

Annual Report 2018-19

Evangeline Riddiford Graham, *Party Line*, 2019 (install view)
sound, telephones
18 mins 19 secs
commissioned by Te Tuhi, Auckland
photo by Sam Hartnett

Annual Report for 2018–19 Funding Agreement between Auckland Council and the Contemporary Art Foundation

Te Tuhi is committed to contemporary art that is locally engaged, regionally responsive and internationally ambitious.

Te Tuhi is one of New Zealand's foremost contemporary art spaces and a leader in supporting experimental practice. Te Tuhi has a growing international reputation for its ambitious programme, characterised by risk-taking, with a strong awareness of social, political and environmental issues.

Te Tuhi fulfils a unique role within New Zealand's visual arts economy: it is small enough to retain a flexibility of programming and an ability to take risks and respond to artists' needs, but large enough to realise ambitious projects. Te Tuhi provides artists and curators the space, opportunities, resources and curatorial support to present work on an impressive scale and level of ambition.

Programmes	
Exhibitions	19
Artist development programmes	3
Publications	1
Sector programmes	1
Public events & other visitor programmes	92
Youth programmes	3
School's workshops	241
Children's art classes	40
Adult art classes	77
Other adult programmes	2
Artist Participation	
Exhibited artists	44
NZ artists	21
International artists	23
New artworks commissioned	14
Exhibitions including kaupapa Māori	5
Visitors	
Onsite visitors	143,590
Offsite visitors	2,836
Participants	
Participants in artist development programmes	13
Attendees at public events	1,070
Participants in other visitor programmes	622
Participants in youth programmes	30
Students in school's workshops	5,280
Students in children's classes	463
Students in adult programmes & classes	603

2018–19 Activity

143,590 visitors

19 exhibitions

44 artists

14 new artworks commissioned

5280 school students

119 children's and adult art classes

92 talks and lectures

2018–19 was a successful year for the Te Tuhi exhibition programme, which featured 44 artists in total ranging from leading national and international figures to established and emerging Auckland artists. The exhibition programme involved partnerships with significant organisations, including Auckland Art Festival, Auckland Art Fair, Matariki Festival and the Auckland Design Office.

Exhibitions

Te Tuhi strategically selects a range of artists from emerging talent to renowned international figures and offers them significant opportunities to create new work.



John Akomfrah
Tropikos, 2016 (install view)
single channel colour video, 5.1 sound
36 minutes 41 seconds
© Smoking Dogs Films; courtesy Lisson Gallery
photo by Sam Hartnett

From where I stand, my eye will send a light to you in the North

John Akomfrah (Ghana/UK) // Fernando Arias (Colombia) // Regina José Galindo (Guatemala) // Kiluanji Kia Henda (Angola) // Runo Lagomarsino (Sweden/Brazil) // Sarah Munro (Aotearoa NZ) // Otobong Nkanga (Nigeria/Belgium) // Siliga David Setoga (Aotearoa NZ) // Jasmine Togo-Brisby (Australia/Aotearoa NZ) // Jian Jun Xi (China)

Curated by Gabriela Salgado

12 August – 11 November 2018

This exhibition encompasses works by international and local artists dealing with a number of poignant subjects in an attempt to shed light over the multiple manifestations of our contemporary ills as seen from the geopolitical south. The insightful works remind us how the emergence of imperial capitalism in the early 16th century led to the relentless extraction of raw materials that has continued to the present day. They signal how such intense exploration of natural resources has unleashed what we have come to acknowledge as a migration and climate emergency, generating perpetual economic and human crises whose substrate all but hides the colonial wounds inflicted in the past.

Christina Pataialii: Solid gold
1 December 2018 – 10 March 2019

Christina Pataialii, Te Tuhi's 2017 Iris Fisher Scholarship recipient, held her first major institutional show of large-scale paintings. Using ordinary household materials and large formats, the artist drew from a rich set of historical and contemporary pop culture references. Pataialii received the inaugural Rydal Art Prize for the exhibition, a significant award of \$20,000 that recognises an outstanding body of painting in Aotearoa New Zealand.

