

PĀNiA!



te tuhi
contemporary art

Mokopōpaki

ANYONE FOR TENNIS?

JACOB TERE. Kia ora koutou! This is your host **Jacob Tere**, Keeper of the House at **Mokopōpaki**, and associate **Kohine** coming at you from the **All Pakuranga Art & Indoor Tennis Arena** out here in East Tāmaki.

KOHINE. Greetings everyone and welcome to this live **Sky Art-Sport** coverage of the **2019 Artist versus Curator Exhibition Match** at **Te Tuhi** where Artistic Director, **Gabriela Salgado** and relative newcomer, the anonymous but always interesting über-cool-girl, artist-about-town **PĀNiA!** take to the gallery and play games.

J. Yes, **Hine**. For many of our viewers, defending champion **Salgado**, graduate of the **Royal College of Art** and former curator of Public Programmes at **Tate Modern**, needs no introduction and will be doing her best to retain her title and add **PĀNiA!**'s **The True Artist Helps the World by Asking for Trust** (2019) to her

record-breaking career total of two biennales, and more than twenty five standout shows around the globe.

K. This exhibition match will be a contest however. Since her first appearance at **Mokopōpaki**'s inaugural **Salon des Refusés** show in 2017, challenger, the enigmatic **PĀNiA!** has simply exploded on to the **Women's Pro Art Tour**. In only her second solo exhibition ever, this is the first time **PĀNiA!** has made the main draw at **Te Tuhi** having played just one other **Grand Slam** tournament in **ONE OF ALL** (2018) at last year's **Auckland Art Fair**.

J. Stay with us people, as **Sudaca Queen of the Court Salgado**, goes head to head against this inexperienced but extraordinarily talented, whippy-snappy. Let's cross now to court-side where **Te Tuhi** gallery staff are all ready and in position, as are the officials from **Mokopōpaki** and their Whānau support.

And here is our first glimpse of the players as they emerge from the locker room to make the famed entrance into the exhibition space.

Miss Salgado's looking trim, taut and terrific in her trademark all-red athletic ensemble, whereas **PĀNiA!**, unmissable as always, is wearing what appears to be a fluoro orange, high-viz, variable temperature wetsuit with full-face dive mask and sequined accessories.

K. Stunning.

J. And yes, enthusiastic applause from a packed out gallery welcomes both our players as they make their way to the net, exchange handshakes, pause for the pre-match photograph and scrutinise the coin toss. As play is about to begin, conditions here in **Pakuranga** are a little unpredictable, but early indications are that the much-fabled roof of **PĀNiA!**'s **Pakuranga Customs House** will remain off during the exhibition, unless of course the

light breeze around the space picks up, at which point visitors to **Te Tuhi** might get to see some unexpected architectural action.

K. That could be the case **Jake** but I'd have to say, during the preliminary rounds of competition, the anticipated funding clouds forecast for the development period of this project by **PĀNiA!** were resourcefully swept aside with some disciplined exercises in accounting.

J. Indeed. Whatever the uncertainties, there is I think a clear sense of excitement around the gallery, true to **PĀNiA!**'s declared need for trust and the uplifting creative advantages of multi-site collaboration. And, at last, the players are on court to begin their warm-ups.

K. How would you describe the feeling in the room right now, **Jake**?

J. Good question **Hine**. At the moment I'd say a majority

of viewers believe defending champion **Salgado** will win this match. **PĀNiA!** of course, will be aiming to prove these viewers wrong. Should **PĀNiA!** be victorious today, she will in fact break a number of records in the process, becoming not only the first anonymous winner of the **Artist versus Curator Exhibition Match** at **Te Tuhi**, but also be one of the few contemporary New Zealand artists with the ability to secure this distinction without being seen. Although this is **PĀNiA!**'s debut at the **All Pakuranga Club**, she has made some of her best work to qualify for the tournament this year having conceded just one set and one service game during her **Te Tuhi** explorations.

K. Nevertheless, **Salgado** will be tough opposition as the reigning champion digs deep to defend her title. The Argentinean curatorial A-lister has totally shone throughout the **Te Tuhi** tournament and demonstrated some fine touches of true art grit in the early stages of this **All**

Pakuranga show-stopper.

J. That's right **Hine**. If we look at the statistics, it seems **Salgado** holds a slight advantage. **PĀNiA!** may well be mindful of the way in which **Salgado** dismantled her opponents in the semi-finals with her fearless attack, and strategic range of interdisciplinary winners, including a devastating new form of collective, non-hierarchical management.

K. Sen-sational.

UMPIRE. "Two minutes."

K. To her credit **Jake**, **PĀNiA!** has been full of praise for **Salgado** in the build-up for this exhibition. "**Te Tuhi** is where she likes to play. This is where she performs best. It's her space and she loves it."

J. Yes, **Hine**. Tika tēnā that's quite correct.

K. At the players press conference yesterday, **PĀNiA!** acknowledged the

consummate professionalism and consistency of the Artistic Director. “She's always playing her toughest when it matters the most. That's why she's a champion. We all know how good she is. On the **Pro Art Tour Gabriela** is a-mazing. There are insufficient words to describe what she has achieved.” **Salgado** on the other hand insisted that she'd simply focused on maintaining her incredible form: “During this exhibition I want to ensure that **The True Artist...** is one of the most satisfying, thought-provoking and successful collaborations we have had at **Te Tuhi.**”

J. Yes thanks for that **Hine**. I guess an essential strategy to look out for during this exhibition will be **PĀNiA!** working off her serve. The novice's openers and humorous one-liners have been outstanding all tournament as she works her ideas at surprising angles and speeds, effortlessly pushing these concerns around the space. But if you're looking for a prediction

from me, I'd say **Salgado** will probably clinch the exhibition in straight sets. Although **PĀNiA!** does have the skill to test the Argentinean veteran, the emerging artist's mobility around the net tends to suggest that some of her ambitious power plays will encourage considered, more tactical returns by the seasoned curator.

K. Even so, it is likely that **PĀNiA!** will be after an early break of serve.

J. Yes. I can see **PĀNiA!** regarding such an ambition as necessary. She will want to assert her own game and potentially wrong foot **Salgado**, who to date has advanced up the rankings virtually unopposed.

U. “**One minute.**”

J. Now, as the players conclude their warm-ups, there are some final sideline instructions from **Team Mokopōpaki** and **PĀNiA!** steadies herself for a start.

U. "Ladies and gentlemen, this is the final match in the **All Pakuranga 2019 Artist versus Curator Exhibition**. From the **Great Sea of Kiwa**, representing **Mokopōpaki, Nieuw Zeeland** is the **unseeded challenger, PĀNiA!** From **Buenos Aires, Argentina**, today representing **Te Tuhi, Pakuranga**, is **Artistic Director and defending champion Gabriela Salgado**. **Miss Salgado won the toss and has elected to serve."**

J. This is it people. The chair umpire and statutory taste adjudicator has called time and the **2019 Artist versus Curator Exhibition Match** at **Te Tuhi** is underway.

U. "**Quiet please. Miss Salgado to serve. Play."**

OUTSIDE BROADCAST CONTROL. And out to commercial.

J. After those words from our sponsors, we're back. This is **Jacob Tere** Keeper of the

House at **Mokopōpaki** and **Kohine** bringing you this live **Sky Art-Sport** presentation as **Salgado**, cool, calm and curatorial, hits out strongly and pushes **PĀNiA!** well beyond her comfort zone.

U. "**15-love."**

K. A decisive first point by **Salgado, Jake**. What does this confident statement from the Artistic Director tell us about **PĀNiA!**'s exhibition **The True Artist...?**

J. Well **Hine**, a no-nonsense opening shot like this can be seen as a salutary reminder from the curator addressed directly to the artist. What **Salgado** seems to be saying is that although this exhibition match is imagined in good spirit and good faith, underneath her apparent lightness of touch, there remains a critical, competitive edge, sharpening the interaction.

