



te tuhi

Summer 2017-18
Exhibitions and Events

Free Entry



Iris Fisher Gallery

Shannon Te Ao: *With the sun aglow, I have my pensive moods*

Opening 18 November 2017

Curated by Sorcha Carey and Bruce E. Phillips

Te Tuhi is proud to present *With the sun aglow, I have my pensive moods*, a major new work by Wellington-based artist Shannon Te Ao (Ngāti Tūwharetoa) and a joint commission between Te Tuhi and the 2017 Edinburgh Art Festival. This two-channel video installation features footage filmed in three separate locations in Aotearoa New Zealand, documenting a dance, a highway and a farm. These visuals also contain a myriad of references that create a convergence between Te Ao's personal socio-geography, his tipuna and the imaginings of other artists, directors and musicians from distinct times and places.

The title and verse featured in the work quotes from the c.1846 moteatea, *He waiata mo te mate ngerengere (Song for a leprous malady)* by Te Rohu (1820–1850) of Ngāti Tūwharetoa. The waiata was composed by Te Rohu to lament layers of personal and collective trauma such as the demise of her health after contracting leprosy from an unrequited lover, a fatal landslide that killed her father Mananui Te Heuheu Tukino II (1780–1846) along with over fifty others, and also the turbulent early era of colonial settlement.

For Te Ao, the concept for *With the sun aglow ...* grew out of an imagined dialogue between Te Rohu and characters from the film *Killer of Sheep* (1977) directed

Shannon Te Ao
*With the sun aglow,
I have my pensive
moods*, 2017
(video still)
two channel video,
colour and sound,
cinematography by
Iain Frenegley
commissioned
by Edinburgh Art
Festival and
Te Tuhi, Aotearoa
New Zealand
courtesy of Robert
Heald Gallery,
Wellington

by Charles Burnett. Filmed in Los Angeles, in the African-American neighbourhood of Watts, Burnett's film captures a rare moment of intimacy in the life of a slaughterhouse worker, where the protagonist slowly dances with his wife before abruptly resisting her embrace. Te Ao restages the scene to show two women dancing in a small clearing on a commercial hemp farm in Ashburton that propagates the plant for health products. In Te Ao's film the dancing women are surrounded by female plants have been pollinated and dying male hemp plants that have concluded their natural cycle.

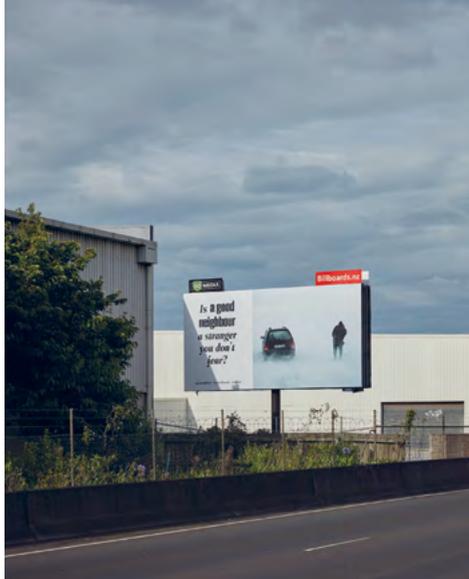
This scene is paired with footage shot on a commercial dairy farm near Taupo that directly encircles the urupa for Te Ao's whanau, who also share their tribal affiliations with Te Rohu. Alongside this, Te Ao presents a sequence captured along the Rangipo Desert (Desert Road), a stretch of highway located near the boundaries of Te Ao's tribal lands. Known for its iconic barren landscape situated at the foot of the region's most notable volcanic peaks, Rangipo Desert is predominantly used as a training facility for the New Zealand defence force.

By amalgamating these various references, Te Ao conflates their original contexts and blurs the line between fiction and reality. This results in an enigmatic work that addresses empathetic registers within the human condition such as the tenuous nature of relationships, communication, wellbeing and a sense of place or tūrangawaewae.

Supported by Creative New Zealand, British Council Scotland, City of Edinburgh Council, Creative Scotland, Event Scotland; the Scottish Government Edinburgh Festivals Expo Fund, Massey University Wellington and Te Tuhi Edinburgh Patrons: Anthony Byrt, Sue Francis, Jo and John Gow, Stephanie Post, Jenny Smith and Geraldine Weeks; and donors: Lois Perry's Art Today Perpetuals, Carole Hutchinson and Penny Vernon.

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Offsite

International Billboard Project

1 – 30 November 2017

Elmgreen & Dragset, Rupert Smyth and Lukas Wassmann

Locations: Southern Motorway after Carbine Road (eastbound)

Newton Valley Road (before the Symonds Street intersection)

Rupert Smyth and
Lukas Wassmann,
*International
Billboard Project*,
2017

(installation view)
commissioned for
the 15th Istanbul
Biennial by Elmgreen
& Dragset
photos by
Sam Hartnett

Te Tuhi, in partnership with the 15th Istanbul Biennial, presents the New Zealand iteration of the *International Billboard Project*, an initiative realised with multiple cultural institutions worldwide. The project is a collaboration between 15th Istanbul Biennial curators Elmgreen & Dragset, graphic designer Rupert Smyth, and artist Lukas Wassmann. Each billboard features a carefully curated selection of photographs by Wassmann, which capture unexpected encounters paired with questions asking what makes a good neighbour. Host cities include Auckland, Aotearoa New Zealand; Moscow, Russia; Sydney, Australia; Milan, Italy; Ljubljana, Slovenia; Armagh, Ballynahinch; Belfast, Downpatrick and Newry, Northern Ireland; Southampton, UK; Calgary, Canada; Plovdiv, Bulgaria; Chicago, USA; Seoul and Gwangju, South Korea.

