



# te tuhi

Autumn/Winter 2018  
Exhibitions and Events

Free Entry



**Maria Ezcurra**  
*Invisible*, 2016  
(Installation view)  
first commissioned  
in 2005 by Firstsite  
Gallery, Colchester,  
UK, for *Nostalgia  
of the Body*, an  
exhibition in homage  
to Brazilian artist  
Lygia Clark  
courtesy of the artist

BEV SMAIL GALLERY

## Maria Ezcurra: Invisible

11 March – 22 July 2018

Te Tuhi presents, for the first time in Aotearoa New Zealand, the work of Maria Ezcurra, a Mexican artist based in Canada.

*Invisible*, 2018 is a sculptural installation that employs garments as a medium to enable an enquiry into body politics. The genealogy of the piece lies in Ezcurra's early experiments where she began stretching women's clothes cut open on the wall – reminiscent of hunting trophies made out of animal skins - to critique the role play induced by garments.

Constructed using 120 nylon pantyhose that conjure body silhouettes, *Invisible* invites the audience to experience multiple views into its towering translucent structure. Psychologically, the piece echoes the body in absentia, a strategy frequently employed by historical and contemporary women artists. Here, such absence can signify either violence or sensuality and relays Ezcurra's concept of clothing as both refuge and marker of identity.

In her own words, *Invisible* exposes “the ethical and aesthetical decisions that we make every day, reflected mostly on our gendered and racialized bodies. Based on our daily exposure to both subtle and explicit forms of violence towards women, this piece intends to reflect the veiled aggressions in which we all participate’.

Furthermore, as a matrix of absent bodies, the work inverts the logic of sculpture casting by placing the emphasis on the mould rather than the object. As a result, restricted notions of femininity and socially accepted parameters of beauty are brought into question in a captivating, sensorial way.

# John Vea: "you kids should only experience this for a moment – don't be here for life like me"

11 March – 22 July 2018

"Every summer break for University, I often register myself into a temping agency for work to keep up with the cost of living. This habit started at an early age, as kids living in Herne Bay in the late 80s we were exposed to factory work from an early age. During our school holidays, my parents couldn't afford baby sitters or holiday programmes, so we tagged along with our parents, uncles and aunties to their work places. The temping agency I enrolled into generally contracts work for factory industrial jobs, very minimal mundane repetitive activities in eight hour plus shifts for five to six days a week. This summer break, I worked at a potato chip plant, my role was to cut potatoes and lookout for foreign objects."

As part of an ongoing enquiry into the conditions of labour, this latest exhibition by John Vea hones in on the people that work in Auckland's factories. Focusing on how long days spent performing monotonous tasks affects the workers, he recreates the atmosphere of the potato chip plant as an installation for the gallery space. The work allows the audience to immerse themselves in a similar experience to that lived daily by the workers.

As far removed from the reality of factories as the art world can be, the artist bridges both spaces with this new piece, named after a statement heard on his first day at the factory from the mouth of a Samoan worker. Her advice to the younger generation becomes a cautionary tale encompassing both hope and despair in one sentence.



**John Vea**  
*"you kids should only experience this for a moment – don't be here for life like me", 2018*  
commissioned by Te Tuhi, Auckland



Kāryn Taylor  
*Diagram for a Quantum Event*, 2018  
commissioned by Te Tuhi, Auckland  
courtesy of Sanderson Contemporary

## PROJECT WALL

# Kāryn Taylor: Diagram for a Quantum Event

11 March – 30 April 2018

For Te Tuhi's Project Wall, Kāryn Taylor has created a work consisting of perspex, wood, painted line and geometric animation. Taylor is interested in exploring the space between the immaterial and the material.

In quantum physics there is an idea that the observer and the observed are somehow connected, that it is our observation that shifts energy into physical matter and that our experience of reality is determined by this interaction. Using this experiential framework, Taylor plays with relationships between chosen materials, the viewer, and the project wall in which they come together. Taylor attempts to create a place where the space between the immaterial and material can exist at the perceptual edge of the viewer's experience.

## BILLBOARDS

# Billy Apple®: Trademark Registration

11 March – 6 May 2018

Situated outside a shopping mall delivery bay, Billy Apple®'s Te Tuhi Billboard Project locates the artist's desire to become a brand amidst an ecosystem of consumables that can be inserted into the wider social space. The work exposes a timeline tracing the stages in registering his brand, making visible a process initiated in 2007 whereby Billy Apple™ went on to become Billy Apple®.

Even before his participation in the 1964 pop art exhibition *American Supermarket* alongside the likes of Warhol, Lichtenstein, Johns and Oldenburg, Billy Apple has consistently erased the border that separates art from life. From his alterations of art gallery spaces to the establishment of the artist's labour in barter transactions, he works to continuously expand the notion of what art can be and explore the ownership of ideas by investigating the concept of intellectual property.

Billy Apple®  
Art Brand logo





Dieneke Jansen  
 90 DAYS +,  
 9th of June 2017  
 courtesy of the artist

IRIS FISHER GALLERY

## Dieneke Jansen: 90 DAYS +

13 May – 22 July 2018

On the 22nd of October 2016 Ioela Rauti (Niki) was issued a third 90 day eviction notice from her home of 22 years. As a member of the Tamaki Housing Group, she has been fighting the destruction and gentrification of her Glen Innes community and home since 2011. An occupation of Niki's home began with two conjoint marches arriving at her home on the 17th January 2017. This action, highlighted through media coverage and Niki's four subsequent court appearances, alerted people to the injustice and improprieties that took place between the government, the Tāmaki Regeneration Company and developers.