Deborah Rundle: Are We Not Ready?
1 December 2018 – 10 March 2019

Expanding upon research undertaken during her 2018 Wallace New Zealand Residency at The British School at Rome, and presented alongside new work, *Are We Not Ready?* was a solo exhibition by Deborah Rundle that draws upon the *Prison Notebooks* of Italian neo-Marxist Antonio Gramsci.



Gayle Chong Kwan
Wastescape - weaving landscapes of politics, dairy and waste, 2019
Silo 6, Auckland
Sensory Tour, with Gayle Chong Kwan and Ekta Kumar
commissioned by Te Tuhi, Aotearoa New Zealand, and Invisible Dust, UK, in
partnership with Humber Museums Partnership
courtesy of Auckland Arts Festival 2019 (Photographer: Eu-Lee Tey)

Gayle Chong Kwan: Wastescape
9 March 2019 – 24 March 2019

Wastescape was an immersive installation by British artist Gayle Chong Kwan that explored New Zealand's relationship with food, especially dairy, through craft techniques and waste. The work employed thousands of used plastic milk bottles and photography to create otherworldly landscapes.

The True Artist Helps the World by Asking for Trust, Te Tuhi, 23 March – 19 May 2019

The Dutch Embassy, Mokopōpaki, 1 May – 22 June 2019

An ambitious collaboration between Te Tuhi and Mokopōpaki gallery, the exhibition is a two-part show split across both organisations and centres on the work of Auckland artist PĀNiA! as well as Yllwbro and A.A.M. Bos.

PĀNiA!'s exhibition at Te Tuhi includes her *Pakuranga Customs House* or *Attitude Arrival Lounge*: an immigration and border control office, complete with passport-issuing facility, welcoming those wanting to explore a world built on trust. In the spinoff exhibition, *The Dutch Embassy*, at Mokopōpaki on Karangahape Road, PĀNiA! in association with Yllwbro and A.A.M. Bos interrogates relations between people and places, using humour and provocation. In painting, sculpture, installation, photography, film, foodstuffs and specially designed soundtracks, they propose a counter-narrative to the nationally sanctioned 2019 commemoration of the 250th anniversary of the landing in Aotearoa by James Cook.



Faisal Abdu'allah

Live Salon (Auckland), 2019

live performance at Pā Rongorongo, Auckland
photo by Amarbir Singh

Faisal Abdu'Allah: Live Salon (Auckland)

1 – 5 May 2019

During his first visit to Aotearoa New Zealand, UK artist and barber Faisal Abdu'Allah presented *Live Salon (Auckland)* as part of his ongoing barber project. The five-day performance within the heart of the city offered passers-by the opportunity to have their hair cut for free. Reflecting on his life experiences and the relationship between being both an artist and a barber, Abdu'Allah invited the audience to discuss the challenging questions of belonging and community that shape his practice.

Wax Tablet

Eric Baudelaire (France/US) // Evangeline Riddiford Graham (Aotearoa NZ) // Emily Wardill (UK)

Curated by Andrew Kennedy

9 June – 11 August 2019

This exhibition explores the agency we have over our bodies, making reference to its precarity within social and institutional structures. It includes video and audio works that explore and challenge the human experience through moving image and language.

Arapeta Ashton: Māwhitiwhiti

9 June – 11 August 2019

Māwhitiwhiti is an exhibition of contemporary whatu kākahu, or Māori cloaks, by Arapeta Ashton created during Matariki season.

Project Wall

Te Tuhi's Project Wall is an ongoing series of artist projects that explore wall-based work in current practice. The Project Wall is situated in Te Tuhi's busy foyer entrance space and is one of the gallery's most visible exhibition spaces.

Benjamin Work: Write it on the land, Seal it on the heart 12 August 2018 – 11 November 2018

Benjamin Work created a wall painting which deconstructs the Tongan royal flag in order to address the adoption of imperial symbols, and the subsequent devaluing of traditional motifs, to fit within the narrative of civilisation imposed by the English, French and Spanish colonial powers. The work reverses this relationship by incorporating indigenous symbols of wealth and power.