K. My thought also **Jake**.

J. Seems to me, artists and

curators can't help themselves. When in the gallery, occupation of the space is always a test of wills. **PĀNiA!**'s exhibition **The True Artist...** is a conceptual struggle and a competition to see whose creative vision is more convincing on the day.

K. **Salgado** fires off another devastating service winner before a striking ace, right down the middle of the court that puts the Argentinean in a commanding position.

U. **"40-love."**

K. So where did the title **The True Artist...** come from?

J. **PĀNiA!** says **The True Artist Helps the World by Asking for Trust** is a direct reference to American **Bruce Nauman**, one of the MOST INFLUENTIAL artists in the world, and his famous neon **The True Artist Helps the World by Revealing Mystic Truths (Window or Wall Sign)** (1967) that she has helpfully updated for our time, our country, our concerns, and our

consciousness.

K. Really?

J. Yes really. **PĀNiA!** totally acknowledges the extraordinary influence **Nauman** has had on western contemporary art.

K. How so?

J. She celebrates his contribution by following his example (literally in this case, appropriating the same form and media as the master blaster himself). However, in her neon **The True Artist Helps the World by Asking for Trust (After Bruce Nauman)** (2019), **PĀNiA!** also wants to critique the old-school hippie cowboy from **Indiana** and his tendency to disappear, withdraw, and deflect. She swings into the saddle beside him and decides to have a go at the pale rider super art-star by considering his well-known, but fairly Eurocentric philosophical project that asks, "What should the artist do?"

K. And what according to

PĀNiA! should a true artist do?

J. Something she reckons.
Do something, as opposed to nothing.

K. Like what?

J. Propose conditions where good becomes possible. That's what I think **PĀNiA!** is saying. In a post-**Trump** world where the sun has long since set on the **Age of Aquarius**,¹ mistrust rules. For there to be any hope of change, **PĀNiA!** argues, self-absorbed, middle-class, liberation of the mind, as suggested by **Nauman** in his youth, and the mystic truths that this disconnected, inward looking reflection might reveal, are no longer sufficient. Now, more than ever, **PĀNiA!** says there is an urgent need for a 'true' artist to reject such 'learned helplessness' and to get real, reach out and engage. If, as her neon and exhibition imagine, **trust is a must**, then **PĀNiA!** says it is possible that 'peace will guide the planet and love will steer the stars.'

K. Back now, to the live on-court action where **Salgado**, serving for the game, nails it, as **PĀNiA!** again swings wildly and misses.

U. "**Game Miss Salgado. First game.**"

J. Here at the changeover **Hine**, **PĀNiA!** does seem to be knocking back an alarming number of those semi-frozen **Orangina** slushies. Must be seriously hot and intense on centre court right now.

K. Yes **Jake**, **PĀNiA!**'s fluid intake is certainly impressive but for her, and all those other ultra fierce mer-girls and boys out there, hydration is key —

J. That, and making contact with the ball.

U. "**Time. Serving, PĀNiA!**"

J. **PĀNiA!**, suitably refreshed, composes herself and, deep in her own territory, off-loads a massive serve that just clips the net.

U. "Lett."

J. The challenger throws up another tsunami of a starter but this time it's good, as **Salgado** struggles with the pace and steers the next two returns wide.

U. "Thirty-love.
Wait, please."

K. So **Jake**, tell our viewers, why is **Te Tuhi** a relevant site for **PĀNiA!**'s exhibition **The True Artist...?**

J. Mostly because under the leadership of **Gabriela Salgado**, Artistic Director and defending champion, **Te Tuhi** is an innovative contemporary art space that actively commissions, promotes and supports experimental practice.

K. Yes, true. What other public institution in **Auckland** would take a risk with an artist like **PĀNiA!** and give her both the opportunity and the means to get out there and make a splash?

J. Right now, **Te Tuhi** is a good place for **PĀNiA!** Here in **Pakuranga** they are committed to developing new art and new ways of thinking about art, and this commitment is also resourced.

K. PĀNiA! lets rip with another freight train of a delivery, securing her first ace of this exhibition match. Firing now at full throttle, she takes hold of the steaming **Ahuriri Express** and comfortably serves out the game.

U. "Game **PĀNiA!**
One all."

OBC. 10 seconds 'til
commercial and 5...

K. Just before we go to the break, it is worth mentioning that **PĀNiA!** will also be presenting work with **Yllwbro** and **A.A.M. Bos** at **Mokopōpaki** in **May** which opens during **Auckland Art Fair 2019**. What is the relationship between these two locations, **Jake?**

J. At the get-go, **Salgado** wanted to explore the possibilities of multi-site collaboration and really encouraged **PĀNiA!** to play in different spaces at the same time. In the spin-off exhibition **The Dutch Embassy at Mokopōpaki**, **PĀNiA!** sees our historical coming together not only as a question of ethnicity, identity and cross cultural exchange but also as an ongoing institutional conversation.

K. Right. So let's now walk-through this new work by **PĀNiA!** In **The True Artist...** how does she introduce the experience?

J. From first encounter to visitor processing and documentation issue, you know the-world-according-to-**PĀNiA!** is going to be 'something different, something nobody counted on.' But that's her point. On her islands 'under or over the sea,'² girls can, and do, have fun. Her **Pakuranga Customs House** or **Attitude Arrival Lounge**

(2019) is all about welcome and open invitation. It stands for fearlessness, confidence and self-determination. **PĀNiA!** has had enough of bullying, aggression and violence. She wants to play fair. **PĀNiA!** asks "What's wrong with nice?" Cynicism sucks.

U. "Time. Quiet please."

J. Back to the live on-court action where games are tied at one all in the first set. **Salgado** to serve. **PĀNiA!** much more assertive on the return plays a superb forehand to the baseline, but **Salgado**, absolutely on her toes, responds with a zippy, well-aimed, cross-court winner.

U. "15-love."

K. No love lost there **Jake**. The same cannot be said of **PĀNiA!**'s totally intense **Plastic Orange Band** (2019).

J. For sure. **Plastic Orange Band** is an exuberant **PĀNiA!**-style shout out to her artist mates **Yllwbro** and their **Le Dot Orange** (2017) or single

plastic orange floating on a wall. An element in **Flowers of the Field II** (2017) from the group show **Other Perspectives** at **Mokopōpaki**. **PĀNiA!** helps herself to the restrained coolness of the gesture by **Yilwbro**, happily appropriating the lone ‘Dutch love token’ and re-presenting it as an excessive but sincere multiple of 16.

K. **Salgado**, asserting her intention to attack, moves in toward the net. **PĀNiA!** stands her ground and replies with a strong volley from the middle. The Argentinean attempts the lob but at full stretch **PĀNiA!** makes a genius return, claiming the point with a convincing smash.

U. "15-all."

J. **PĀNiA!** says **Plastic Orange Band** also references avant-garde, conceptual artist **Yoko Ono** (b. 1933) and the experimental group **The Plastic Ono Band** she formed in 1969 with John Lennon (1940–1980).

K. **Salgado** serves into

the deep. **PĀNiA!** replies with a cracking forehand whip sending her opponent wide. **Salgado** again pushes **PĀNiA!** into a corner but the return is out. **PĀNiA!** responds with a determined backhand drive. **Salgado** serving like a machine takes clinical aim as a poorly considered shot by **PĀNiA!** crashes into the mesh.

U. "Advantage Miss Salgado."

J. **PĀNiA!** admits when first working out her idea for **Plastic Orange Band**, she confused it with **Plastic Ono Band** and their controversial ‘banned in Britain’ 1971 release of the startling risqué **Yoko Ono** song **Open Your Box** with the much later 2001 remix and re-release of the track on the **Orange Factory** label.

K. **Crikey!** The definition of **Art-Sport** right there. Think one thing. Make another.

U. "Game Miss Salgado. She leads 2-1 first set."

J. **PĀNiA!** wasn't worried. She reckons this inadvertent mash-up took her from identifying with **Yoko Ono** and her struggle as a woman to be taken seriously as an artist, to her other work, **Lunchbox Legend** (2019). **PĀNiA!** knows that here in New Zealand being called a 'legend in your own lunchbox' is something of a put down, but just like **Yoko Ono** before her, **PĀNiA!** says she will not be shut up.

