

Dr. Te Rita Bernadette Papesch Audio portrait, 7m 32s Maree Sheehan, 2020

Moana Maniapoto Audio portrait, 7m 43s Maree Sheehan, 2020

Ramon Te Wake Audio portrait, 6m 33s Maree Sheehan, 2020

René Bullinga, audio technician. Brett Ryan, lighting technician.





**✓** SENNHEISER

ANTS ESTIVAL DIVINING





contributed to making Otalrongo. aug enbbortere who have

thank the technicians, invigilators

Artspace Aotearoa would like to

ngā mihi aroha ki a koutou. always been there to support me, my whanau and friends who have wonld especially like to thank

Te Ara Poutama. University of Technology, and from Sennheiser, Auckland abbreciation for the sponsorship also like to express my sincere and Auckland Council. I would Festival, Creative New Zealand Jonathan Bielski, Auckland Arts exhibition, I would like to thank As supporters of the Otairongo

Brett Ryan, and Lachlan Taylor. Jane Hakaraia, Lisa Reihana, Kene Bullinga, Smadar Dreyfus, Bird, Kasey Bird, Georgina Brett, Marsters, Neil Baldock, Karena Tyrone Ohia, Geneva Alexander-Tan, Nigel Borell, Remco de Blaaij, the Ōtairongo whānau, Rosabel generosity, I would like to thank For their professional expertise and

name Ōtairongo for the exhibition. Ranapira-Ransfield for gifting the I would like to thank  $\overline{\text{Iu}}$  Matira

that words alone cannot express. their marae. I am grateful in ways being on their whenua and at whānau including experiencing their company and that of their dineu au obbolfnuity to be in deeply honoured to have been a part of this exhibition. I am spirit and willingness to be their insights, generosity of their lives with me, along with thank each of them for sharing ko Ramon Te Wake. I wish to ko Moana Maniapoto ratou Ngā mihi aroha ki ngā mana wāhine, Ko Te Rita Papesch,

Touch Tour and Artist Talk

A touch tour and artist talk for the blind and people with low vision, presented as part of Auckland Arts Festival.

> Artspace Aotearoa Thu 19 Mar 5:30pm-6:30pm

Te Oro o Te Wāhine Māori

Ōtairongo comes to life in this free evening of performance and storytelling with the artist and the portraiture subjects themselves.

> Artspace Aotearoa Thu 19 Mar 7.00pm

A special, one-off dining experience with chefs Karena and Kasey Bird serving up their interpretation of and response to the exhibition through a four-course meal with

> Artspace Aotearoa Thu 26 Mar 7.00pm Tickets: rongo.eventbrite.co.nz

Conversation between Smadar Dreyfus (UK) and Maree Sheehan

A conversation between artists Smadar Drevfus (UK) and Maree Sheehan, moderated by Artspace Aotearoa Director, Remco de Blaaij, Dreyfus and Sheehan will discuss the politics of decolonising practices, the use of audio as an investigative tool, and the social histories of the locations in which both artists' work 'takes place'.

> Artspace Aotearoa Sat 28 Mar 2pm—3pm

Chaired by Nigel Borell, pioneering artists Lisa Reihana and Maree Sheehan discuss the vital role that sound plays in their practice and the unique and politically radical considerations that underpin their work.

> Artspace Aotearoa Sat 18 Apr 10.00am

Demonstration: Binaural and Immersive Sound Experiences

Presented in collaboration with Protel and Sennheiser, this workshop invites creative practitioners to witness the latest technology in binaural and immersive soundscapes and to explore sonic experience creation as a potential avenue for future projects.

> Department of Post Thu 30 Apr 6.30pm

It can be found in the way that

certain sounds will make you

beychodcoustic element where

imagine things. There is also a

book. Your mind starts to create

creates. For me it's like reading a

experience it's the one your mind

But if there's any form of visual

music, and we are connected

myself have a relationship to

of view, all these wāhine including

qown. From a whakapapa point

within her cocoon when they sit

Each listener becomes enclosed

personified by the case moth.

