

Image courtesy of Artspace NZ

At the time of writing, there are two weeks until the opening event. In one sense the exhibition is already underway. The Artspace gallery commonly understood and experienced as exhibition space is now a zone of thinking. Artspace is for the minute a multi-person relational entity comprised of Tyson, Wai, Faamele, Olyvia, and Bronte, the curators, and mentors around the project. The exhibition, *The River Remains; ake tonu atu* is an opportunity for the collective reconsideration of the conceptual, aesthetic, political and social concerns that these artists address to the conventions and institutions around contemporary art practice.

The exhibition is conceptualised as a durational "event," one that reframes ways of thinking and being for the artists, the institution and the audience alike. For the five artists the exhibition speaks to the process of rhizomatic creative exchanges central to the dialogues around the production of the exhibition. The necessity of dialogue to navigate both aesthetics and the social circumstances around exhibition is a central tenet for each artist in the show. The process emphasizes the notion of walking backwards into the future. The sight of what the exhibition is will be understood in retrospect.

The whakatauki, '*Ka mua, ka muri*', aptly describes the practices by each artist alluding to the significance of indigeneity for their practices and in framing institutional dialogues. They are each examining where they have come from, what they have decided to bring with them to Artspace, what priorities are paramount. In their hands, the gallery has, for the minute, been stripped of its primary function to present the outcomes of art practices and aesthetic research. Artspace is now the site for the production of a series of ethical dialogues by the artists and curators who are together concerned with the aesthetic, the social, the economic and political realities of art production. The outcomes of these elliptical and vital conversations address questions toward art as a contemporary practice embedded complex, networked systems.

The artists speak of holding the institution "*to ransom*" in order to engage with and imagine ways to re-formulate these embedded practices. To this extent, the gallery is now a laboratory for these artists. The collective imagining of a variety of means to place the value and importance of the 'social' is at the forefront of this project ahead of any indexical aesthetic register or consideration of the commodity value of art.

- Steve Lovett, Artist Mentor 2018

The River Remains; ake tonu atu

Tyson Campbell
Wai Ching Chan
Faamele Etuale
Olyvia Hong
Bronte Perry

September 15 - October 13, 2018

Public Programme:

Free and open to everyone

Sunday 16 September 2pm - 3pm

Group Artist Talk

Saturday 22 September 2pm - 3pm

Directors Tour with Remco De Blaaij

Tuesday 2 October 6pm - 8pm

*1 + 1 = Many of Us: Knotting Workshop
with Wai Ching Chan and Olyvia Hong*

Saturday 6 October from 1pm

Lunch-Time Leis with Faamele Etuale

Thursday 11 October 6pm - 9pm

Artweek: Electric Night

With special thanks to visiting mentors:

Cameron Ah Loo-Matamua

Jacob Rāniera

Taarati Taiaroa

Shannon Te Ao

Desna Whaanga-Schollum

This exhibition is kindly supported by:

The Chartwell Trust

Creative New Zealand

Ngā Mihi Mahana:

Alex Laurie, Wendeline Bakker, Georgina Watson, The Etuale Family, The Perry Family, Tane Van Tree, Tayla-Rose Kamira Campbell, Arini Byng, Joshua Harris-Harding, Ra Brown, Lala, David Newton, The Perry Family, Quishile Charan, Leah Mulgrew, Mengzhu Fu, Nanitas Cocina, Anna-Louise Horsburgh-Chan Sau, Elam and AUT.

Works List:

The River Remains; ake tonu atu
15 September - 13 October

[1] *wúqióngwújīn wújīnwúqióng*
Wai Ching Chan
Manila Rope, 5 metres long

[2] *What can I give you in return...* (長長久久)
Wai Ching Chan
Mop string, *Kākano o te miro o Whangateau* (Cotton seed), *Miro o Whangateau* (Cotton)
9metres in length

[3] *A Desire for Elsewhere*
Bronte Perry
mild steel, river rock, oioi, carex, muka, soil, linen
2018

[4] *Te Rarawa and Maniapoto NSN*
130711394-0033
Tayla-Rose Kamira Campbell
Graphite
2015

[5] *Indiginizing the Last Supper \$700*
Tayla-Rose Kamira Campbell
Acrylic on board
2015

[6] *Even Though You Give Me A Growling, I'll Be Waiting In Your Wings, Ake Tonu Atu*
Tyson Campbell
New materilaism, Pond-Cage, Tapu Ngāpuhi Mud, Piano Script, Witch Stop stolen from Ponsonby Mansion, Ralph Hotere inspired laser, decorative red ribbon, gift box, unfired seemingly apolitical clay, treaty-esque ink, egg shells to reference fragility, Hickory Horse Bow and arrow
2018