OBC. And 10 seconds 'til commercial.

K. Go **PĀNiA!**

J. In **Lunchbox Legend**, **PĀNiA!** decides to show off just a little, as across the country, in playgrounds, tearooms and staff canteens up and down the land she glows, ever so irresistibly, like moon on sea.

K. Nice.

J. Let's not be too relaxed however. Of course the challenger needs to take her time, but she should never offer

up a penalty.

K. Absolutely. In an exhibition match played at this level, 90-second diplomacy is all the artist can expect.

J. On the other hand **PĀNiA!** is quite good at code violation. Like **Nauman**, she thinks the 'punny' funny and laughed at his jokes in **Eleven Colour Photographs** (1966–7/70), particularly **Eating My Words**, where he tucks into a jam sandwich made from slices of white bread cut out in letters that spell 'words.' **PĀNiA!** enjoys word play in relation to visual gags too. She often uses factual, material descriptions of objects and this neutral, deliberately one dimensional understanding of 'a thing' as the possible starting point for an amusing idea.

K. Such as **Tennis Racket** (2019), **Ball Girl** (2019) and **Sore Horse** (2019)?

J. Exactly. As an object, something like **Sore Horse** tells us it's an off-the-shelf

collapsible saw horse from **Bunnings** with some found equine attachments and a band aid stuck on its orange, tubular steel legs. As a proposition however, **Sore Horse** also asks us to think about how the poor pony might feel if a big brown girl like **PĀNiA!** really did climb up on its back to ride range with **Mr Nauman**.

K. Back at you viewers. Early power from **PĀNiA!** sees **Salgado** unable to return serve, but another unforced error up the line from the challenger allows **Salgado** back into the game. Unable to find any consistency, **Salgado** follows with a vacant slice into the net. **PĀNiA!**, quietly assured, applies more pressure when **Salgado** sends another wasteful attempt long.

U. "Game **PĀNiA!**
She leads 3-1, first set.
Two games all."

K. Top of the fifth game **Salgado** to serve. And what a start! The gallery is up and on their feet when a gruesome

return from **PĀNiA!** is punished by an unforgiving smash from the Artistic Director who easily takes the first point.

U. "15-love."

J. **Salgado** leaps out to 40-love in front after two more unforced errors from **PĀNiA!** The Artistic Director produces yet another strong serve. **PĀNiA!** replies with a menacing backhand but her return from the baseline fails to clear, and **Salgado** goes on to close out the game.

U. "Game Miss **Salgado.**
She leads 3-2."

K. Here at the changeover, the score card is dry as for **PĀNiA!** The challenger really needs to get off the back foot, play forward and drive through this prickly patch. She's a desert out there.

J. Yes, just like **Indian Country** (2019), **PĀNiA!**'s desert of inflatable cacti planted in terracotta pots filled with white builders' sand. She says

the modest off-the-shelf brown, baked-earth flower pots from the garden centre is her way of acknowledging that unlike most native American peoples who have sophisticated clay traditions, pottery was not part of pre-European Māori material culture.

K. I'm not understanding this **Jake**? Why isn't **PĀNiA!** sticking to the net and testing **Salgado** on return?

J. I'd say **PĀNiA!** knows the Artistic Director is content to control play by sitting back and occupying the deep. She is aware **Salgado** calmly patrols her baseline and lies in wait.

K. Whatever, **PĀNiA!** will have to get up close and personal if she wants to hit winners.

J. Just like she does in **Indian Country**. This piece refers to **Nauman's Untitled (Leave the Land Alone)** (1969/2009), a sky-written artwork above **Arroyo Seco**, Pasadena, California. **PĀNiA!**

says, “Now hang on a minute, mate.” She thinks revision of this text necessary. She says if she could hop into the cockpit of a plane and do a few barrel rolls and loop-de-loops, perhaps finishing with a flourish of aeronautical graffiti, she would make an addition to the slogan by **Nauman. PĀNiA!** says she wants to write:

***LEAVE THE LAND ALONE,
WHITEMAN***

K. You reckon?

J. **PĀNiA!**'s intention is to remind us all of our New Zealand-ness and how proud we should be of our tikanga or the way that we do things here. She is thinking particularly about the success of a truly homegrown process like taking a legal action to the Waitangi Tribunal where real people have real opportunity to address grievances. In this instance, **PĀNiA!** draws attention to the Wai 776 Waitangi Tribunal claim where, in 1999, Māori asserted indigenous ownership of the airwaves and radio

frequencies. **PĀNiA!** considers the consequences of this decision for **Nauman** and his work **Untitled (Leave the Land Alone)**. In **Indian Country** she imagines the artist still wanting to make sky-art but being required first to seek permission from the local **Hahamongna** nation and then clearance from their iwi-radio control tower in order to occupy Indian air space.

U. "Time."

K. Game 6, first set. **PĀNiA!** opens with a poor serve that **Salgado** cuts deep, but the challenger's return is short and crashes into the net. **PĀNiA!** misfires again when she returns a bullet from **Salgado** with a shot that flies long. It's soon love-40 as both players press forward and **Salgado** wrong-foots her opponent. The Argentinean veteran cracks one past **PĀNiA!** who is stranded in the middle.

U. "Game Miss Salgado. She leads 4-2, first set."

J. **PĀNiA!** says her 'Māori fence' or **Pā Māori Plankjes** (2019) is a shout out to pioneering post-war film makers **John O'Shea** (1920–2001) and **Roger Mirams** (1918–2004) who, in 1952, made the controversial New Zealand feature film **Broken Barrier**. Exploring the romantic relationship between a Māori woman and a Pākehā man, **Broken Barrier** held a critical lens to New Zealand social convention, as for the first time we saw images of our own racism, mistrust and cultural prejudice projected in the cinema.

K. **Salgado** on serve can't make use of some early space when her return from close in at the net zings out. However, the Artistic Director comes back strongly, tossing up a searing service winner. But **PĀNiA!** isn't done yet and responds by sending **Salgado** scampering into the corner.

J. **PĀNiA!** also says the **Pā Māori Plankjes** are a construction that puts two of

her secret passions together; one Māori and the other Netherlands.

U. "30-15."

K. And what are these passions of **PĀNiA!**'s?

J. Architecture and baking.

K. Laughs all around the ground. **Salgado** makes an uncharacteristic mis-hit and catching the ball on the frame of her racquet, sends a horrible return skyward into the stands, giving up the break.

So in **Pā Māori Plankjes** what are the connections with architecture and baking?

J. **PĀNiA!** has a sweet tooth and is rather partial to the thin, very crunchy, slightly caramel, Dutch biscuit called **speculaas**. Not only was she attracted by the aromatic mystery of the **speculaas** spice mix but she was also very taken with the long, wooden, floorboard-like biscuit moulds or **plankjes** carved with images and figures

from traditional stories that reminded her of poupou in the wharenuī.

**U. "Game PĀNiA!
Miss Salgado leads 4-3,
first set."**

K. Back on serve, **PĀNiA!** produces a brilliant ace to open game eight, which she follows up by more outstanding service that **Salgado** returns into the net. Rattled, the Artistic Director loses sight briefly and canes another long shot into outer space, leaving **PĀNiA!** to draw level with another standout ace. Brilliant work from the challenger!

**U. "Game PĀNiA!
4 games all."**

K. **Salgado** to serve, opens with an ace, jumping to 30-0 ahead when the backhand return from **PĀNiA!** is short. Unchallenged, **Salgado** advances to 40-0 with a beautifully timed forehand smash, helping herself to the game when **PĀNiA!** thumps a heavy one way out of court.

