



te tuhi

Summer 2019–2020
Exhibitions and Events

Free Entry



Yonel Watene
Allen key table,
2018–19 (detail)
allen keys, epoxy
adhesive, spray
paint, graphite,
oil paint, plywood
and bricks
dimensions variable
image courtesy of
the artist

Rebellious Modernities

8 December 2019 – 15 March 2020

Sosefina Andy // Matt Coldicutt // Gordon Matta-Clark // Yonel Watene
curated by Gabriela Salgado

Rebellious Modernities presents physical and emotional spaces that engage the senses. Four perspectives destabilise the modernist parameters that underpin architectural value.

Inspired by the concept of ‘anarchitecture’, a term coined by the late artist and architect Gordon Matta-Clark (1943–1978), the exhibition includes new works by Auckland-based artists Sosefina Andy, Matt Coldicutt and Yonel Watene. Against the backdrop of New Zealand’s ongoing housing crisis and the rise of homelessness worldwide, the artists propose a rebellious deconstruction of notions of private and public space, building life strategies for survival, resistance and the recovery of memory. Their at times precarious structures evidence modernism’s failures and hangover: excess leading to waste and unsuitable adaptations to other geographies. Most vitally, the works celebrate collectivism and political auto-construction.

The exhibition includes Matta-Clark’s 1972 film *Open House*, which records the artist’s industrial waste container built with discarded construction materials between 98 and 112 Greene Street, New York, where he co-founded the first artist-run gallery in SoHo in 1970. The footage contains dance performances by the artist, Tina Girouard, Keith Sonnier and other friends, activating the precarious architecture during the opening day.

Karen Rubado: under intense scrutiny

8 December 2019 – 15 March 2020

For Te Tuhi's Project Wall, Karen Rubado has created the new work *under intense scrutiny*.

From December 2018 to May 2019, soft plastic recycling halted in Aotearoa New Zealand. China stopped accepting refuse from New Zealand, and the alternative Melbourne-based recycling centre received more plastic than they could process.

Single-use packaging solutions, like soft plastics, have become ubiquitous in our lives. Originally introduced as a way of increasing consumption, disposable plastic has become emblematic of a system broken in the name of progress. With many industries slow to change their reliance on plastic packaging, the responsibility to reverse this culture of hyper-disposability has fallen to the consumer and the government.

To create *under intense scrutiny*, Rubado collected soft plastics used over a month by six families. The material was then hand-shredded and assembled through hand-weaving techniques to form a long plastic textile.

In re-presenting these 'disposable' plastics, Rubado invites scrutiny of manufacturers and their processes and highlights the importance of consumers connecting with and understanding the materials they purchase.

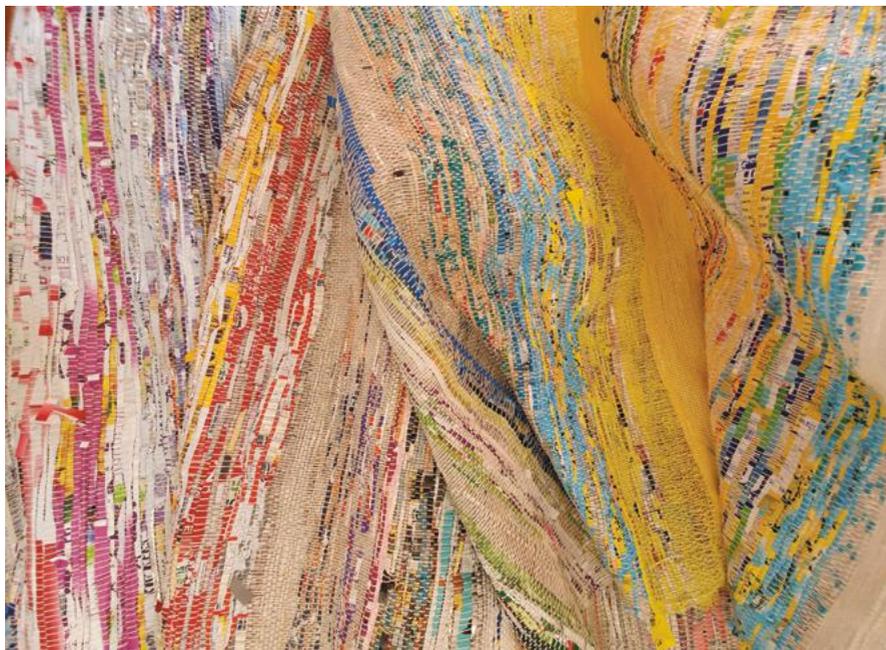
Karen Rubado

under intense scrutiny, 2019

soft plastic weave

image courtesy of the artist

commissioned by Te Tuhi, Auckland





Vanessa Crowsley

smoke signals, 2019

commissioned by Te Tuhi, Auckland

Vanessa Crowsley: smoke signals

8 December 2019 – 15 March 2020

For the Te Tuhi Billboards, Vanessa Crowsley has created *smoke signals*, a series of collaged text images. *smoke signals* attempts to connect the communities of two countries together, across their cities and skylines, by asking: How are migrants witnessed? How can the transformative elements of smoke inform and mediate our understanding of ourselves?

