

4/4

Daniel John Corbett Sanders Anh Trần

31 August - 28 September 2019

With special thanks to:

Roma Anderson, Wendelien Bakker, Tashera Farrah Carter aka Taz aka Queen of the Rainbow Leis, Wai Ching Chan, Andreea Christache, Owen Connors, DDMMYY, James Duncan, Shannon Hoole, Josephine Jelich, Divyaa Kumar, MAKE SHOP, Phantom Billstickers, Oleg Polounne, Indigo Poppelwell, Benedict Quilter, val smith, St Paul Street Gallery, Michael Steven, Samuel Te Kani, Rosa Watson

Public Programme

Friday 13 September

I HATE NEW YORK!

An event with Daniel John Corbett Sanders and val smith
6pm

Saturday 21 September

Understanding the Five Love Languages: A Poetic Workshop for Mutual Flourishing

Facilitated by Owen Connors
2pm

For more details on the public programme for this exhibition please go to artspace-aotearoa.nz

Artspace Aotearoa presents 4/4, our annual new artists show. It features new work by visual artists Severine Costa, Xander Dixon, Daniel John Corbett Sanders, and Anh Trần, as well as new writing from Owen Connors, Jade Kake, Abbra Kotlarczyk, and Jane Wallace.

Artspace Aotearoa assistant curator, Lachlan Taylor says:

"With this year's new artists show we wanted to take a step back and think about how these events can really support and celebrate emerging practices. To that end, we decided against shoe-horning the artists into the thematic constraints of a contemporary issue, or presenting a cluster-hang of too many artists that starts to blur into an uncritical mass of 'newness'. What we hope to present with 4/4 is a series of individual platforms for emerging creative practitioners to present critical and innovative projects, read on their own merits."

4/4 offers four distinct artistic projects that range in topic from the realignment of queer cultures in Tāmaki Makaurau and using love as a method of cultural critique, to dissecting the performative narratives of Neoliberal self care and exploring the contradictory signs of the conservation estate.

Presented in two parts over ten weeks, two of the four participating artists will exhibit in each four-week period.

The first exhibition (Saturday 31 August - Saturday 28 September) features *Intimate Atmospheres.*, a multi-media installation by Daniel John Corbett Sanders as well as *And then, one day, my love, you come out of eternity.*, paintings by Anh Trần.

Daniel John Corbett Sanders is an artist from Taranaki, working in film/video, photography, installation, and sound. Their work and research is concerned with queer futurity and how it manifests through lived experience. Living and working in a climate of rapid gentrification and witnessing the subsequent closure of several LGBTQI community spaces across New Zealand, Sanders explores how queer sense and sensibilities can be developed as artistic methods for disrupting heteronormative framings of everyday life and resisting assimilation.

Anh Trần is an artist born in Bến Tre, Vietnam, who lives and works in Tāmaki Makaurau, Auckland. She graduated with a Bachelor of Visual Arts from Unitec Institute of Technology in 2014, and a Master of Fine Arts from Elam School of Fine Arts, University of Auckland in 2016.

Supported by:



ARTS COUNCIL OF NEW ZEALAND TOI AOTEAROA

A FAREWELL TO ARMS?

*Daniel John Corbett Sanders mourns the loss of radicality and witnesses the conscious un-queering of the twenty-first century gay-male through their exhibition, **Intimate Atmospheres**.*

Text by Samuel Te Kani

Curated by Daniel John Corbett Sanders

The work of Sanders can be typically aligned with notions of ‘queer negation’ where gay male bodies during the AIDS crisis were conflated as parasites on the normative social body, encapsulating a dangerous virality on the various institutions of reproduction itself. Since thinkers like Leo Bersani first grasped this cultural abjection as a potential for queer sovereignty, pitting the convenient marriage of gay-sex and death as an affectively radical antidote to systemic/ compulsive heterosexuality, the world has shifted emphatically from crises for gays to crises for everyone. Against the backdrop of environmental collapse the radical exemption of gays from reproductive futurity nearly vanishes, their exceptionalism (for whatever it was worth) alleviated by universal precarities in which reproducing ‘normal’ becomes, both materially and temporally, less and less likely.

by Daniel John Corbett Sanders

In this project Sanders explores that very evacuation of affective radicality using as his litmus a local sex-on-site venue, the likes of which are closing their doors around the world. Once unprecedentedly popular for lack of visibility and life-world privilege, gays no longer frequent such sites like they did when gay-culture and sex-culture were a (necessary) singularity. In subsequent years an appeal to mainstream institutions for accommodation has been answered (to a degree), thus their perceived redundancy. Gays now actively participate in normative cultural reproduction, and with the grant of inclusion has come an increased consumer-proficiency and subsequent cultural homogenisation whereby such sites are deemed surplus to newly available life-worlds.