Elisabeth Pointon
Special offer., 2018
inflatable blimp and gold paint
commissioned by Te Tuhi, Auckland
photo by Sam Hartnett

Elisabeth Pointon: Special offer. 1 December 2018 – 10 March 2019

Elisabeth Pointon's *Special offer.* featured the installation of a custom-designed, two-metre-wide, red, inflatable, advertorial blimp, drawing on her experience working within the capitalist structure of a luxury car dealership. The blimp operated as both advertisement and art object.

Ted Whitaker: Running in the Background 23 March – 19 May 2019

Running in the Background consisted of a consumer mobile phone housed within a display case, anthropomorphising the electronic device with sweat to create a conversation about empathy and suspicion, as well as the role of technology in social spaces.

Connah Podmore: This body also holds mine 9 June – 11 August 2019

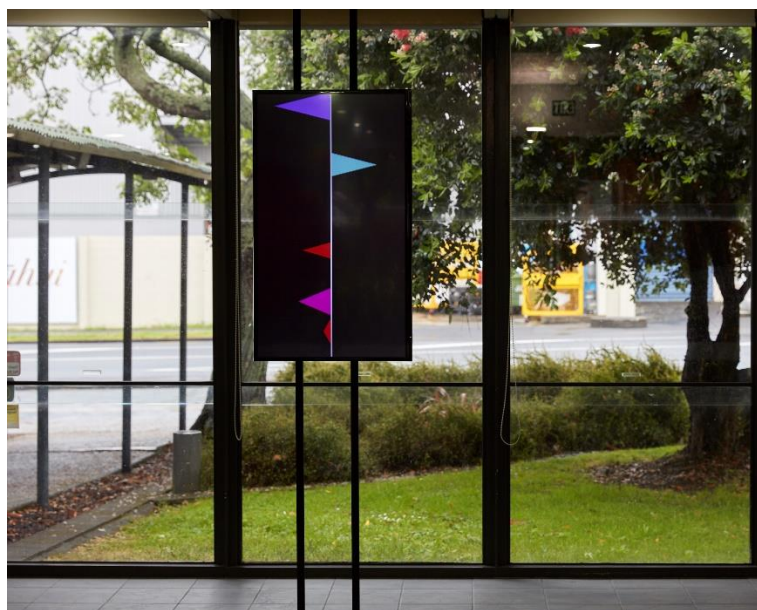
This body also holds mine presented a large, to-scale charcoal drawing with an accompanying text. Reflecting on Podmore's early experiences of being a stay-at-home parent, the charcoal drawing depicts her then one-year-old son's bedroom wall in the early hours of the morning.

Film and Speaker Spaces

Te Tuhi's Film and Speaker Spaces are located around the foyer space and offer dedicated platforms for film and sound works.

Shannon Novak & Jeff Nusz: *Flight of the Magnolia* 1 December 2018 – 10 March 2019

Flight of the Magnolia was a collaborative work between Shannon Novak and Jeff Nusz that used code to catalogue the flowing of energy through the gallery. By monitoring visitors and staff activity through security cameras, movements was visualised in real time using a language of abstract forms and aural elements. The work extended beyond Te Tuhi into digital space, inviting online viewers to experience an ever-evolving composition.



Shannon Novak and Jeff Nusz
Flight of the Magnolia, 2019 (install view)
commissioned by Te Tuhi
photo by Sam Harnett

Trânsitos Improváveis (Unlikely Transits)

Lara Arellano (AR) // Dan Boord (US) and Luis Valdovino (AR) // Jonathan Case (US) and Marek Ranis (PL) // Luis F. Ramírez Celis (CO) // Chico Dantas (BR) // Claudia Joskowicz (BO) // Liu Wei (CN) // Moran Shavit (ISR) // Marcia Vaitsman (BR)

curated by Solange O. Farkas

1 December 2018 – 10 March 2019

Consisting of 9 video works from across South America, China, Israel and the United States, this exhibition aimed to map out and comprehend the subjective, recasting personal memories and sensibilities within the public sphere, or questioning dominant histories.

Billboards

Te Tuhi's Billboard project is an ongoing series of public billboards located across the road from the gallery.