U. "Game Miss Salgado. She leads 5-4, first set."

K. Oh yes, shut the gate people, it's all on.

J. **PĀNiA!** was hopeful about securing access to the **Nauman** film **Setting a Good Corner (Allegory and Metaphor)** (1999). The artist, in his other real life roles as cowboy, farmer, and horse-breeder, records himself putting up a fence on his ranch in Northern New Mexico. Unfortunately, access was beyond reach but this didn't stop **PĀNiA!** thinking about some still images of the film³ and wondering what, or more correctly who, was lurking in the dry, dust covered scrub she saw stretching out on the horizon.

This question became edged with great sadness when thanks to the wonders of **Wikipedia** and the United States Census Bureau, **PĀNiA!** discovered that in rural **Galisteo** where **Nauman** lives and has his studio, not only was the settlement 'named' after 'several abandoned and

ruined' Indian pueblos or villages in the area, but also, according to the most recent statistics she could find, in the year 2000, 80.38% of the population was white and just 0.38% Native American. **PĀNiA!** had to ask, "How could this be?" What happened to the land of the free and the home of the Braves?

K. **PĀNiA!** serving well, goes out in front early, tossing up two aces one after another. **Salgado** however, gets right back into the contest with a terrific forehand, as she advances towards the net but is a little unlucky as her volley drops into the mesh.

J. **PĀNiA!**'s 'Māori fence' goes around **Nauman**'s 'good corner' and shows us the ethnically cleansed, almost invisible, brown, biscuit-coloured people who live next door. And guess what? They look just like her.

U. "40-love."

K. **PĀNiA!** sends down

another killer serve that **Salgado** can only just keep in play before **PĀNiA!** rushes the net and chops a smash over the middle. However, the challenger, seizing a blatant missed chance by **Salgado**, then takes the initiative, spins her wheels and after an impressive rally lands the naughtiest of wide cuts.

J. The Merchant Was Here

(2019), **PĀNiA!**'s interactive, blinged-out mobile sandpits complete with buried tokens (tradable for treasure at her **Pakuranga Customs House**), was made mostly for the entertainment and distraction of the legions of toddlers and under 5's who, on wet Sunday afternoons, often get dragged along to the 'art gallery' by their desperate, cash-strapped caregivers looking for free stuff. Inspired by a step-up, dig-in-the-fake-dirt, turn-the-first-sod, take-out-a-mortgage, then buy-your-first-home-with-us version that she saw in an advertising campaign for a bank, **PĀNiA!**'s **wheelie sandpit** also thinks about real estate and commerce and the sighting

of free 'uncharted' land by the merchant **Abel Janszoon Tasman** (1603–1659), captain of the Dutch East Indies Co. vessel **Heemskerck**, off the west coast of **Te Waipounamu**, on 13 December 1642. The bewildered Dutch discovery of the 'wild' natives who 'shouted' with 'rough loud voice' and 'threw stones from the cliff-tops,'⁴ acknowledged as the first documented European encounter with Māori, led to tragic misunderstanding and death. **Tasman**, battered by bad weather, high seas, unintelligible local custom and belligerent refusal to engage was fed up. The Dutch abandoned their trade mission and after making only superficial tracings of our coastline, on 5 January 1643, weighed anchor and left New Zealand waters having found no safe landing and no shops.

U. "Game PĀNiA!"

J. PĀNiA! says **The Merchant Was Here** also refers to the Italian renaissance painting **The Birth of Venus** (c. 1484–86) by **Botticelli**

(1145–1510) where, shortly after her nativity, the fully grown but completely nude Goddess of Love emerges from the sea and decorously draped by billowing locks of her own, long, flowing hair is represented standing in a giant scallop shell. Carried by the soft breath of a convenient zephyr, floating gently to shore.

K. Yes, lovely. I can see in making an association with the renaissance glamour girl, **PĀNiA!** is reminding us of the other unforgettable **Venus** that we know — three times world number one tennis player and global **Bounce** ambassador for **Berlei Sports Bra, Miss Venus Williams.**

J. Interestingly, **The Merchant Was Here** is also connected to **Nauman** — through the pose. The body of **Botticelli's** demure but stacked scallop shell **Venus** is slightly off-centre and appears in the classic contrapposto manner. If you look really carefully, her full and admirably curvaceous figure is actually 'anatomically improbable.' None of this

seaborne hottie's very female proportions 'make sense.'⁵

U. "**Quiet please. Five games all, first set. Miss Salgado to serve.**"

J. In her imagination, **PĀNiA!** says the cuddly **Botticelli Venus** connects with **Nauman** by reference to his own anatomical investigations of the contrapposto. She is thinking particularly about one of his earliest moving image performance works **Walk with Contrapposto** (1968) and his much later revisiting of this idea, **Contrapposto Studies, i through vii** (2015/16) where the artist, hips angled and thrust forward, exaggerates the torque and shift of weight from one leg to the other as he makes a twisting, sometimes disjointed video drawing of himself as a body in space.

K. **PĀNiA!**, anticipating her return of service, miscalculates a forward rush to the net that allows **Salgado** to cut her in two with a scorching backhand pass down the line. Great play

by the Artistic Director.

U. "15-love."

J. Yes fabulous play by **Salgado. PĀNiA!** says her **Orange Ballroom** (2019) is also about great play and how all of us (even the grown-ups) should be able to explore ideas by having fun.

U. "30-love."

J. **Orange Ballroom** follows on from her earlier work **Duck! Playing Games with Malcolm Ross: PĀNiA! Takes the Court** (2017) where, by stringing up a nylon bungy-rope and plastering blue duct tape all over the gallery floor at **Mokopōpaki**, she improvised a badminton court, and faced off against the bad boy of New Zealand conceptual art, **Malcolm Ross** (1948–2003), in an imaginary, no shot too low, turbo-charged match.

K. Still a little stunned, **PĀNiA!** makes a haphazard return and **Salgado** launches into a fantastic rally that ends

when the challenger, taking her eye off the ball, bounces the forehand wide.

U. "40-love."

K. **Crumbs! PĀNiA!** is on the crust of a breadstick here. Concentrate or she'll be toast.

J. Dear oh dear. **PĀNiA!** says when she discovered the early **Nauman** film **Bouncing Two Balls Between the Floor and Ceiling with Changing Rhythms** (1967–68), she realised that this was an opportunity where he could 'play' in both his space and hers. Including **Bouncing Two Balls...** in **Orange Ballroom** not only allows **Nauman** to pursue his single-minded performance of a 'simple and repetitive action' according to his set of unspoken 'natural laws' or pre-determined 'rules,'⁶ but it also allows her to comment on the myopia of this ambition, particularly when, on occasion, the ball does bounce 'in play' in someone else's court.

K. Out of nowhere, **PĀNiA!**

produces some clever work and pushes the Artistic Director into a scrambling backhand that goes long.

U. "40-15."

J. **PĀNiA!**'s **Orange Ballroom** is also a reference to the well-known Auckland cultural landmark, **The Orange Ballroom**, a dance and supper club at 143 Newton Road, that in the 1940s and 50s was packed out every week with crowds of stylish young people all dressed up for a night on the town. Patronised by many non-English speaking migrants, including **Nederlanders**, **The Orange Ballroom** became 'the city's number one party spot'⁷ where, to the slick rhythms of **Ted Croad** and his band, the trauma of post-war Europe could be left at the door and fried to a sizzle by the sound of some smoking hot jazz.

K. Pressure moment here **Jake Salgado** on break point. **PĀNiA!** really needs to keep her head.

J. And she does, with her work (**Do not use Marcel Duchamp**) (2019), of not one but three functioning chocolate fountains. **PĀNiA!** says this work is an idea about the winners' platform and access to the members' enclosure or who really gets to hold the trophy, smile for the cameras and gush. The work is also a fairly obvious reference to the acknowledged grandmaster of art-sport **Marcel Duchamp** (1887–1968) and his world-famous-in-the-world readymade, **Fountain** (1917). Except of course that in this instance **PĀNiA!**'s fountains were not found in a plumber's catalogue and do in fact flush.

K. **PĀNiA!**'s return of serve seems to be changing up a gear as she drives **Salgado** back into the deep. The Artistic Director tosses up a South American single origin chocolate bomb and **PĀNiA!**, pouncing on it, smashes the point away.