[7] *Social Obligation*
Tyson Campbell
Shot by Arini Byng.
2018

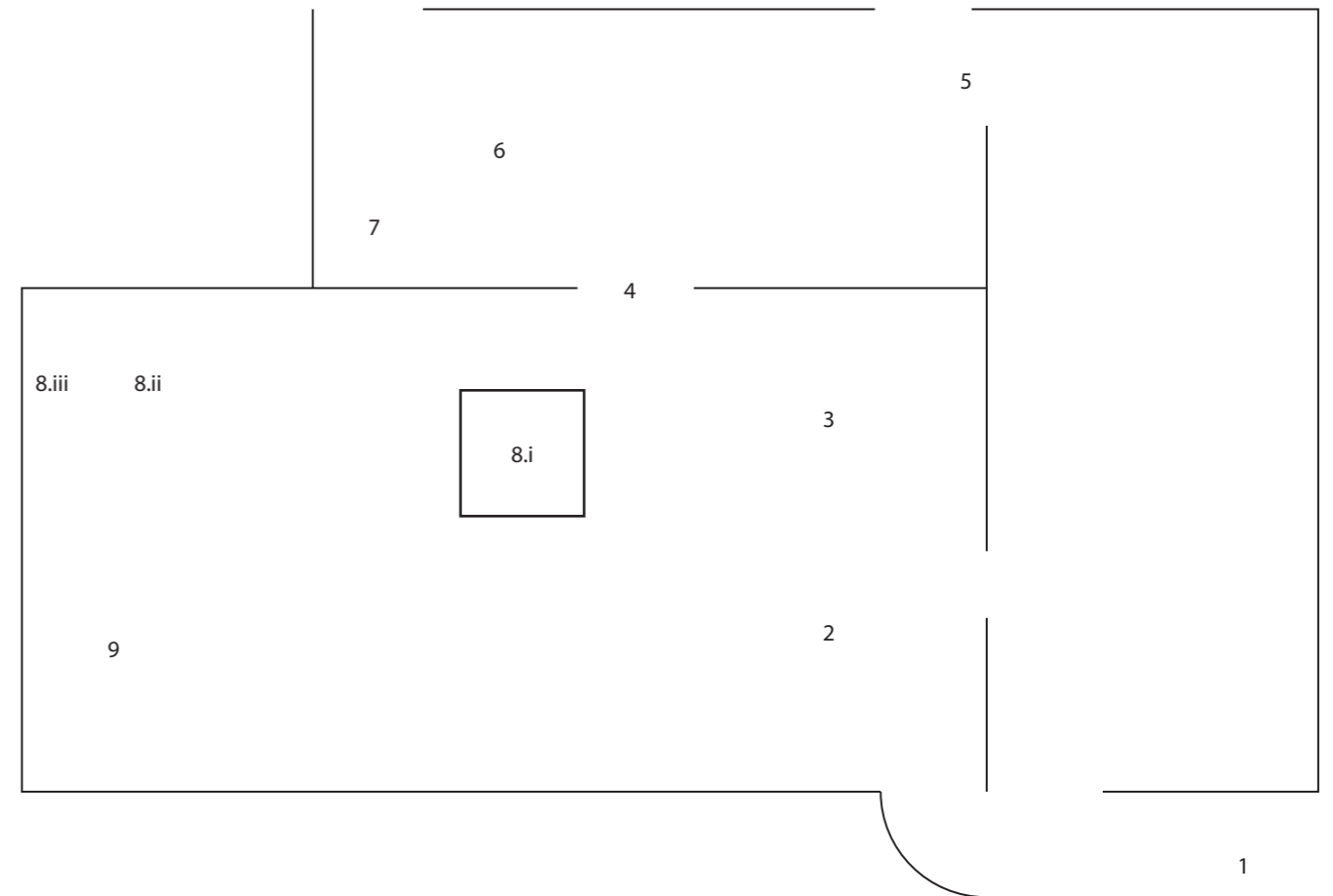
[8] *Breeding Negotiations*
Olyvia Hong

[i] *Assessment Criteria for Potential Opportunities,*
Olyvia Hong
Tane van Traa (performer)
colander, ceiling fan propellers, wood, chains, mirrored perspex

[ii] *Play with Control,*
Olyvia Hong
plastic and ceramic dog figurines

[iii] *Once you've done a bit of winning, the bug has bitten*
Olyvia Hong
screen print on polyvinyl acetate

[9] *The Yellow Brick Road Home*
Faamele Etuale
Household items, Bricks, Felt Lei, and Old Family Photos
2018



Karangahape Road

Entrance