Hikalu Clarke: Accurate Community Projections

12 August 2018 – 11 November 2018

Hikalu Clarke co-opted the visual vocabulary of advertising and retail developers to question how these 'public' arenas entrench hegemonic power and operate as hubs for data procurement. Situated on the outer wall of Pakuranga Plaza, Clarke's CG images reflected the fortress-like construction of these mega structures.

Robyn Maree Pickens: Respect the rāhui

1 December 2018 – 10 March 2019

In response to the threat of kauri dieback, mana whenua Te Kawerau ā Maki issued a rāhui (ritual prohibition) over the Waitākere Ranges. *Respect the rāhui* is a text-based work by Robyn Maree Pickens that attempted to listen to and support this closure through reiteration of the rāhui.

Heritage Society

23 March – 19 May 2019

This Billboard project looked at the documentation of real and imitation museum artefacts and what they represent.



David Cowlard

Unreliable Landscapes – Downtown, Auckland,
2017 (I-III), 2019 (install view)
commissioned by Te Tuhi, Auckland
photo by Sam Hartnett

David Cowlard

9 June – 11 August 2019

David Cowlard presented a series of images that explored sites flagged for infrastructural change as part of the ongoing development of the City Rail Link in Tāmaki Makaurau Auckland.

Publications

Te Tuhi publishes a range of publications that document the exhibition programme and engage in critical dialogue through short- and long-form essays by some of New Zealand's leading art writers and academics.

Mickey Smith: *As You Will: Carnegie Libraries of the South Pacific*

In her new book artist Mickey Smith documents the historic legacy of 23 Carnegie Libraries erected across the South Pacific, including 18 in New Zealand. Featuring 47 original full-colour photographs as well as 23 historic images, and short texts by AUT Professor of Architecture Charles Walker and Te Tuhi Artistic Director Gabriela Salgado. The book was nominated as a finalist in the Museums Australasia Multimedia and Publication Design Awards (Highly Commended) and the Publishers Association of New Zealand Awards.

Public Events and Other Visitor Programmes

Panel Discussions

A panel discussion between artists Regina José Galindo, Siliga David Setoga and Benjamin Work, chaired by Christina Barton, director of the Adam Art Gallery, University of Victoria.

A panel discussion with exhibiting artists Christina Pataialii, Deborah Rundle, Shannon Novak and Jeff Newz. <https://soundcloud.com/user-810130446/te-tuhi-artists-talk-christina-pataialii-deborah-rundle-shannon-novak-jeff-nusz>

Our offsite exhibition *Wastescape* was accompanied by a panel discussion featuring the artist in conversation with freshwater scientist Mike Joy and artist Alex Monteith. <https://soundcloud.com/user-810130446/wastescape-panel-discussion-gayle-chong-kwan-mike-joy-alex-monteith>



Māwhitiwhiti fibre weaving workshops by
Arapeta Ashton
Photo by Briana Wolliams

Fibre weaving workshops

May–June 2019

Arapeta Ashton ran a series of four free Māwhitiwhiti fibre-weaving workshops at Te Tuhi, where he demonstrated a variety of fibre preparation and weaving techniques.

Other public events and visitor programmes included artist and creative industries talks, exhibition tours, openings and book launches, open studios and workshops.

Artist Development Programmes

Iris Fisher Scholarship

The Iris Fisher Scholarship is a national award of \$5,000 to support a postgraduate student in their final year of a visual arts/fine arts course of study. The 2018 recipient was Quishile Charan. The artist used the funds to complete her MFA at Elam, using archival research to recover the lost voices of her female ancestors and retell their stories of survival and resilience under colonialism.



2018 Iris Fisher Scholarship recipient, Quishile Charan, with Gabriela Salgado
photo by Sam Hartnett

Artist Studios

Te Tuhi Studios at Cheshire St are located within the Parnell Train Station Building, on the platform at 23 Cheshire St, Auckland. The complex includes studio space for up to nine artists in four shared spaces, and a test/gallery space. The studios contribute to a vibrant arts and cultural community in Auckland, combining principles of collaboration, experimentation and inclusiveness, and engaging with the wider arts sector and the general public through public programmes including open studios, exhibitions and events.