Raukatauri-goddess of music,

audio, and they represent Hine

where they can experience the

listening. These came out of

which are the cocoons that

MS: There is an actual visual

element to the exhibition,

work and its relationship to the visual arts?

is an exciting one. What do you make of this

experience—for lack of a better word—but it

offered, is such a unique yet unfamiliar art

dark, being led by the narratives that are

to the portraits and being submerged in the

NB: For me, engaging in the process of listening

listening; and that connection to

world'. So conceptually it means

to 'o taiao' which means 'of the

to listen, and tai is connected

name Ōtairongo. Rongo means

wahine, and she came with the

about mauri and particularly of

experience. It's about wairua, it's

listening experience, a sensory

told her it was very much about

name by Tui Matira Ransfield. I

sense of the essence and depth

something that you hope gives a

audio material together to craft

MS: Ōtairongo was given the

NB: Tell us about the title of the show, Otairongo.

of these wahine.

the unseen. It's very much a

a sense of the unseen through

to listen, think about and feel

wairua and mauri.

wanting people to have a space

people sit within when they are

of Hine Raukatauri.

your own pictures of now you

ieei a certain emotion or thought.

Pushing the boundaries of contemporary Māori art, Artspace Aotearoa in association with the Auckland Arts Festival presents the debut solo exhibition *Ōtairongo*, by artist Maree Sheehan. In *Ōtairongo*, Sheehan seeks to interpret and represent the identity of wāhine Māori through audioportraiture, experienced within the realm of Hine Raukatauri. Ōtairongo will be the first exhibition to be presented in the new Artspace Aotearoa gallery on the ground floor of Karanaahape Road.

*Ōtairongo* presents portraits of three mana wahine Māori - Moana Maniapoto, Te Rita Papesch and Ramon Te Wake through the use of immersive binaural sound-capture technologies. These works are presented in darkness, elevating aural perception and approaching a renegotiation of how wāhine Māori might be interpreted and represented.

Maree Sheehan

Ngāti Maniapoto, Waikato, Ngāti Tuwharetoa, Raukawa, Ngāti Tahu-Ngāti Whāoa

Maree Sheehan is a sound artist based in Tāmaki Makaurau. Her practice incorporates years of experience in the composition and research of sound portraiture that has lead to the creation of her debut solo exhibition Ōtairongo. Having recently completed a PhD, her study takes particular interest in a new form of audio portraiture that interprets and represents the identity of wāhine Māori. Sheehan is a widely regarded singer-songwriter, having released multiple albums with an established music career that began in the 1990s. Her music also appears in iconic films and television series such as Once Were Warriors, Broken English, and Shortland Street. Over the course of her music career, Sheehan has dedicated her time to teaching and mentoring, Sheehan was honoured for her services to youth music with the MAI Whangai award in the

## Otairongo

Maree Sheehan 7 March-16 May 2020 Artspace Aotearoa

292 Karangahape Rd, Newton Tāmaki Makaurau Auckland,

www.artspace-aotearoa.nz

journey to bring all the depicted, but it's been a long portraiture we see how this is your own mind, and how you contage. In conventional visual imagine about these wahine in we have strength and we have become what you visualise or laughter, we have vulnerability, emotion. Ultimately the portraits respond to sadness, we have make us perceive or feel a certain ourselves. We communicate and exbressing and communicating beoble sbeak, for example—it can have lots of different ways of MS: As human beings we

> yave them open up to that space. teveal is now you have arrived at that point-to comments but of course what that edit doesn't there are lots of revealing ideas and candid suppose-Into their lives. It can hit you because and powerful glimpse—an edited glimpse I in the arm because you get such a condensed the portraits and the dialogue, it's like a shot NB: That's interesting because when I listen to

situations that might have felt marae, at home-sometimes with visits—with whänau, to the just one visit. It's about multiple and that's not achieved with portrait I'm trying to create layers Also, when I'm trying to create a connection, which just takes time. nujese kon pake tpat geeb ot somebody's wairua or mauri cau,t kebkeseut au exbkessiou peen the main challenge. You their lives. That process would've me to become more involved in pecame aeeber and indicated and, as time went on, that trust deuerous, trusting and open pecanze all three were so and challenging. Beautiful MS: Umm... beautiful. Beautiful

