Thanks to:

Owen Patrick Connors, Joanna and Hamishi for journeying the furthest to be here and willfully displacing themselves to be at our disposal. Lady Gaga, my Mum, Esther Ige, the whole Artspace team, Abby Cunnane, Abby Aitcheson, friends and family, Cooper Troxell, Son La Pham, Josh Jugum, Ara Ariki Houkamau, Gordon Darling, Katherine and Jessie Atafu-Mayo, Tony Keddy, Alexander Laurie, Wendelien Bakker, May Morrison-Middleton, Maria Grace, Minnie Parker

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August 4 - September 2

Ruth Ige, Tash Keddy, Sione Monu, Joanna Neumegen, Shiraz Sadikeen, Samuel Te Kani, Nââwié Tutugoro

Mentor: Hamishi Farah Curatorial support: Bridget Riggir-Cuddy with Cameron Ah Loo-Matamua

Benevolent nipples dripping nectar for the youth. I am no longer a mother, but a deposit of cellular memory making contact with divinity. My services include full access to the intimate histories and biomythographies of my diasporic children.

The project of finding epistemologies. Undoing the colonial endeavor in all its manifestations. Bearing witness to histories that manifest through the body. The trace of violence as found through self-sovereignty.

Artists/Works/Bio

Ruth Ige

'And all that was far, but near' (2017) | 7 works, acrylic on canvas, acrylic on fabric

Within the medium of painting, Nigerian born and Auckland based Artist Ruth Ige explores the black body in relation to place, space and belonging within a sociocultural context and identifies the need for spaces that enable reflection and empowerment. The series of paintings presented in this exhibition grow from a developed formal practice that combines figurative representation and abstraction to reflect on the tension between being seen or being revealed, and the incessant urge to conceal. The figures flit between their form and their surrounding, between their presence and their form, and are always presented with the utmost care to place the black body as central protagonist.

Tash Keddy

'Autonomy in four stages' (2017) | Multimedia

With contributions from: (Top to bottom, left panel) Isaac Aggrey "Vaping in the Cinema," Seb Martley "Untitled," Oliver Gilbert "Children of Darkness," Hamishi Farah "Luke Willis Thompson," (Top to bottom, right panel) Te Ariki Alistair Campbell "boys will be boys," Selena Gerzic "strangely arousing," Tash Keddy "History of Interior," Diva Blair "Smash City," Dotti Neugebauer "Venus."

Traversing diverse threads of medium and artistic interrogation, full time actor, artist and writer Tash Keddy investigates the phenomenological event of slippage within a spatial understanding, referencing the force of speculative acts in the everyday and how they affect or enable the project of subjectivity. "Autonomy in four stages" is born out of many hours spent silently paused on filming sets and creates a stage that destabilizes the notion of altruism as it is concerned within the tyranny of representation or identity politics. What comes of this work is a considered "re-enforcing of subjectivities" that serves to facilitate the repurposing of an institutional space to accommodate for a pluralistic understanding of autonomy.

Sione Monu

'Untitled Mana Woman #1'(2017) | Pastel on paper 'Untitled Mana Woman #2'(2017) | Pastel on paper 'Untitled Mana Woman #3'(2017) | Pastel on paper 'Untitled Mana Woman #4'(2017) | Pastel on paper

Working between performance, video, adornment and painting, Sione Monu has an extensive artistic output that serves to centre queer and indigenous experiences. Using his work with arts collective Witch Bitch as a starting point, Monu looked to dismantle canonical art historical presentations of Pacific bodies. Thinking of activation through colour, the series of paintings presented in this exhibition moved from figurative representation to abstraction, breaking down form to present the mana of the figures that are reclaimed. The works' present an immersive trip between the past, the present and the future - breaking with western notions of temporal flow to suspend the viewer in a field of energy.