Te Tuhi Studios at Cheshire St
photo by Becky Nunes

Artist Residencies

In partnership with Yorkshire Sculpture Park, Te Tuhi has provided an opportunity for a New Zealand visual artist to undertake a residency at Yorkshire Sculpture Park. Darcell Apelu will undertake this residency in September/October 2019.

Sector Programmes

Ngātahi

Ngātahi is a collective of leading public non-profit galleries with a focused curatorial programme that engages with local, national and global conversations of contemporary art, design, craft and other creative practices.

In 2019 Ngātahi members (Artspace Aotearoa, Corban Estate Arts Centre, Gus Fisher Gallery, McCahon House, Objectspace, ST PAUL St Gallery, Te Tuhi and Te Uru Waitākere Contemporary Gallery) presented a project at Auckland Art Fair in collaboration with Samoa House Library (SHL), an experimental arts library and open education platform established in response to the closure of the University of Auckland's specialist arts libraries. For the Fair, Samoa House Library presented a reading room, a transitory space that reflects the fundamental importance of research and criticality to contemporary arts.



Samoa House Library Reading Room at Auckland Art Fair, in collaboration with Ngātahi

Participation and Engagement Programmes

Te Tuhi offers participation and engagement programmes integrated with its exhibitions and public events, providing formative art experiences for schools, local residents, community groups and people of all ages.

Young Creatives Programmes

Te Tuhi's Young Creatives programme is a series of peer-led projects working with young people who are not engaged in the arts to work collaboratively with artists and peers to explore their ideas and current issues, using a contemporary art framework and using contemporary art practices to communicate their ideas to a wider audience. In 2018 Te Tuhi piloted the programme with a group of students from Te Kura Māori o Ngā Tapuwae who are outside of the traditional high school environment. In 2019 Te Tuhi is working with a group of rangatahi from Youth Horizons, who are in out-of-home care.



Ngā Tapuwae Young Creatives programme cooking their end of project banquet
photo by Amy Weng

Schools Programme

In 2018–19 Te Tuhi provided 5,280 school students a creative experience that built on their classroom learning through workshops inspired by the exhibition programme.

Adult and Children's Art Classes

Te Tuhi offers a range of classes teaching drawing, painting, printmaking, mixed media, contemporary jewellery and clay to adults and children.

Art Today

Art Today courses are year-long discussion groups. With no set programme, the course material and topics considered come out of current events in the art world, be they in Auckland, New Zealand, New York, London, Sydney or anywhere else. The discussion covers exhibitions to visit locally and interesting art places to visit overseas. Class trips are made to galleries in Auckland, and students have the opportunity to visit art events in other places with the group.



2019 Nanette Cameron School of Interior Design
graduates
photo by Anna Wright

Nanette Cameron School of Interior Design

From its early beginnings in 1967 as a part-time course at Tamaki College, the Nanette Cameron School has become a leading design education facility. With a long history of empowering students through creative practice, the School continues to produce forward-thinking designers who shape the future of the industry in New Zealand.

Future Aspirations and Strategic Planning

Te Tuhi has ambitious plans for the next three years and will continue to develop its successful and aspirational programmes, both onsite and offsite, with a particular focus on increasing and diversifying audiences both for Te Tuhi and for the arts and culture sector across Auckland. Te Tuhi's success and growth is based upon a reputation for innovation and place-making; however, there continue to be significant challenges for the future of Te Tuhi.

In the 2019 to 2022 period Te Tuhi faces considerable uncertainty for its future operation in Pakuranga from the impact of Auckland Transport's AMETI project, and the Reeves Road Flyover in particular. Te Tuhi is committed to engage fully with the AMETI project team to ensure the best possible outcomes from the design process, with a view to mitigating as far as possible any negative environmental and operational impacts, particularly around the provision of parking for access to the Pakuranga building.

The Contemporary Art Foundation seeks to maintain the existing operation in Pakuranga for as long as viably possible and will continue to work with key project stakeholders to secure the future of Te Tuhi, while at the same time pursuing options which may include substantial mitigation work and/or relocation of part or all of its programmes to more appropriate venues.