Their drop in attendance reflects directly how gays have ‘un-queered’ themselves to embrace contemporary privilege, further reflecting willing historical amnesias of their recent status as ‘parasite’, disbanding improvised models of sex-based kinship and networking which until recently were crucial to their own queer cultural-reproduction (see Tim Dean’s *Unlimited Intimacy* where he reads into semen-based kin-networks which satirise heterosexual reproduction as ‘breeding’ and ‘daddies’).¹

by Daniel John Corbett Sanders

Through photo and video work Sanders explores the shadowy remainder at these sites which still offer solace to those who fail to meet the ontological demands of affluent homonormativity, such as his featured subject Taz Takatapui. It is both an interrogation of privilege-distribution and it’s elusive determinants, as much as it is an elegiac farewell to the once vibrant sex-cultures of gay men in urban spaces. Beyond this, its stark depiction of literal waste highlights how late-capital even more staunchly annihilates anyone or anything it perceives threatening to its speciated form, a soft-fascism only quickening apace as the consequences of our ecocide loom larger.

by Daniel John Corbett Sanders

AND THEN, ONE DAY, MY LOVE, YOU COME OUT OF ETERNITY

Complexity is our only safety and love is the only key to our maturity. And love is where you find it. - James Arthur Baldwin

by Daniel John Corbett Sanders

Curated by Daniel John Corbett Sanders

In his final published essay, ‘To Crush a Serpent,’ James Baldwin, with his usual patience and consideration, excoriated the toxic mouthpieces of Christian fundamentalism that claimed to represent the ‘Moral Majority’ in 1980s America.’ The novelist’s ire with the Falwells, Robertsons, and Bakkers of the movement— three heads of the crypto-fascist hydra of ‘80s televangelism—was primarily directed at their messages of bigotry and exclusion, but also at their simple-minded reading of the Gospel. The Bible is complex, its messages contradictory and nuanced, and to read it in the manner of the Moral Majority was to reduce it to ‘a cowardly system of self-serving pieties’. The alternative—the solution that Baldwin saw for all scions of the Church—was to embrace its complexities, and through them find love. For Baldwin, love was a transformative mode of relationality.

by Daniel John Corbett Sanders

Sensual deprivation is a condition for racial innocence because when one loses a sense of their present experience of life, the capacity for knowing one’s place in the world and the ability to relate to others is corrupted. Baldwin thought the loss of sensuality had to be resolved because its loss engendered lovelessness, and becuase its presence represented the capacity ‘to respect and rejoice in the force of life, of life itself, and to be *present* in all that one does, from the effort of loving to the breaking of bread’.² Sensuality is the capacity to live in the present, to be in touch with our feelings and our perception of time and space.

by Daniel John Corbett Sanders

Only when one enjoys their own life experience, can they connect to and love others. Thus Baldwin believed that love could sustain the hope for both personal and structural transformation.