Joanna Neumegen

'valium in a silk bag' (2017) | Security door and window, letters 'really big forehead' (2017) | Biro, vivid, angel wings, gesso, resin, tiger balm

Auckland born and Melbourne based artist Joanna Neumegen works within a rich artistic practice that moves between writing, mark making and installation. Using biomythography as a foregrounding aspect of her practice, her work encompasses personal narratives framed in their diachronic relationship to myth, history and biography. "Doors" and "Painting" formally complicate the relationship between substrate and tableau, working to orient space and present an epic narrative form that bears witness to the mixed-race diasporic experience. Using the archaeology of selfhood as a means to push the intuitive and "latent subconscious accident" comes a dense memoryscape of scent, language and symbology.

Shiraz Sadikeen

'maggotformat1'(2017) | Mixed media on card and paper 'maggotformat2'(2017) | Mixed media on card and paper 'Zero1'(2017) | Acrylic on plastic 'LIGHT(gallerywhite)'(2017) | Acrylic on plastic

Drawing from and as elaboration, Shiraz Sadikeen is concerned with the formalist languages around painting and how composition and materiality can act to collapse and emphasise possibilities within pictorial space. "maggotformat1" and "maggotformat2" are based within a vernacular of automatist cartooning and consist of a complex set of panels that oscillate between independent segment and homogenous pictorial plane. "LIGHT(gallerywhite)" works within the same framework, highlighting both the constitutive nature of materiality and the discursivity that operates within painting. The works are set as polyrhythms, orienting multilinear pictorial situations that affect the temporal flow of spectatorship.

Samuel Te Kani

'Garden of Failure' (2017) | Paint and charcoal on polystyrene, resin, wood, wax, dirt, plastic ivy, LED lights

Departing from writing as a practice, once blogger turned freelance writer Samuel Te Kani tries his hand in extending language to an aesthetic logic. "The Garden of Failure" is born from the artistic and commercial trajectory of pop singer Lady Gaga's career, envisioning the event of failure as a state that offers the possibility of freedom. The works pull from Te Kani's interest in speculative fiction and undo the 'constipation' that is often found in written language to allow for unfettered access to the numen of the psyche.

Nââwié Tutugoro

'Ko au te awa, Ko te awa ko au' (2017) | Blue tarp, rope 'hottie' (2017) | Safety cloth with fan, tape

a Kanak case to the taste of sugar cane.

Born to a Kanak father and Argentinian/European mother, Auckland born artist Nââwié Tutugoro presents a practice comprising of site-specific sculptural drawings that illuminate interstitial moments within architectures, and works with found materials to emphasize contextual negotiations of place and space. "Ko au te awa, Ko te awa ko au" and "hottie" prompt both the space and the viewer into a larger conversation of indigenous making and indigenous relationships to the elements, repurposing materials to accentuate the beginnings and endings of their boundaries or edges. The works pulse with a heady nostalgia, and pull from references as diverse as

All work descriptions are written by Cameron Ah Loo-Matamua

Hamishi Farah

b.1991

Hamishi Farah is an artist of Somali heritage born in Australia, practicing in painting and other media. In early 2016 Hamishi was denied entry & jailed at the US border under ambiguous new terror laws. Shortly after returning to Australia he retired from Australian art, citing a culture of flagrant insecurity, institutional racism, and a socio-pathologised inability to reflect. Hamishi is currently in a self-imposed exile. States have edges, like words. Infants begin to see by noticing the edge of things. How do they know an edge is an edge? By passionately wanting it not to be. When not examining contemporary white lack through the edgelessnesses of Niggadom & statelessness, he paints.

Recent solo & 2 person exhibitions include: white ppl think im radical (with Aria Dean), Arcadia Missa, London 2017; Hamishi, Gertrude Contemporary, Melbourne, 2016; Dog Heaven, Moncheri, Brussels, 2015; It Didn't Happen, Minerva, Sydney, 2014; Recent Group exhibitions include: At this stage, Chateau Shatto, Los Angeles, Too Busy to Think, Artspace, Auckland, 2017; Biennal de Rennes, Leffre-Rennes, 2016; Freud's Mouth, Cooper Cole, Toronto, 2016; Missed Connections, Julia Stoshek Collection, Dusseldorf, 2016; Painting, Australian Centre for Contemporary Art, Melbourne, 2016; Sauersazobomb, offsite location, Berlin, 2016; Cafe Andante, Chi Art Space, Hong Kong, 2016