U. "40-30."

J. **PĀNiA!** liberated the title (**Do not use Marcel Duchamp**)

from what she thought was a random drawing by **Nauman** documenting his work **Wax Impressions of the Knees of Five Famous Artists** (1966). But nothing, as **PĀNiA!** later found out, is as she was led to believe. **Nauman's** 'impressions' are not made of wax. The 'famous knees' all lined up as if doing their devotions in church, do not belong to five different artists. Just one, **Bruce Nauman**. The scraggy sketch with inky crossings out, lopsided notes and bracketed reminder (**Do not use Marcel Duchamp**) that looks like some preparatory, breakfast table doodle, was not made at the beginning of the process but at the end.

K. **PĀNiA!** again returns to the back corner of the court and catches **Salgado**, who at full stretch, gets racquet to ball, but steers the return into the net.

U. "Deuce."

J. **PĀNiA!** says she gets it, that in his drawing **Untitled (Study after "Wax Impressions**

of the Knees of Five Famous Artists") (1967), **Nauman** is pulling our legs (or in this case bending our knees). She understands that by reminding himself not to refer to **Duchamp**, the artist is in fact doing what he says he is not.

K. Clever.

J. Truth telling in reverse. Denial as affirmation, sneaky but fun.

K. **PĀNiA!** makes a powerful return of serve but **Salgado** responds with an expert demonstration of finesse at the net, delicately dropping a volley into the open court.

U. "Advantage **Miss Salgado.**"

J. **PĀNiA!** has never been very good at doing what she is told. She says her approach is way more honest and direct. For **PĀNiA!**, **Do not use** always means **Do use** (but only if liked).

U. "Game and first set **Miss Salgado.**"

She leads 6-5."

OBC. And cut to commercial.

J. Thank you for those words from our sponsors and we're back. This is **Jacob Tere**, Keeper of the House at **Mokopōpaki** and **Kohine** bringing you this live **Sky Art-Sport** presentation from the **All Pakuranga Art & Indoor Tennis Arena** out here in **East Tāmaki**.

K. Game 12, first set in the **2019 Artist versus Curator Exhibition Match** at **Te Tuhi** and Defending Champion, Artistic Director **Gabriela Salgado** is looking very comfortable out there.

J. That would be right **Hine. PĀNiA!** has shown she is capable of providing a challenge for the Artistic Director, but **Salgado** has been much more reliable and able to up her game at crucial moments.

K. Time, would you say, for a little night music?

J. Definitely. **A Little Night Music** (2019), **PĀNiA!**'s companion piece to her work **Kei Muri i a Koe! Behind You!** (2018) is another version of this image but taken from a slightly different angle and in the dark. Just as the rain begins to fall, and the gleaming white colonial villa straight across the road glistens through the wet, like royal icing melting on a cake. 'Who is **PĀNiA!?**' 'Where is She?' are questions answered by a reflective image, edged in pāua shell, of the bronze sculpture of the Māori mermaid in the municipal gardens on the foreshore, in Napier. Immaculately surfaced, highly polished, South Seas baroque.

K. Classical surely?

J. **PĀNiA!** does acknowledge she borrowed the title **A Little Night Music** from the literal but not entirely accurate English translation of the German, **Eine Kleine Nachtmusik**, a purely descriptive label given by **Wolfgang Amadeus Mozart** (1756–1791) in his personal

catalogue of finished works for a **Little Serenade No. 13 for Strings in G Major**, K. 525, a composition for chamber ensemble he had written in 1787.⁸ So yes, you are correct. Classic, with immaculate-surface and high-polish.

K. Just as long as it's shiny eh?

J. I reckon. **PĀNiA!** admits **A Little Night Music** revels in the ebullient spirit of the over-the-top, but in her seriously orange, **Orange Ballroom** where more really is more, she also wants to insist that there can never be "Too many notes, Mr Mozart."⁹

U. "Time.
**Miss Salgado leads 6-5.
PĀNiA! to serve."**

K. The challenger lets rip with a big serve.

J. **PĀNiA!** calls her **Salut d'Amour: Salute to Love** (2019) an animated photograph. It is a 'film' made from a sequence of thirty still images repeated

again and again, one after another, like the cycle of nights in the phases of the moon.

PĀNiA! says this moving image work is also about eternal play — of light against water. It tells the story of a fountain and of a Māori mermaid cast as a monument on a rock, who, with a breaking heart, longing for the sea, must regard a chlorinated concrete pond forever.

K. **Salgado** looks to steady herself and makes a perfect forehand return that leaves **PĀNiA!** stranded in the middle of the court.

U. "**Love-15.**"

J. **PĀNiA!** says the achingly beautiful theme on the soundtrack is a snatched-off-radio opportunist phone capture of **Salut d'Amour** Op. 12, a piece for violin and piano by **Edward Elgar** (1857–1934) written in 1888. For **PĀNiA!** the spare but heartfelt melody conjures up memories of a lonely, late night wander along a rain washed Promenade de la Croisette, in Cannes. **No!**

Got that wrong, it's the Marine Parade in Napier just at the moment when a girl's mascara starts to run, as with tears in her eyes, she asks, 'Who knows what love is?'

K. Powerful play from **PĀNiA!** allows her to draw level when **Salgado** chops a return wide.

U. "15 all."

K. **PĀNiA!** sets up the lob with a bustling rush to the net but on the backhand loses the point when she cannons into the mesh.

U. "15-30."

J. **PĀNiA!** says the yet-to-be discovered **Elgar**, moonlighting as a part time music teacher, dedicated **Salut d'Amour** to his pupil, the accomplished, independently minded, eight years older than him, **Caroline Alice Roberts** (1848–1920) and gave it to her as an engagement present. However, Alice's family of well-to-do, up-tight Protestant

pianos did not approve of her relationship with an itinerant, 'unknown musician' who was not only Roman Catholic but who also 'worked in a shop.' Alice was 'disinherited.' With no money and their prospects 'as hopeless as ever,' the couple were married on 8 May 1889 at Brompton Oratory, in Knightsbridge, London.

K. Savvy tactics from **Salgado** who pulls out a clever chip down the line, but **PĀNiA!** storms her way back to level the score with a fierce forehand drive.

U. "30-all."

J. In **Salut d'Amour: Salute to Love**, **PĀNiA!** uses the view of the figure seen only from behind as a device to suggest a Māori understanding of past and present. During a life journey, history or that which has happened in the past is described as *ngā rā o mua* — the days ahead. In this instance, the Māori mermaid, whose gaze is fixed on the fountain, is steadfastly informed by her past

or that which is in front. Her present, or where she sits now, will always be addressed with her back to the future.

K. A tense exchange encourages **Salgado** to charge forward, forcing **PĀNiA!** to swipe wide but a disguised backhand from **Salgado** fails to clear and drops into the net.

U. "40-30."

J. **PĀNiA!** says she borrowed the title **Te Marama Pai** (2019) from some lyrics in a Hawaiian steel guitar version of the country and western ballad **Pānia** by **Sam Freedman** with te reo translation by **Albie Bennett** that she misheard. The swing beats of the waiata tell us...

***Ka tīaho mai he marama pai,
puta pō rere wai, mai a Pānia.***

***When the night is still and the
moon is clear, you can see
Pānia appear.***

But the artist, also known as **PĀNiA!** gets it wrong and

inadvertently mixes up her indefinite article 'he' (a or some) marama pai (beautiful moon), with the definite article 'te' or 'the' beautiful moon. Memory lapse and inaccurate grammar aside, **PĀNiA!** is pleased with **Te Marama Pai** because although clouds might seem to be gathering, the storm never arrives.

K. **PĀNiA!** serves up a whirlwind but **Salgado** is quickly behind the ball and in the eye of the tornado, hammers her return straight down the middle.