by Daniel John Corbett Sanders

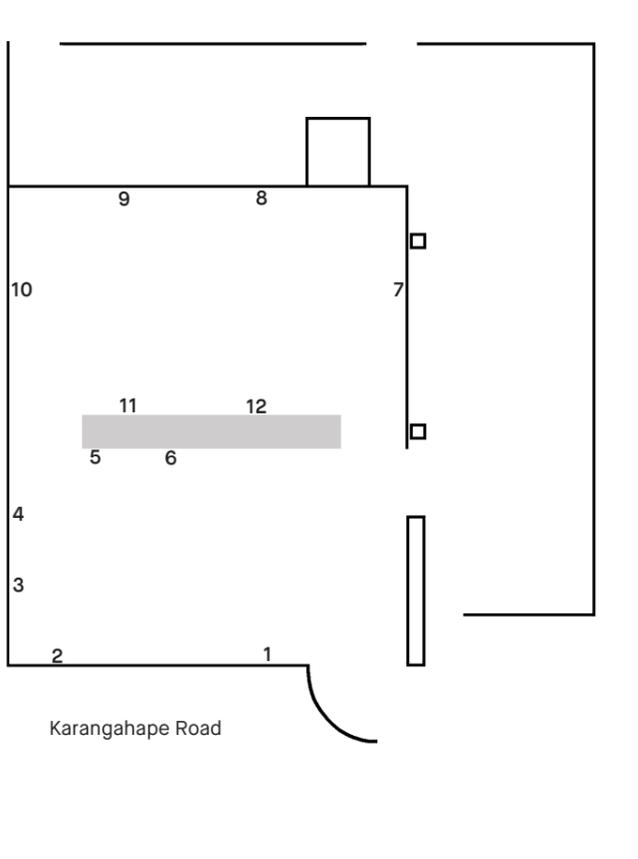
In this exhibition, Anh Trần’s guiding concept is to consider painting as a language of love, with all its attendant complexities. Thinking of love—in its cultural, written, and artistic manifestations—as a way to consider cultural identity, Trần asks how love can shed new light on our way of relating to others, through work that explores the sensual, psychological and embodied demands of love.

by Daniel John Corbett Sanders

Producing painting is a way to affirm Trần’s time of living and transform it into material form. However, the canvas is just a node in a network of ongoing events that require participation in a life outside the frame, and the gallery. Painting becomes one exercise through which she captures the visible and invisible elements of her subjective experience.

by Daniel John Corbett Sanders

Works List



[1] *Berlin Story*
Found materials from Sanders’ workplace including Impact photo-copy paper, Sellotape, Bic pen, pencil, vivid, twink, stickers, medical wipes, pills, nail file, plastic, paper
Daniel John Corbett Sanders
2019

[2] *Urban Legends (1)*.
Archival pigment print on Ilford Galerie fine art smooth matt paper
900 x 900mm, framed
Daniel John Corbett Sanders
2019

[3] *Urban Legends (2)*.
Archival pigment print on Ilford Galerie fine art smooth matt paper
900 x 900mm, framed
Daniel John Corbett Sanders
2019

[4] *Urban Legends (3)*.
Archival pigment print on Ilford Galerie fine art smooth matt paper
900 x 900mm, framed
Daniel John Corbett Sanders
2019

[5] *Outsider Artifact*
Sun sculpture from the entranceway to ‘Basement Specialist Adult Store and Cruise Club’ imprinted in non-firing natural clay, acrylic paint, cigarette butt, ash.
Daniel John Corbett Sanders
2019

[6] *Q.O.T.R.L. (Queen of the Rainbow Leis)*
Featuring Tashera Farrah Carter aka Taz
Filmed on Samsung Galaxy Note 5
Running time 4.24
Daniel John Corbett Sanders
2019

gum.
[7] *Your Thin Red Line*
Acrylic, Flashe, and spray paint on linen
2400 x 1900mm
Anh Trần
2019

[8] *The Real*
Acrylic, oil, and spray paint on canvas
2400 x 1900mm
Anh Trần
2019

[9] *The Symbolic*
Acrylic, Flashe, oil, and spray paint on linen
2400 x 1900mm
Anh Trần
2019

[10] *The Imaginary*
Acrylic, Flashe, oil, and spray paint on linen
1900 x 2400mm
Anh Trần
2019

[11] *Anh Trần (Self-portrait)*
Digital inkjet print
540 x 420mm, framed
Anh Trần
2019

[12] *In My Room*
Acrylic, Flashe, oil, and spray paint on canvas
2400 x 1900mm
Anh Trần
2019

^[1] Tim Dean, Unlimited Intimacy: Reflections on the Subculture of Barebacking (Chicago: University of Chicago Press, 2009)

^[1] James Baldwin, ‘To Crush a Serpent’, in Baldwin, The Cross of Redemption: Uncollected Writings (New York: Pantheon Books, 2010)

^[2] James Baldwin, The Fire Next Time (New York: Dial Press, 1963)