

A Short Run:

A Selection of New Zealand Lathe-Cut Records

Curated by
Luke Wood

CO
CA

O B J E C T S P A C E

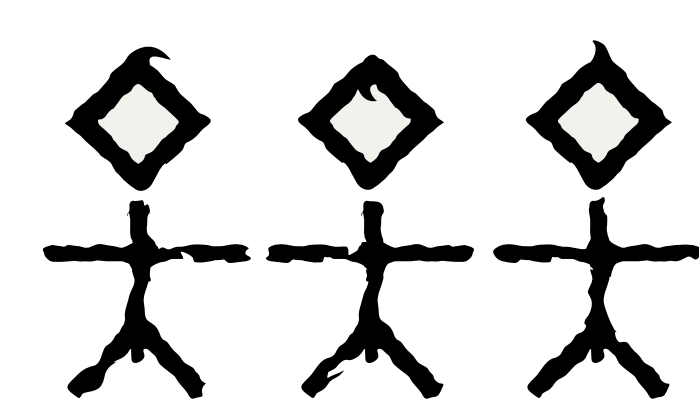
At the foothills of the Southern Alps in the late 1980s Peter King re-engineered a then outdated technology, developing a new way of ‘cutting’ audio into transparent polycarbonate plastic.

Lo-fi but affordable, Peter King’s lathe-cut records sparked an explosion of limited-edition releases from New Zealand’s innovative underground music scenes. Generally produced in runs of 20–100 copies, these records often feature bespoke hand-made cover art, liner notes, booklets, and various other inserts and modifications; audio, artefacts, aesthetics, and attitudes that are practically unfeasible within the economies of scale required by the commercial music industry.

Researched and curated by Luke Wood, Senior Lecturer in Graphic Design at the University of Canterbury’s Ilam School of Fine Arts, *A Short Run* brings together a broad selection of these releases, alongside more recent developments and outcomes of lathe-cutting record technology. Drawing from the private collections of artists, musicians, bands, and small independent record labels around the country, this exhibition explores the intersection between music and design in the radical margins of New Zealand culture.

A Short Run is developed and toured by Objectspace and The Dowse Art Museum. The exhibition has expanded for CoCA, featuring additional work by New Zealand artists Dane Mitchell and Julian Daspher, and including a fortnightly series of performances and live lathe-cutting.

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three boys

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Peter King at work, Mount Somers, 2013

Gareth Moon

Duration: 10:25

Julian Dashper

Blue Circles #1 – #8, 2002-2003

Self-released

Cover art by Julian Dashper

Lathe cut by Peter King

Collection of the Christchurch Art Gallery

Te Puna o Waiwhetū, gifted 2008

Dane Mitchell

***Celestial Fields*, 2012**

Self-released

Lathe cut by Pirates Press