



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

This exhibition is kindly supported by The Chartwell Trust

DIRT FUTURE

August 4 - September 2

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

<div><div><div><div><div><div></div><div><div>Ruth Ige</div></div></div></div><div></div></div></div></div>		<div><div><div><div><div><div></div><div><div>Sione Monu</div></div></div></div><div></div></div></div></div>			
<div><div><div><div><div><div></div><div><div>‘And all that was far, but near’ (2017) 7 works, acrylic on canvas, acrylic on fabric</div></div></div></div><div></div></div></div></div>		<div><div><div><div><div><div></div><div><div>‘Untitled Mana Woman #1’ (2017) Pastel on paper</div></div></div></div><div><div><div><div><div><div></div><div><div>‘Untitled Mana Woman #2’ (2017) Pastel on paper</div></div></div></div><div><div><div><div><div><div></div><div><div>‘Untitled Mana Woman #3’ (2017) Pastel on paper</div></div></div></div><div><div><div><div><div><div></div><div><div>‘Untitled Mana Woman #4’ (2017) Pastel on paper</div></div></div></div></div></div></div></div></div></div></div></div></div></div></div></div>		<div><div><div><div><div><div></div><div><div>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.</div></div></div></div></div></div></div>	
<div><div><div><div><div><div></div><div><div>Tash Keddy</div></div></div></div><div></div></div></div></div>		<div><div><div><div><div><div></div><div><div>Joanna Neumegen</div></div></div></div><div></div></div></div></div>			
<div><div><div><div><div><div></div><div><div>‘Autonomy in four stages’ (2017) Multimedia</div></div></div></div><div></div></div></div></div>		<div><div><div><div><div><div></div><div><div>‘valium in a silk bag’ (2017) Security door and window, letters</div></div></div></div><div><div><div><div><div><div></div><div><div>‘really big forehead’ (2017) Biro, vivid, angel wings, gesso, resin, tiger balm</div></div></div></div></div></div></div></div></div></div>		<div><div><div><div><div><div></div><div><div>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 memormyscape of scent, language and symbology.</div></div></div></div></div></div></div>	
<div><div><div><div><div><div></div><div><div>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.”</div></div></div></div><div></div></div></div></div>					
<div><div><div><div><div><div></div><div><div>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.</div></div></div></div><div></div></div></div></div>					

<div><div><div><div><div><div></div><div><div>Shiraz Sadikeen</div></div></div></div><div></div></div></div></div>		<div><div><div><div><div><div></div><div><div>‘maggotformat1’ (2017) Mixed media on card and paper</div></div></div></div><div><div><div><div><div><div></div><div><div>‘maggotformat2’ (2017) Mixed media on card and paper</div></div></div></div><div><div><div><div><div><div></div><div><div>‘Zero1’ (2017) Acrylic on plastic</div></div></div></div><div><div><div><div><div><div></div><div><div>‘LIGHT(gallerywhite)’ (2017) Acrylic on plastic</div></div></div></div></div></div></div></div></div></div></div></div></div></div></div></div>		<div><div><div><div><div><div></div><div><div>Nââwié Tutugoro</div></div></div></div><div></div></div></div></div>	
<div><div><div><div><div><div></div><div><div>‘Ko au te awa, Ko te awa ko au’ (2017) Blue tarp, rope</div></div></div></div><div><div><div><div><div><div></div><div><div>‘hottie’ (2017) Safety cloth with fan, tape</div></div></div></div></div></div></div></div></div></div>		<div><div><div><div><div><div></div><div><div>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 a Kanak case to the taste of sugar cane.</div></div></div></div></div></div></div>			
<div><div><div><div><div><div></div><div><div>All work descriptions are written by Cameron Ah Loo-Matamua</div></div></div></div><div></div></div></div></div>					
<div><div><div><div><div><div></div><div><div>Hamishi Farah</div></div></div></div><div></div></div></div></div>		<div><div><div><div><div><div></div><div><div>b.1991</div></div></div></div><div><div><div><div><div><div></div><div><div>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.</div></div></div></div></div></div></div></div></div></div>			
<div><div><div><div><div><div></div><div><div>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; Biennial 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</div></div></div></div><div></div></div></div></div>					