Migration is a global phenomenon, however Chinese residents and migrants within Aotearoa New Zealand are often seen as 'unnatural' or 'alien'. Representation and embodiment within the landscape can be a mirage. Despite historical relations, Chinese migrants appear as smoke on the horizon rather than a permanent and welcome part of our soil.

Through these works, the artist encourages us to discover the often-overlooked connections that reside within our cultural landscape by drawing the two countries closer together.

PARNELL TRAIN STATION

Elliot Collins: I Remember Mountains

8 December 2019 – 15 March 2020

On the Te Tuhi Billboards in Parnell, Elliot Collins presents an ongoing body of work that ruminates on landscape and memory.

Documenting maunga (mountains) across Aotearoa that the artist visited, following in his ancestors' footsteps, *I Remember Mountains* creates lateral connections to the landscape as experienced through our bodies and intergenerational memory. Calling into question the first-person 'I' in the work's title by casting the viewer as a protagonist who constructs their own world through their perspective, the artist posits that places become heritable and moveable.

Collins acknowledges his Pākehā worldview by adopting an image of native mistletoe, pīkirangi, a semi-parasitic vine that relies on a host tree for sustenance and birds to disperse its seeds, and whose flowers give the text in the work its colour. In doing so, the artist encourages Pākehā and tauriwi viewers to reflect on their own connections to the land and their responsibility as manuhiri (visitors).

Elliot Collins

Path, Ruapehu, 2019
courtesy of the artist





Carlos Cruz-Diez

study for *Chromointerference*, 2019

Aotea Centre Wrap, Aotea Square

commissioned by Te Tuhi, Auckland, and Auckland Live

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AUCKLAND ARTS FESTIVAL

Carlos Cruz-Diez: Chromointerference

11 – 29 March 2020

Aotea Centre Wrap, Aotea Square
daily, from sunset to 11pm

Venezuelan-French artist Carlos Cruz-Diez (1923–2019) was a major protagonist in the field of kinetic and optical art. His body of work explores how the movement of our bodies, objects and light determines our perception of colour. For him, colour was an evolving experience in space and time, and by means of various technologies he produced ingenious devices of perception. If looking at a painting is comparable to gazing out of a window, his works propose a leap into a void made of mutating colour.

For the first time in New Zealand, Te Tuhi and Auckland Live present the artist's magnificent *Chromointerference* (1960–2019), where colour is made of projected moving patterns and light creating spellbinding 'events' in a monumental scale.

This epic visual extravaganza will be projected onto the exterior surface of the Aotea Centre for the duration of the Festival.

Commissioned by Te Tuhi and Auckland Live, in association with Auckland Arts Festival. Supported by the Embassy of France.

TALK

Artangel Co-Director James Lingwood: Artists and Places

Tuesday 10 December 2019, 6–7pm

Platform Gallery, Parnell Train Station, 23 Cheshire St, Parnell

Artangel is an art organisation based in London that presents ‘extraordinary art in unexpected places’. It has enabled more than 100 site-specific projects by artists, composers, writers and filmmakers in the past 30 years. In this talk Co-Director James Lingwood will survey a range of projects commissioned by Artangel involving a relationship between an artist and a site or situation.

Many of these projects have been produced in London, including Steve McQueen's *Year 3*, made with over 1500 primary schools; Andrea Luka Zimmerman and Adrian Jackson's feature-length film *Here for Life*; Francis Alÿs's *Seven Walks*; and Susan Philipsz's *Surround Me*. The talk will also include a site-specific project in Reading Prison that involved 22 artists and writers, and long-term projects by Roni Horn in Iceland and Mike Kelley in Detroit.

James Lingwood (left) and artist Steve McQueen in front of the latest Artangel commission, *Year 3*, by McQueen, London. photo courtesy of James Lingwood



te tuhi

About 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:

Matt Coldicutt

Basketball Hoop 2 (Still Active), Vedado District, Havana, Cuba, 2017

digital photograph

courtesy of the artist

PRINCIPAL FUNDERS



SPONSORS AND PARTNERS