*90 DAYS +* invites viewers to consider the kaupapa of the activists: connectivity, hospitality, care and respect. Of particular concern is the relationship between the resident wahine elders and strident rangatahi (youth) through the practice of ako-ako (a two-way teaching and learning process). At the core of this collective determination for social justice is the reluctant face of the struggle: Niki Rauti. Niki subsequently asked Dieneke Jansen – an adjunct member of the Tamaki Housing Group – to witness this resistance.

Activating a space between aesthetics and activism, *90 DAYS +* creates an immersive experience in the gallery, questioning how lens-based art practices might provide possibilities for observation and for listening, enabling visibility for that which sits outside fields of vision. At the core of this project is a desire to enable and expand the space for politics, to explore gestures that traverse the didactic and the poetic<sup>1</sup>.

1. Thompson, Nato. *Seeing Power: Art and Activism in the 21st century*. Brooklyn, NY: Melville House 2015.



Ayrson Heráclito  
*Sacudimento*, 2015  
courtesy of the artist

OFFSITE

## Acts of Passage

18 – 27 May 2018

Te Tuhi Offsite: Silo 6, Wynyard Quarter, Auckland

Albert Ashton (Aotearoa NZ) // FAFSWAG (Aotearoa NZ)

Ayrson Heráclito (BR) // Kitso Lynn Lelliott (BW/ZA)

Antonio Paucar (PER-DE) // Rosanna Raymond (Aotearoa NZ)

The performance exhibition *Acts of Passage* addresses the body in its cathartic function: by performing small rituals and cleansing gestures artists trigger memory to reconcile history and the now through physical action.

Since the dawn of humanity, ritual practices have been meticulously devised to establish and maintain personal and common welfare. The expression *sumak kawsay* (literally 'good living') widely refers to the worldview of the Quechua peoples of the Andes, a community-centred, environmentally balanced and culturally responsible system that has recently entered the legal framework of Ecuador by including nature as a right-bearing entity in the country's Constitution.

*Acts of Passage* will include immersive video installations and scheduled live performances that showcase the most exciting manifestations of the practice from around the world including Brazil, the Pacific, Africa, Peru and Aotearoa.

Drawing from a particularly southern cartography, the exhibition presents artists versed in a diversity of knowledge systems invariably connecting humans with the natural world, myth and ancient cultural values. Their films and live performances bond the body to the surrounding world to symbolically address a powerful way of being present at the crossroads of times.

# Events

*Unless otherwise stated, all events are free  
and held at Te Tuhi 13 Reeves Road,  
Pakuranga, Auckland*

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Autumn Exhibition Opening  
& Second Saturday Late Night  
Saturday 10 March 2018  
4–6pm open late until 8pm

*Maria Ezcurra: Invisible*

*John Vea: "you kids should only experience this  
for a moment – don't be here for life like me"*

*Kāryn Taylor: Diagram for a Quantum Event*

*Billy Apple®: Trademark Registration*

Te Tuhi are also delighted to unveil a neon artwork by Bruce Barber in the foyer space. The work, first included as part of the artist's *Squat Projects* (1998–2005), examines broader issues of public housing, homelessness and precarious living, as well as the potential for cultural institutions to bring together estranged communities.

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Second Saturday Late Nights  
14 April 2018, open until 8pm

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Winter Exhibition Opening  
& Second Saturday Late Night  
Saturday 12 May 2018, 4–6pm open late until 8pm

*Dieneke Jansen: 90 DAYS +*

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Offsite Exhibition Opening  
Thursday 17 May 2018, 5:30–7:30pm  
Silo 6, Corner Beaumont & Jellicoe St, Wynyard  
Quarter, Auckland

*Acts of Passage*

Open Daily: 9am – 5pm  
(closed on public holidays)

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Te Tuhi is one of New Zealand's foremost contemporary art spaces and a leader in supporting experimental practice. Te Tuhi is committed to contemporary art that is locally engaged, regionally responsive and internationally ambitious.

Te Tuhi's primary focus is on research and commissioning ambitious new works, acting as a catalyst for new ways of thinking and engaging with communities. Te Tuhi has a growing international reputation for its innovative programme, one characterised by risk-taking with a strong awareness of social, political and environmental issues. Te Tuhi has a long history of working with nationally and internationally established artists such as Aernout Mik, Tom Nicholson, William Pope.L, Santiago Sierra, The Otolith Group, Tehching Hsieh, Artur Zmijewski, L. Budd, Phil Dadson, Julian Dashper, Darryn George, Maddie Leach, Alex Monteith, Kate Newby, Luke Willis Thompson, and Kalisolaite 'Uhila.

Te Tuhi presents exhibitions at its Pakuranga gallery and via its extensive offsite programme throughout Auckland and beyond. All Te Tuhi exhibitions are free, as are most of its public programme of events.

Cover image:

Maria Ezcurra

*Invisible*, 2016 (installation view)

first commissioned in 2005 by Firstsite Gallery, Colchester, UK, for *Nostalgia of the Body*, an exhibition in homage to Brazilian artist Lygia Clark  
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### PRINCIPAL FUNDERS

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### SPONSORS AND PARTNERS

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