

te tuhi

Spring 2018
Exhibitions and Events

Free Entry



Regina José Galindo
Tierra (Earth), 2013 (video still)
courtesy of the artist

From where I stand, my eye will send a light to you in the North

12 August – 21 October 2018

John Akomfrah (Ghana/UK) // Fernando Arias (Colombia)
Regina José Galindo (Guatemala) // Kiluanji Kia Henda (Angola/Portugal)
Runo Lagomarsino (Sweden-Brazil) // Sarah Munro (Aotearoa, NZ)
Otobong Nkanga (Nigeria/Belgium) // Siliga David Setoga (Aotearoa, NZ)
Jasmine Togo-Brisby (Australia/Aotearoa, NZ) // Jian Jun Xi (China)

Curated by Gabriela Salgado

This exhibition takes its title from artist Otobong Nkanga's performance piece *Diaoptasia*, presented at Tate Modern, London, in 2015. Instead of departing from a theme, the exhibition's foundations are laid from a selection of works on paper by Nkanga, which provided the ground for other artists' works to address the need to challenge Eurocentric historical narratives.

Nkanga's prints from the series *Social Consequences* engage with a number of issues through graphically sparse depictions of human bodies and natural resources caught in dystopian entanglements. Her work originates in the observation of stones and minerals to shed light on the contradictions of wealth-producing economies and their restrictive access to gains. Drawing eloquent parallels between minerals and language, Nkanga's works depict humans that appear to be connected by tools through processes of fracturing, cutting and carving out, evoking language's constant metamorphosis. Moreover, her analysis of minerals as a metonymy for society shows us that we are made of a great variety of elements that react to pressure, heat and other physical forces.

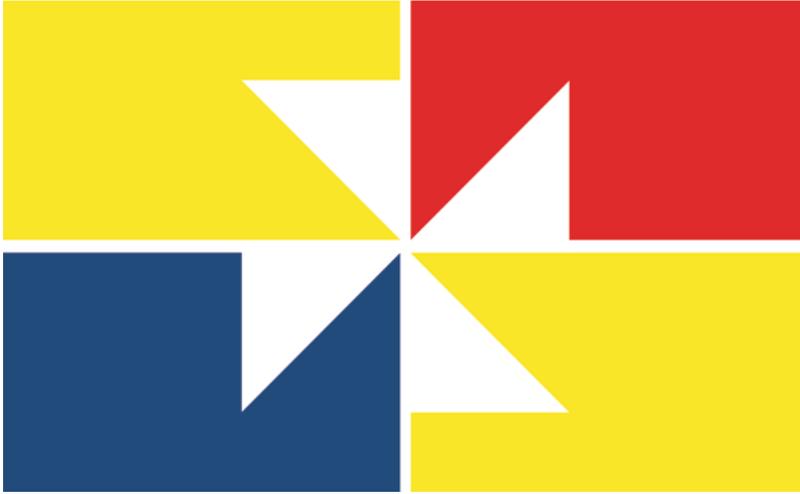
This exhibition encompasses works by international and local artists dealing with a number of poignant subjects in an attempt to shed light over the multiple manifestations of our contemporary ills as seen from the geopolitical south. Their insightful works remind us how the emergence of imperial capitalism in the early 16th century led the way to the relentless extraction of raw materials that has continued to the present day. They signal how such intense exploration of natural resources has unleashed what we have come to acknowledge as a migration and climate emergency, generating perpetual economic and human crises whose substrate all but hide the colonial wounds inflicted in the past.

In the same manner that dominant narratives have instigated a partial reading of human history to build a canonical version of reality, it can also be argued that the history of art is biased. Since the idea of Modernity was coined, ways of thinking about high and low art have been largely determined by historical conditioning grounded in a binary model of conquerors and oppressed; educated and unqualified; masters and slaves; powerful and disenfranchised; explorers and providers; civilised and primitive.

By bringing to Aotearoa works from all corners of the world, the exhibiting artists invite us to share in numerous knowledge systems and histories which, as light emanating from their eyes, can help illuminate our path.



John Akomfrah
Tropikos, 2016
(video still)
single channel
colour video, 51
sound 36 minutes
41 seconds
© Smoking Dogs
Films, courtesy
Lisson Gallery



Benjamin Work
study for *Write it on
the land, Seal it on
the heart*, 2018

PROJECT WALL

Benjamin Work: Write it on the land, Seal it on the heart

12 August – 21 October 2018

For Te Tuhi's Project Wall, Benjamin Work has created a wall painting which calls into question symbols associated with nationhood and identity.