U. "Deuce."

J. In her dark space environment, **PĀNiA!** says the appearance (or not) of **Te Marama Pai**, the beautiful moon, is about mindfulness. Regardless of whether or not we see it, **PĀNiA!** knows the moon is always there. **Te Marama Pai** plays with, and tests our ability to pause, be in the moment and notice 'the other.' **PĀNiA!** encourages visitors to **PAY ATTENTION PLEASE** and says

unless there is a change in orientation it is possible viewers might miss the work completely.

K. **PĀNiA!** on second service winds back the pace and rushes the net, punching a volley past **Salgado**, but the Artistic Director recovers brilliantly and whips a punishing backhand winner across the court.

U. **"Advantage Miss Salgado."**

J. **Portrait of the Artist as Bruce Nauman (After Bruce Nauman)** (2019) is a bit of a wind up. **PĀNiA!** is well aware that as a rule, her whanaunga 'don't touch the hair,' and in expressions of European-style art, culturally tend not to isolate the head from the body, let alone remove it altogether. **PĀNiA!** just wants to assure all the iwi whānui out there that in **Portrait of the Artist as Bruce Nauman (After Bruce Nauman)** no indecency was done to a body. **PĀNiA!** says everyone should feel safe about the image because it is

only a picture of a copy of a representation of a sculpture of a person that loses their head, and not the person in the sculpture in the representation in the copy of the picture who has lost hers. **PĀNiA!** says something like this would simply never happen. A smart Māori woman is way too clever for that.

K. **PĀNiA!** firing deep into the middle, pushes **Salgado** back to the baseline who runs around to the forehand making a deceptive top spin return to secure the point.

U. **"Deuce."**

J. In her **Portrait of the Artist as Bruce Nauman (After Bruce Nauman)**, **PĀNiA!** was struck by the familiarity of the grocery store front and how it looks just like the entrance to the gallery **Mokopōpaki**, where she feels completely at home.

K. Another big serve from **PĀNiA!**, who rips it past the Artistic Director with an emphatic ace.

U. "Advantage PĀNiA!"

J. In **Portrait of the Artist as Bruce Nauman (After Bruce Nauman)** **PĀNiA!** admires how the artist seems to have stepped outside of himself, to look back at the inside of himself. She likes the humorous way the artist is playing with the idea of identity and by himself, asks himself, "Who is **Bruce Nauman?**"

K. **PĀNiA!** on second serve comes up a little short, and **Salgado**, feeling no compassion, rushes forward to put away the point.

U. "Deuce."

J. In **Portrait of the Artist as Bruce Nauman (After Bruce Nauman)** **PĀNiA!** decides to help him answer this question and does a glue-stick photobomb, squeezing herself into his frame. Move over Sport, the big brown girl has arrived.

K. **PĀNiA!** serves strongly but **Salgado** slams back a return straight down the middle.

U. "Advantage Miss Salgado."

J. **Portrait of the Artist as Bruce Nauman (After Bruce Nauman)** reminds **PĀNiA!** of a classic poster for one of those epic movies starring 'a cast of thousands,' like **Cecil B. de Mille's, The Ten Commandments** (1956) with 'CHARLTON HESTON AS MOSES!' Here **PĀNiA!** wants to know, is the artist **Bruce Nauman, Bruce Nauman** or is **Bruce Nauman** an act played by an artist called **Bruce Nauman?**

U. "Deuce."

K. **PĀNiA!** serving deep into the forehand corner forces the Artistic Director wide. **Salgado** slides to make the return and fires into the net.

U. "Advantage PĀNiA!"

J. As the über-cool-girl, artist-about-town, **PĀNiA!** sees **Portrait of the Artist as Bruce Nauman (After Bruce Nauman)** as an opportunity. For her, it is

an invitation; a chance to step into the role of ‘the artist’ as played by **Bruce Nauman** and *be Bruce Nauman*.

K. **PĀNiA!** lets rip with another ace.

J. She says, although **Portrait of the Artist as Bruce Nauman (After Bruce Nauman)** still asks the question, ‘Who is **Bruce Nauman?**’ this question also asks the question, ‘Who the bloody hell is **PĀNiA!?**’

U. **"Game PĀNiA!"**

Text by Mokopōpaki

Preferred US Tennis Association Verbiage for Score Announcements:

assets.usta.com/assets/1/USTA_Import/USTA/dps/doc_13_2319.pdf.

1

The Age of Aquarius, a hit song from the 1967 musical **Hair** with lyrics by James Rado and Jerome Ragni was based on an astrological belief that planet earth was about to enter a period of great existential change. Predicted to occur sometime at the end of the 20th century, harmony and understanding were supposed to centre the universe and let the sun shine in. It still can.

2

Allen Curnow, **The Unhistoric Story. Penguin Book of New Zealand Verse**, Harmondsworth, Mddx.: Penguin Books, 1960. Local reality meets literary nationalism where little really can be huge.

3

Peter Plagens, **Bruce Nauman: The True Artist**. London: Phaidon Press, 2014. Pp. 238–9.

4

Abel Tasman, nzhistory.govt.nz/people/abel-tasman, (Ministry for Culture and Heritage), updated 29 Dec 2017.

5

wikipedia.org/wiki/The_Birth_of_Venus.

6

Andreas Blättler, Lea Brun, Anna Francke, Isabel Friedli, Stephan E. Hauser, Julia Keller, Salome Schnetz, and Martina Venanzoni, **Bruce Nauman: Disappearing Acts: Exhibition Guide**, Basel: Laurenz Foundation, Schaulager, 2018. P. 15.

7

the-orange.co.nz/history.

8

wikipedia.org/wiki/Eine_kleine_Nachtmusik.

9

The world's worst feedback. From a scene in the film **Amadeus** (1984, dir. Miloš Forman) adapted from the stage play by Peter Shaffer where after the premier performance of Mozart's opera, **The Abduction from the Seraglio**, royal patron of the arts, music lover and commissioner of the work Emperor Josef II, exhausted by the elaborate ‘newness’ of all that has just been seen, offers his critique.

Ka tīaho mai: Withdrawal as an art form

Interdisciplinary artist and composer Meredith Monk recently said that *In art, not knowing everything is what makes the magic happen.*¹

This statement resonates with my interest in the work done to date by the experimental space and dealer **Mokopōpaki**. Monk's words somehow express the same feeling of entering unknown territory and surrendering to the magic that I get at **Mokopōpaki**. The fact that many of the exhibiting artists in the gallery stable subsume their identities as part of a collective or are altogether anonymous, demands a leap of faith from anyone wishing to engage with their practice, in practice.

PĀNiA! – the enigmatic, über-cool-girl, artist-about-town, whose creations at **Mokopōpaki** have sparked excitement in Tāmaki Makaurau – is a case in point.

As manuhiri with limited knowledge of Aotearoa's cultural references, my first impulse on encountering **PĀNiA!**'s work was to research the anonymous artist's name. I discovered that Pānia is an ocean maiden of Māori myth but that, paradoxically, her image has been crystalised in the minds of New Zealanders as a seated figure. This contradiction seemed like a very appropriate metaphor for our artist to enact.

Since its unveiling in 1954, a bronze cast of Pānia known as *Pānia of the Reef* has been graciously seated in Napier's Marine Parade Gardens. Sporting a piupiu and a hei tiki taonga, Pānia of the Reef has become famous. I was surprised to learn that this landmark of Ahuriri/Napier was modelled in the marble quarries of Carrara, Italy, which for centuries have attracted sculptors wishing to turn their vision to stone. Commissioned by a Pākehā male committee in such a distant place, the indigenous legend metamorphosed into a western representation of a Māori young lady. In the process, the sculpture also acquired a sexualised allure that is discomfiting by today's gender politics.

Pānia's pose and the features of her body reveal a kind of

essentialism strongly related to European representations of sirens, most significantly to the Little Mermaid by Edvard Eriksen unveiled in Copenhagen in 1913. However, unlike the Danish mermaid – a hybrid creature, part human and part fish as described in the fairy tale by Hans Christian Andersen – Pānia of the Reef retained her full female form, following the Māori legend: *a young woman of the sea – not a dreaded panaturi, but like a mortal woman in mind and appearance.*²

As the story goes, the ocean maiden's heart was divided from the moment she fell in love with a young chief, who, upon stopping to drink water by the river, found her hiding among the flax. Since then, Pānia's loyalty to the people of the sea combined with her mortal love has condemned her to live between two worlds, forever dual.

