance, and interactive art installations, prepare yourself for an evening of brilliant creative collisions - both accidental and by design.

APPLICATIONS OPEN - GO TO [WWW.MONSTERVALLEY.CO.NZ/THEEXPERIMENT](http://WWW.MONSTERVALLEY.CO.NZ/THEEXPERIMENT) -  
FOR REGULAR UPDATES AND A LITTLE TASTE OF WHAT IS TO COME.

# MAXIMUM DEPTH

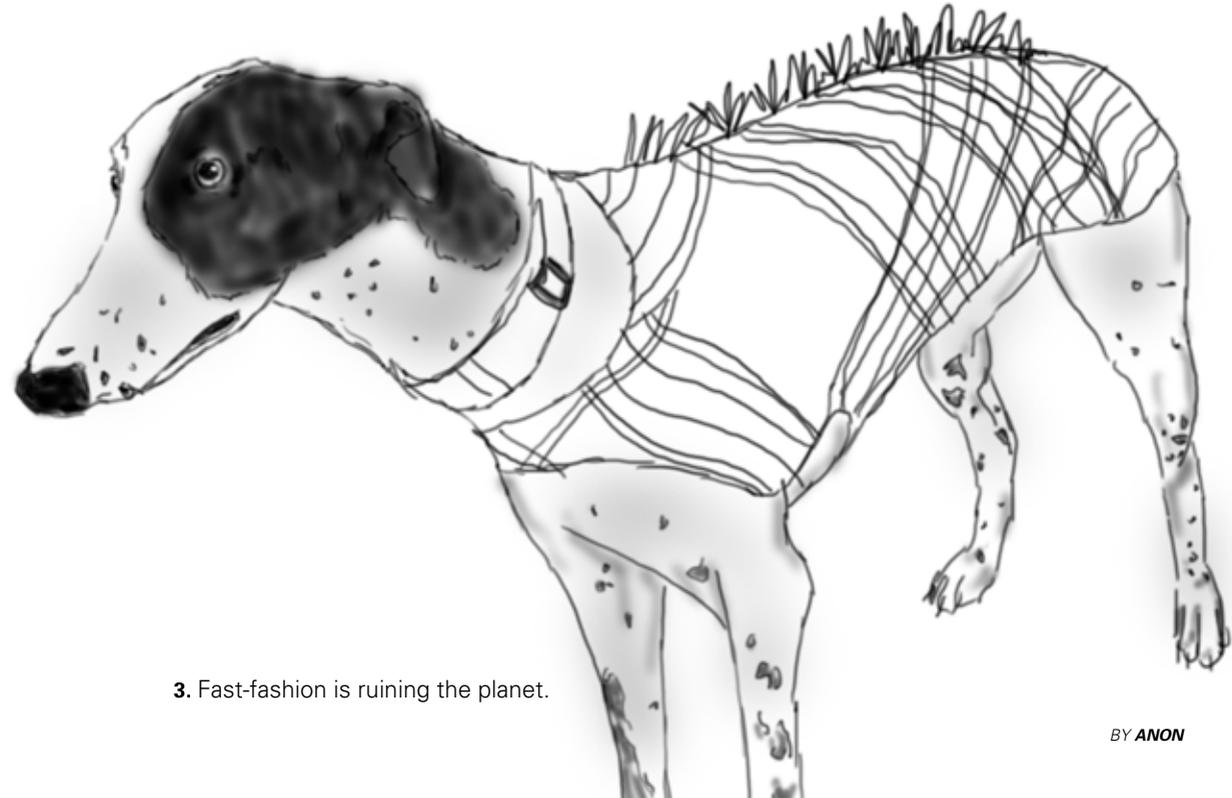
1. I would love to learn the piano but I don't have fingers.



2. When hoverboards. When.



3. Fast-fashion is ruining the planet.



"NAUTILUS" BY CINZAH

Sneak peak of upcoming show *Salt Dirt Sky*

@mrcinzah