The artist deconstructs the Tongan Royal Flag in order to address the adoption of imperial symbols, and the subsequent devaluing of traditional motifs, to fit within the narrative of civilisation imposed by the English, French and Spanish colonial powers. Work reverses this relationship by incorporating indigenous symbols of wealth and power. A *fala* (woven mat) will be provided for the viewer to sit on and engage with the work, transforming Te Tuhi's foyer space into a site of self-determination.

Benjamin Work (1979, Tamaki Makaurau, Auckland) is a Nuku'alofa-based artist of Tongan (Tu'anekeviale) and New Zealand Scottish heritage. Known for his paintings in Auckland's public spaces, Work combines his background in aerosol painting with a creative output centred on popular culture influences that emerged from North America in the 1970s and 1980s. Work's bold visual language references design elements and semiotics particular to Tongan weaponry and culture. His practice extends across a diverse range of mediums reflecting the 'here and now' and engages with the current cultural and social context throughout the Moana.

BILLBOARDS

Hikalu Clarke: Accurate Community Projections

12 August – 21 October 2018

When Victor Gruen designed the first enclosed shopping complex, he envisioned it to operate as a communal gathering site – a balance of commerce, entertainment and art, with the intention of reducing the necessity of cars and to reinvigorate a sense of community. Ultimately, Gruen's vision failed as these mega structures only contributed to the suburban sprawl he attempted to combat. Two years before Gruen's death, he renounced his utopic vision, claiming: "I refuse to pay alimony to those bastard developments. They destroyed our cities."

For the Te Tuhi Billboards, Hikalu Clarke co-opts the visual vocabulary of advertising and retail developers to question how these 'public' arenas entrench hegemonic power and operate as hubs for data procurement. Situated on the outer wall of Pakuranga Plaza, Clarke's CG images reflect the fortress-like construction of these mega structures. Comprised of abstracted details taken from video stills, the billboards speak a network language linked by captions taken from yearly performance reports. The language used is both painfully optimistic, and at times inhuman and cold.



Hikalu Clarke
*Accurate Community
Projections, 2018*
commissioned by
Te Tuhi, Auckland



Shannon Te Ao and Bruce E. Phillips at the opening of the Edinburgh Art Festival 2017. Photo by Johnny Barrington

Support the Te Tuhi Commissioning Fund

Despite being a small organisation with limited funds, Te Tuhi's commissioning programme has made an incredible impact on New Zealand's contemporary art scene. The last 5 years have been particularly successful over which Te Tuhi has commissioned almost 90 significant new artworks and built a remarkable track record of supporting the creation of new work at pivotal points in artists' careers. Recent commissions include Shannon Te Ao's moving image work *With the sun aglow, I have my pensive moods* for the Edinburgh Art Festival, Yona Lee's large-scale, site responsive installation *In Transit (Arrival)*, and others at Te Tuhi's Pakuranga base and offsite locations.

Donate

One-off donations of \$50, \$100, \$200, or \$500 can be made through our online shop or at Te Tuhi. Or nominate your own amount – every little bit helps. For more information, visit shop.tetuhi.org.nz

Support the Education Programme

Te Tuhi Talks 2018

\$25 per ticket, or \$90 for all four Wednesdays, 11am

1 August – Malcolm Taylor

29 August – Trish Bartleet

12 September – Nicholas Stevens

26 September – Dane Mitchell

Te Tuhi Talks presents a selection of leading art, design and architecture practitioners. 100% of sales goes towards transport for school children from low decile schools to attend our specifically designed contemporary art education programmes. More information and tickets at tetuhi.org.nz/events, or book at Te Tuhi

Support Te Tuhi's Young Creatives

By joining the supporters programme, you become part of a community that directly contributes to the development of Young Creatives: their life skills, social learning and creative engagement. A range of donor options are available. More information at tetuhi.org.nz/learn/programme

Openings

Spring Exhibition Opening & Second Saturday Late Night

Saturday 11 August 2018,
4-6pm open late until 8pm

Join us for the opening of Te Tuhi's spring exhibitions. We will also be announcing the recipient of the 2018 Iris Fisher Scholarship.

Summer Exhibition Opening & Second Saturday Late Night

Saturday 10 November 2018,
4-6pm open late until 8pm

Exhibition Excellence

Te Tuhi was recently nominated for the Museums Aotearoa Exhibition Excellence Award in Art. The judges had this to say about Yona Lee's site-responsive installation:

"In Transit (Arrival) is a thought-provoking and ambitious project that reflects the confidence of Te Tuhi as one of the leading art spaces in New Zealand. The site-specific design integrated with all parts of the gallery creating a greater awareness of the exhibition amongst the diverse audiences of the gallery. The exhibition also demonstrates the curatorial strength of Te Tuhi."

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:
Otobong Nkanga
Social Consequences I: Crisis, 2009
courtesy of the artist

PRINCIPAL FUNDERS



SPONSORS AND PARTNERS

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