The 15th Istanbul Biennial, curated by the artist duo Elmgreen & Dragset, entitled *A good neighbour*, investigates multiple notions of home and neighbourhoods by exploring how living modes in our private spheres have changed throughout the past decades. The biennial will approach home as an indicator of diverse identities and a vehicle for self-expression, and neighbourhood as a micro-universe exemplifying some of the challenges that are faced in terms of co-existence today.

Gallery One

Gary Peters: A Slow Take

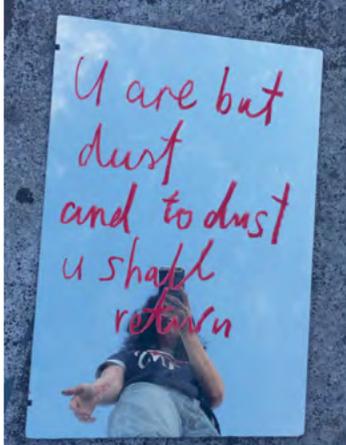
18 November 2017 – 25 February 2018

A Slow Take by Wellington-based painter Gary Peters is a site-responsive exhibition commissioned by Te Tuhi that explores the legacy of formal abstraction through the geometry of the everyday. Using architectural features as compositional devices, Peters brings observations about the surrounding environment into the viewer's conscious perception of space.

The exhibition revolves around the work *Slipped Monochrome #2* which replicates the dimensions of the wall it is painted on but is positioned slightly askew. By being installed a palm width down and across, the work appears to slip onto the skirting board and spill over onto the adjacent gallery wall as if precariously poised on the edge of failure. This misalignment also shifts the painting's register into the physical space of the viewer causing it to oscillate between surface and void.

Gary Peters

study for *Slipped Monochrome #2*, 2017
commissioned by Te Tuhi, Auckland



Anna Rankin

the same fate; mirror, marc jacobs lipstick, mirror, 2017
commissioned by Te Tuhi, Auckland

Billboards

Anna Rankin: hail to

18 November 2017 – 25 February 2018

hail to is a Te Tuhi Billboard Project by Anna Rankin which explores positions of loss, grief, weakness and death through poetry and imagery in order to invoke transitional and unstable relationships of time in relation to the self and to the divine. The works negotiate subjectivity through contradictory and convergent experiences of weakness and ephemeral elation. In *hail to* she explores and locates desire, fantasy, allegory, delusion, memory, trace and displacement.

Anna Rankin is a poet, writer and editor from Aotearoa New Zealand who currently lives in Los Angeles. Recent poetry was included in *Five Poets* (2017), *Anxious Garden* (Enjoy Public Art Gallery, 2017), and *Pack Lite* (Auckland, New York, 2017).

The artist would like thank Dan Nash and Athaliah Renee for their assistance.



Publication

Yona Lee: In Transit (Arrival)

\$20 incl GST

Purchase your copy today by visiting: www.shop.tetuhi.org.nz

Yona Lee

In Transit (Arrival),
2017

(installation view)
commissioned by
Te Tuhi, Auckland
photo by
Sam Hartnett

Te Tuhi is proud to present the publication *Yona Lee: In Transit (Arrival)*. Documenting the elaborate installation *In Transit (Arrival)* by Auckland-based artist Yona Lee this limited edition bi-lingual (English and Korean) publication features full-page colour images of the work plus writing by Jinsuk Suh Director, Nam June Paik Art Center, Seoul; Bruce E. Phillips, Curator at Large, Te Tuhi; Jungah Lee Curator, Alternative Space LOOP, Seoul; and design by award winning graphic designer Kalee Jackson.

Commissioned by Te Tuhi in 2017, *In Transit (Arrival)* was a complex mazelike construction made of 1.4 kilometres of steel tube and a miscellany of everyday objects ranging from coat hangers to bus handles and from street signs to umbrellas. This ambitious large-scale work weaved throughout the entire length of Te Tuhi's building and provided an intriguing framework to consider the objects that surround us, the infrastructures that mobilise and the systems that control.

Supported by Creative New Zealand, Chartwell Trust, Drake & Wrigley Ltd, Special Wire & Tube Ltd, Metal Skills Ltd and Playbases Ltd. *In Transit (Arrival)* developed out of a residency supported by the Asia New Zealand Foundation and Creative New Zealand.

Events

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

Summer Exhibition Opening
& Second Saturday Late Night
Saturday 18 November 2017,
4–6pm open late until 8pm

*Shannon Te Ao: With the sun aglow, I have my
pensive moods*
Gary Peters: A Slow Take
Anna Rankin: hail to

Gallery Tour
Saturday 25 November 2017, 3–4pm

Join us for a guided tour of Shannon Te Ao's
exhibition *With the sun aglow, I have my pensive
moods* by Te Tuhi Artistic Director Gabriela Salgado.

Second Saturday Late Nights
Open until 8pm
9 December 2017
13 January 2018
10 February 2018

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:

Shannon Te Ao, *With the sun aglow, I have my pensive moods*, 2017 (video still, detail)
two channel video, colour and sound
cinematography by Iain Frengley
commissioned by Edinburgh Art Festival and Te Tuhi, Aotearoa New Zealand
courtesy of Robert Heald Gallery, Wellington

PRINCIPAL FUNDERS



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