how have you found that experience? Reflecting on the process you went through, engage three amazing wāhine and their stories. NB: Leading on from that, your audio portraits

visual cannot. you a sense of it in a way that the that sound has the power to give wairua of each wahine. I think storytelling to encapsulate the me, it's to move beyond simple and immersive technologies? For as well. How do we use binaural The technology is another thing

process of colonisation. imported into Aotearoa during the concept of portraiture that was wanted to disrupt a largely visual Māori might be represented. I renegotiation of how wahine portraits constitute a distinctive sound. For me, these audio are told or can be told through and stories of wahine Maori MS: One is how the narratives

conversations about contemporary Māori art? go hon think a project like this might offer to NB: This is a very open question but what

present and future. Mäori simultaneously see past, because it reminded me of how view that's what captivated me way. I think from a Māori point of experiencing it in a very different ot thinking about time and understanding of dimensions; through audio. It was this whole these layers could be carried MS: For me it was about how

knowledge and philosophy understands time conceptually different way to how Western how Māori see and understand time in a very NB: That's intriguing because it reminds me of

traverse different notions of time. sound but also how sound could potential of exploring binaural completely fascinated me, the storylines, past and present. That different locations and different sound in transporting you to It demonstrated the power of through sound and dialogue. iuto varions environments purely KU100, which could take you microphone called the Neumann that used this particular binaural was given a pair of headphones the UK. Each audience member company called Complicité from show called The Encounter by a MS: Some years ago, I went to a

area of research. presentation. Tell me about your interest in this new terrain to contemporary art practice and NB: Binaural audio explorations are relatively

it has always been through music. spirituality and how I express that, and being. In terms of my own be immersed in my own thinking composer, it's a place where I can place for me in my life and, as a to it. It's always held a powerful stories. I relate to music. I dance express my emotions, to tell my it has always been a place to had music in the home. For me, were singers and we always mother was a singer, my aunties in music from a young age. My MS: I remember being interested

in music and sound. When did that begin NB: Tell me about your fascination and interest Migel Borell

and new ways. unseen worlds of Maori knowledge in exciting representation that emphasise the seen and sourc borraits allow for new readings about that movement. In so doing, Maree Sheehan's and the place of sonic art investigations within posing questions about gender, representation Māori art. It pushes out these boundaries, and reconsider the scope of contemporary presents an exciting opportunity to rethink this imbalance offering an empowered wähine The artist flips this dynamic and speaks back to and governance told through the male gaze. linked with the colonial project of settlement The history of portraiture in Aotearoa is closely

wairua and mauri is offered to the participant. shape. A place where an essence of one's inner psyche where these portraits truly take tangible and the intangible that sits in our This resides in the seen and the unseen; the just their story but an essence of themselves. We are afforded a sense of each wähine, not mind that informs your sense of the portrait. and images that the audio creates in one's own about cultural continuity. Yet it is the stories and their environment as connected statements are woven together to capture both the person revealing ways. Here immersive soundscapes their own 'voice', in sometimes candid and Maniapoto, and Ramon le Wake are told in sonic portraits of Te Rita Papesch, Moana technology in a darkened gallery space. The stories are presented using sound and binaural portraiture, three separate wahine Maori to create composition. Described as sonic With Otairongo, Sheehan privileges sound

of representation. in how we might think and experience ideas conventions to present a dynamic departure more importantly, also suspends these very these qualities about portraiture but, perhaps Tuwharetoa tribal descent) ponders many of (of Ngāti Maniapoto-Waikato, Ngāti The exhibition, Ōtairongo, by Maree Sheehan

makes a memorable or successful portrait. were used as the ultimate measure of what subject. Traditionally, these characteristics peanty, wealth, taste, or other qualities of the communicate the power, importance, virtue, the visual nature of portraiture used to with the legacy of this within fine arts, with can be recorded in perpetuity. We are familiar personality, and even the mood of the subject oldest forms of capture where the likeness, The practice of portraiture is one of the

in conversation Maree Sheehan and Nigel Borell

Acknowledgements