Security of the ground lease at Pakuranga is vital during this period. The existing lease expires in November 2020 but for business continuity CAF has applied for early renewal.

Since 2008/09, CAF has had a real-terms decrease in funding from Auckland Council of nearly 8% or \$48,000, and an increase in depreciation charges of 270% or \$114,000. As a result the amount of funding available for Te Tuhi's operating costs has fallen from 52% in 2008/09 to a projected 42% in 2018/19. This is creating a significantly increased income-generation burden for Te Tuhi.

In order to maintain a reasonable level of funding to Te Tuhi to deliver the requirements of its funding agreement with Auckland Council, CAF has reported a cash surplus, but an accounting deficit, since 2011/12.

In addition, the impact of AMETI and the resulting uncertainty around the future of the building in Pakuranga is having a significant negative impact on Te Tuhi's ability to raise funds from grants and commercial activities. While Te Tuhi works to grow its income from commercial activities, this will be significantly hindered by the AMETI road works.

While these are significant challenges for the future, CAF looks forward to continuing to make significant contributions to the ecosystem of contemporary art in Auckland and beyond.

Summary of the Programme measured against Toi Whitiki Goals and Objectives

Toi Whitiki goals	Objectives	FY18-19
1. All Aucklanders can access and participate in arts and culture	Increase opportunities for Aucklanders to experience and participate in arts and culture	<ul style="list-style-type: none"> Exhibitions include self-guided family activities Ongoing after-school art classes LEOTC programme extends outreach in schools and included tailored workshop content and guided exhibition tours Fully funded buses provided for low-decile schools Guided tours regularly given to elderly, disadvantaged and disabled groups Artists' talks within secondary schools Partnership with <i>The Pantograph Punch</i> to expand coverage of our activities Continued growth and development of social media First sensory tour delivered to blind and low-vision participants All exhibitions and events are free Increasing use of te reo in building signage and children's activities
	Better communicate what's on offer	
	Remove barriers to access and participation	
2. Auckland values and invests in arts and culture	Grow and deliver strategic investment in arts and culture to enable a thriving and resilient sector	<ul style="list-style-type: none"> Developing business networks especially with Howick and Parnell Business Associations Developing tourism sector networks (Howick Tourism) Continued fundraising through exclusive visits to Gibbs Farm Leveraging of major events such as Auckland Arts Festival and Auckland Art Fair Completion of annual visitor survey including economic impact Working with sector partners on arts advocacy strategy
	Evaluate and promote the economic, social, cultural and environmental value of investment in Auckland's arts and culture	
3. A network of vibrant arts and culture organisations and facilities	Promote your local area as a cultural destination.	<ul style="list-style-type: none"> Collaboration with local events such as Arts Out East and Matariki Festival Partnership with providers across the region as the Ngātahi collective for increased visibility at Auckland Art Fair
	Provide a regional spread of vibrant diverse and affordable creative spaces	
4. Arts and culture is intrinsic to Auckland's place-making	Tell our stories by encouraging unique and distinctive local <i>[public art]</i> stories, exploring identity and local themes	<ul style="list-style-type: none"> Exhibitions and events respond to Auckland's history, presenting challenging social and ecological issues, or involve a high percentage of local artists
5. Auckland celebrates a unique cultural identity	Celebrate Māori and their culture as a point of difference	<ul style="list-style-type: none"> <i>Māwhitiwhiti</i> exhibition supported development of Māori traditional and contemporary whatu kākahu practices Exhibitions comprised of diverse local and international artists Spaces for artists include Te Tuhi in Pakuranga, Te Tuhi at Parnell Train Station, and temporary locations across Auckland.
	Support and celebrate creative excellence	
	Promote Auckland as a creative city with a unique cultural identity	
6. Auckland has a robust and flourishing creative economy	Champion the creative sector to grow Auckland's economy	<ul style="list-style-type: none"> Active participation in sector networks focused on advocacy, collaboration and professional development, including the Ngātahi collective of public galleries and the National Contemporary Gallery Directors Network
	Foster education, collaboration and professional development for the creative sector	