But be assured that Pānia is not just a pretty face in the catalogue of often paternalistic, tourist-driven representations of exotic beauty. She is mysterious, evasive, highly independent and in possession of fundamental access to power.

PĀNiA! AND BRUCE

Of late, this symbol of Napier has been relocated and incarnated in the urban ebbs and flows of Tāmaki Makaurau as **PĀNiA!**, the artist at the heart of **The True Artist Helps the World by Asking for Trust** exhibition at **Te Tuhi**. She is also a true believer in collective endeavor. **PĀNiA!**'s tikanga for the exhibition at **Te Tuhi** extended beyond the city shores, and, while we were planning the exhibition, we discussed to invite fellow-artist **Bruce Nauman** to share the stage. This proposal became a daring serve in a risky tennis game between artist and curator. Bilateral negotiations took place over **Te Tuhi**'s curatorial table, and a deal was struck.

Yes, the one and only **Bruce Nauman**, *artiste extraordinaire* turned part-time cowboy, will travel through the ether to Aotearoa, carrying his legendary film **Bouncing Two Balls Between the Floor and Ceiling with Changing Rhythms** (1967–68) for the delight

of audiences in Pakuranga. **The True Artist Helps the World by Asking for Trust**, participatory in nature, is packed with ball game references, and together the urban maiden and **Nauman** will deliver sporting entertainment in our galleries.

But east Tāmaki audiences might also wonder why **PĀNiA!** chose American trickster **Bruce Nauman**. All will soon be revealed. **Nauman** is a lover of invisibility, games and music, and his apparition in this show will be made fruitful by the inclusion of elements that are close to his own heart. Music will be played in some of the exhibition areas to provide a multisensorial experience to our audiences.

Creatures of the sea are also legendarily fond of certain melodies, so we bring them across the planet from Brazil, to convey the sweet incantations of *Iemanjá/Yemoja/Mami Wata*, Mother of the Ocean, protector of children, fishermen and navigators. With this, a goddess in her own lunch box in Aotearoa will be nursed by melodies that pay respect to the major water deity from the Yoruba religion, which spread to the Americas through the passage of Africans.

At this point, our Tāmaki audiences might be disoriented by the balls bouncing side to side on the turf of this kōrero. But fear not, as the articulation of our collaborative exhibition project has its origins in a very tangible philosophy: mana māori motuhake: the sovereignty, self-determination and independence of the peoples of these islands. This thought system is based on the principles of peace, equity and justice. Additionally – to reference **Nauman** and many other great artists of the past – we summon absurdism, a thought system based on the belief that the universe is irrational and meaningless, so to avoid conflict with the universe we are taking two fundamental measures.

On the side of health and safety, our exhibition is covered by the deep blessing of Moremore, Pānia's beloved son turned taniwha, which has been obliged to extend its protection to the Tāmaki estuary in exchange for a few morsels of juicy food (including perhaps permission to dip its fins in tempting chocolate

fountains). On the side of conceptual consistency, we have taken into account the penchant for good humour and games that **PĀNiA!** and **Mokopōpaki** share with **Bruce Nauman**, who sent apologies from his ranch in New Mexico.

In the spirit of uttering matters of importance, the exhibition's title **The True Artist Helps the World by Asking for Trust** both echoes **The True Artist Helps the World by Revealing Mystic Truths (Window or Wall Sign)** – the title of a neon by **Nauman** from 1967 – and advances the concept of trust, an essential negotiating tool in any human transaction, especially in times of hyper-macho politics and divisive global policies. In this way, we make a profound gesture through words.

But we also have facts. **PĀNiA!** has erected a border control office in **Te Tuhi**'s foyer that will enable the Tāmaki whānau to enter her country with an indefinite leave to remain. Please come and request your passport, a true sample of **PĀNiA!**'s extended kaupapa and an alternative to the wall-building follies currently developing out in the wide wild world.

Isn't that a true proof of trust?

Gabriela Salgado

Artistic Director, Te Tuhi

2019

1

[tate.org.uk/art/videos/tateshots/meredith-monk-i-believe-healing-power-art](https://www.tate.org.uk/art/videos/tateshots/meredith-monk-i-believe-healing-power-art)

2

A.W. Reed, **Treasury of Māori Folklore**, A.H. & A.W. Reed: Wellington, 1963.

Unruly List

**La música
mangos
Te Moana ~el océano
el sonido del silencio
los jazmines
los espíritus amables
sambar (bailar samba)
sistemas de conocimiento con residencia permanente
los puentes
Macunaima
cielo azul y playas extensas
las noches de verano
James Baldwin
los frutos del mar
Ochun, la diosa de los rios, lagos y cascadas
Dakar
el color rojo**

Music
Mangoes
Te Moana
the sound of silence
gardenias
kind spirits
samba dancing
knowledge systems with indefinite leave to remain
bridges
Macunaima
blue skies and long beaches
summer nights
James Baldwin
seafood
Ochun, goddess of the waterways
the city of Dakar
red

WORKS IN THE EXHIBITION

ENTRY FOYER

1

The True Artist Helps the World by Asking for Trust (After Bruce Nauman) (2019)

LED neon, acrylic, fixings

125.6 x 119.4cm

Edition of two plus one AP

2

Pakuranga Customs House/ Attitude Arrival Lounge (2019)

Rope, bunting, concrete temporary fence feet, tables, chairs, blanket, bollards, passports, stamps, ink pads, stationery, fixings

Overall dimensions variable

GALLERY FOYER

3

Plastic Orange Band (2019)

Fake plastic oranges, fixings

16 pieces

Overall dimensions variable

4

Lunchbox Legend (2019)

Plastic container and lid (screenprinted), light fitting, bulb, electrical cord, plug, fixings

16 pieces

14.5 x 21 x 7cm each

5

Sore Horse (2019)

Wood, powder coated steel, hobby horse head, dowel, glue, leather, duster, wheels, fake eyelashes, band aid, bandage, fixings, sound

Five pieces

120 x 132 x 52cm each

6

Indian Country (2019)

Inflatable cacti, terracotta pots, sand

Overall dimensions variable

7

Pā Māori Plankjes (2019)

Wood, acrylic, custom vinyl stickers, straw, pāua laminate, magnets, fixings

Overall dimensions variable

8

The Merchant Was Here (2019)

Plastic, steel, rubber, wood, wheels, sand, mirror, rhinestones, hazard reflectors, ceramic tokens, mini plastic/wooden spades, tennis pole,

nylon cord, antique plastic orange, pennant, wire, tripod, fixings

Overall dimensions variable

9

A Little Night Music (2019)

Mirror, pāua laminate on colour duraprint

88 x 122.5 x 1cm

Edition of three plus one AP

WORKS IN THE EXHIBITION

BEV SMAIL GALLERY

10

Orange Ballroom (2019)

Mixed media installation

Overall dimensions variable

11

Tennis Racket (2019)

Wooden vintage tennis racquets,
safety earmuffs

Three pieces

Overall dimensions variable

12

Ball Girl (2019)

Foam tennis ball, acrylic, cement
30 x 15 x 11cm

13

(Do not use Marcel Duchamp)

(2019)

Found chocolate fountains,
chocolate, tables

Overall dimensions variable

GALLERY ONE

14

Salut d'Amour: Salute to Love
(2019)

Digital video, colour, sound
14min 30sec

Edition of three plus one AP

15

Te Marama Pai (2019)

Digital video, colour, sound

14min 30sec

Edition of three plus one AP

ENTRY FOYER

16

Ball Girl (miniature) (2019)

Plastic ping pong ball, acrylic, resin

12 x 6 x 6cm

17

**Cloakroom Motukiore Māori
School** (2019)

Coat hooks, beanies, embroidery,
fixings

Overall dimensions variable

18

**Portrait of the Artist as Bruce
Nauman (After Bruce Nauman)**
(2019)

Colour duraprint, textured card
85 x 60cm

Edition of 10 plus one AP

FILM SPACE

19

Bruce Nauman

**Bouncing Two Balls Between the
Floor and Ceiling with Changing
Rhythms** (1967–68)

B&w, sound, 16mm film on video
10min

Courtesy Electronic Arts Intermix,
New York

PĀNiA!, the anonymous and enigmatic but always interesting über-cool-girl, artist-about-town is a country babe at heart. She likes Piña Coladas, and getting caught in the rain. She's not into yoga and has half a brain. If you like art made at midnight, and a thick slice of cake, she is the love that you've looked for; support **PĀNiA!** and escape.

Solo Exhibition

ONE OF ALL (Mokopōpaki at Auckland Art Fair, Piki Mai: Up Here ^_^, Queens Wharf, Auckland, 23–27 May, 2018)

Works in the exhibition (all 2018):

PĀNiA!'s PERSONALISED ART FAIR PAVILION

Kei muri i a koe! Behind you!

ONE OF ALL

School of Engineering

Self Portrait

Take One

Squash Net

Squash Court

Squash Racket

Pole Squash

Squash Ball Park

Squashmobile

Summer Squash

Winter Squash

Squash Bottle

Tin Squash

Squashed Squash

ATTENTION/PLEASE/PAY/PLEASE

Drop Deadly Gorgeous Pony

Reduced To Clear Sale & Liquidation Table

Two-Person Exhibitions

et al., **this time now** (Yuill Crowley, Sydney, 2018)

Works in the exhibition by PĀNiA—MĀRAMA ET AL. (all 2017):

Tāpiri: Te Tohu o Te Maungārongo: Amendment: Sign of the Peace

Ngā Rohe Pōti Māori 1–7

Te Maungārongo

--

PĀNiA—MĀRAMA ET AL., **Kei hea a PĀNiA!? O, where is she?** (Mokopōpaki Shop Window, Auckland, 2018)

--

et al., **the uncommon good** (Jonathan Smart Gallery, Christchurch, 2017)

Works in the exhibition by PĀNiA—MĀRAMA ET AL.:

white cube brown room tin shed and tūnga waka out-the-back (2017)

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A.A.M. Bos & PĀNiA!, **Whio: Blue Duck** ('Taihoa Ināiane!', Mokopōpaki, Auckland, 2017)

Works in the exhibition by PĀNiA! (all 2017):

Duck! Playing Games with Malcolm Ross:

PĀNiA! Takes the Court

Commander Duck & The Red-Neck Millionaires

Blue Duck

Toilet Duck

Blue Duct

Blue Duck (abstract)

Whio (stamp)

Change Ends

Little Blue Duck

Kahukikorangi

--

PĀNiA–MĀRAMA ET AL., **Te Pou Wiini Atū: First Past the Post** (Mokopōpaki, Auckland, 2017)

Works in the exhibition by PĀNiA–MĀRAMA ET AL. (all 2017):

Tāpiri: Te Tohu o Te Maungārongo: Amendment: Sign of the Peace

Ngā Rohe Pōti Māori 1–7

The Crossbenches

Te Maungārongo

Parliament of Fowls

No Fun, Had Enough?, Rangiaowhia, On Kapa Haka

Landscape: Community Noticeboard

Tāpiri: E Ngā Iwi, Tāpiri: E Ngā Hau e Whā, Tāpiri: Nau Mai, Haere Mai

Works in the exhibition by PĀNiA! (all 2017):

Te Aukati: The Boundary

Māori Rolls 1–7

Te Mana Whakawā o te Whare: Mr Speaker

Kotahi Coathanger: homage to Malcolm Ross

Kōwhai Native Flower Ornament: homage to Jack Hadley

Mā Native Flower Ornament: homage to Jack Hadley

Whero Native Flower Ornament: homage to Jack Hadley

Class of 2015: homage to Teghan Burt

Four-sided Triangle: homage to Eleanor Cooper

The Cabinet

Pinky Boots: homage to Selena Gerzic

Overhang Seat: homage to Jessie Howell

Kia Tere! Whetūrere!: homage to Yllwbro

Goodbye Pork Pai

Great Idea

Selected Works and Group Exhibitions

PIRIPHO Tractor ('Piripoho' by Billy Apple, He Whakautu nā Yllwbro, Mokopōpaki, Auckland, 2018); **Medicine Cabinet: Art as a Political Statement** ('This Joyous, Chaotic Place: He Waiata Tangi-ā-Tahu', Mokopōpaki, Auckland, 2018); **Te Mamae Tonu: he tohu whakamaharatanga mō Paul Cullen (1949–2017)** (PĀNiA–MĀRAMA ET AL., '125', Starkwhite, Auckland, 2018); **KIRIKŌPUNI Tractor** ('Kirikōpuni' by John Hodgson, Mokopōpaki, Auckland, 2017); **Your Own Idea** ('Salon', Mokopōpaki, Auckland, 2017);

No Idea ('Salon', Mokopōpaki, Auckland, 2017); **Size Does Matter / Crazy Baldhead Feelgood Man** ('Korekore Whakapiri', Mokopōpaki, Auckland, 2017); **Big Rock Candy Mountain** ('Korekore Whakapiri', Mokopōpaki, Auckland, 2017); **Rangitoto from Wai-Wharariki with Whānau Māori, pet pugs and incendiary device** (2017) ('Salon', Mokopōpaki, Auckland, 2017); **Pillow Talk** (2017) ('Salon', Mokopōpaki, Auckland, 2017); **Ideas Killer Killer** (2017) ('Salon', Mokopōpaki, Auckland, 2017)

Commissions

Te Anuhe Tino Matekai Rawa (Auckland Art Fair 2018 Dinner); **Sticky Tape Tāniko** (Auckland Art Fair Projects 2018 curated by Gabriela Salgado and Francis McWhannell)

Texts by PĀNiA!

ONE OF ALL (Auckland: Mokopōpaki, 2018); **white cube brown room tin shed and tūnga waka out-the-back, Tabloid newspaper** by PĀNiA—MĀRAMA ET AL. (Auckland: Mokopōpaki, May, 2018); **Whio: Blue Duck** (Auckland: Mokopōpaki, 2017)

Press

An Art Tour of New Zealand's North Island, Will Cox (Broadsheet, Melbourne, 17 July, 2018); **Cultural Transmutation**, John Hurrell, (EyeContact, 26 July, 2018); **Projects 2018 at Auckland Art Fair**, Francis McWhannell (Artsy, 11 May, 2018); **Auckland Art Fair**, Sammy Preston (Vault, No. 22, May–July, 2018); **The Unmissables: Four Exhibitions to see in October**, Francis McWhannell (The Pantograph Punch, 6 October, 2017)

Collections

Collection Mokopōpaki, Ākarana; **Private Collections**: Auckland, Wellington, Sydney NSW, Canberra ACT, Los Angeles CA, Houston TX, Amsterdam

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P. 33: Unruly list of words associated with undisciplined preferences, references and passions. Email correspondence from Gabriela Salgado to PĀNiA! and Mokopōpaki (27, 31 August 2018)

Soundscape for Mermaids playlist curated by Gabriela Salgado (2019)

All works courtesy the artist, Te Tuhi and Mokopōpaki, Auckland, unless otherwise attributed

Ngā mihi nui ki a: Te Whānau o Te Tuhi, A.A.M. Bos, Amy Weng, Andrew Kennedy, Benjamin Hirama, Dr E, Electronic Arts Intermix (New York), Eva Morunga, Hiraani Himona, Ilke Gers, Jan Eastwick, Josephine Jelicich, Layla Tweedie-Cullen, p.mule, Pam Doidge, Rangitauninihi, Tewi, Sonja van Kerkhoff, Sperone Westwater (New York), Salome Tanuvasa, Stephanie Post, Struan Hamilton, Te Eagle, Te Whānau Ngā Mitch, Tom Numan, Wendelien Bakker, Yllwbro

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