

Works

1. Anoushka Akel all works titled *Purple Prose*, 2017. Oil and pastel on canvas, 650 x 800 mm, oil and pastel on canvas, 650 x 800 mm, gesso and pastel on canvas, 230 x 330mm, oil and gesso on canvas, 123 x 60 mm
2. Marie-Louise Ekman, *På toaletten Aftonsnabeln (On the toilet)*, 1971, 700 x 1000mm, print
3. Marie-Louise Ekman, *Till min älskade (To my beloved)*, 1973, 750 x 1050mm, print
4. Marie-Louise Ekman, *En dam och en hund (A lady and a dog)*, 1973, 320 x 450mm, print
5. Ayesha Green, *For Hine*, 2017. Acrylic on Vinyl, 3200 x 5700 mm
6. Marie-Louise Ekman, *Bra (Good)*, 1971, 590 x 500mm, print
7. Marie-Louise Ekman, *Mamma pappa (Mom dad)*, 1971, 590 x 500mm, print
8. Marie-Louise Ekman, *Kärlek (Love)*, 1976, 730 x 980mm, print
9. Marie-Louise Ekman, *Venus födelsemonument I och en Olle Baertling-tavla (Venus's birth monument I and an Olle Baertling painting)*, 1976, 700 x 1000mm, print
10. Marie-Louise Ekman, *I jungeln (In the jungle)*, 1976, 730 x 1030mm, print
11. Halil Altindere, *Homeland*, 2016. HD video, color, sound, 09:49 mins. Vocals and lyrics Mohammad Abu Hajar, Music Nguzunguzu. Courtesy of Halil Altindere and Pilot Gallery, Istanbul. Commissioned and co-produced by Berlin Biennale for Contemporary Art. Produced with the support of SAHA, Istanbul
12. Billy Apple®, *Seven Day Sun Tan*, 1963. Offset photo lithography on canvas, 1020 x 760mm. Shown for the first time
13. Billy Apple®, *Fingers and Posteriors*, 1963. Series of offset photo lithography on canvas, 1070x 940mm Shown for the first time
14. David Hockney, *Untitled (American Ass)*, 1965. Graphite and coloured

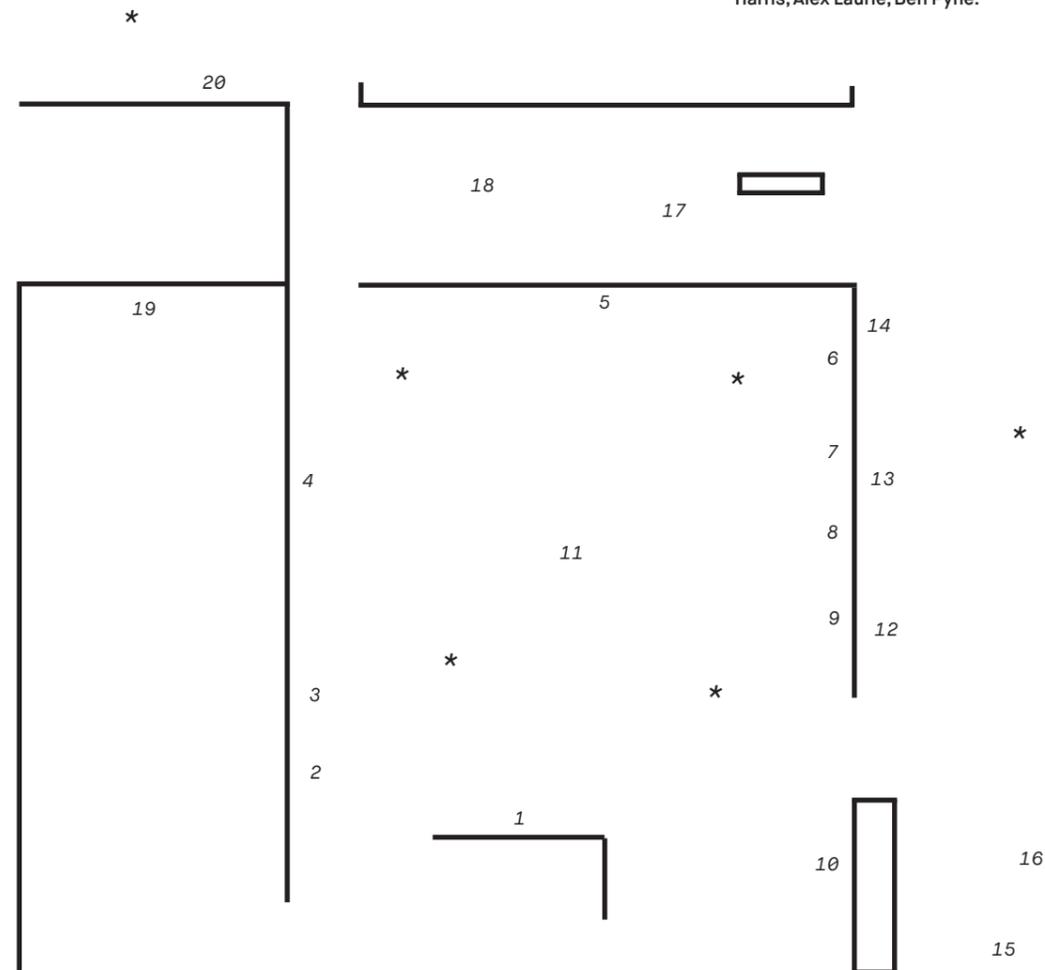
- markers on paper, 338 x 210 mm (drawing), 540 x 400 x 40 mm (frame)
Shown for the first time
15. Marie-Louise Ekman, *Leksakernas uttåg (The exodus of the toys)*, 2001, 680 x 540mm, print
 16. Gil Hanly, *Homes and Homelessness Auckland 87/88*. Series of photographs with personal notes
 17. Matthew Ward, *Matthew Ward for Miko Revereza*, 2017. Poster, <https://www.gofundme.com/mikos-bard-mfa-fund>
 18. Hito Steyerl, *STRIKE*, 2010. HDV, 28 seconds. Courtesy of the artist and Andrew Kreps Gallery, New York, NY
 19. Cengiz Tekin, *Low Pressure*, 2017 05:20 mins. Courtesy of Cengiz Tekin and Pilot Gallery, Istanbul. World Premiere at Artspace NZ
 20. Marie-Louise Ekman, *En gatans mysterium och melankoli (The Mystery and melancholy of a street)*, 1983, 1000 x 1400mm, print

- * Hamishi Farah, *pics or it didn't happen*, 2014
Eight hardcover books: "curators", "image surplus", "life aint nothin but a sandwich", "monoculture:standing together", "your pictures deserve more lies", "use this book's static energy to charge your phone", "flattening and other actions", "alien selfies". All 255 pages edition 1/3

Plinths designed by Kimberly Read and Alex Laurie

Yuki Kihara, Ani O'Neill & Natalie Robertson, *Urban Marae Mattresses*, 2007

Thanks to our volunteers: Wai Ching Chan, Mahsa Khosravi, Nathalie Pham, Tash van Schaardenburg, Nariman Taghipouran, Mya Morrison-Middleton, Bronte Perry and insatllation team: Wendelien Baker, Josh Harris, Alex Laurie, Ben Pyne.



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Biographies of Transition: Too Busy To Think

Anoushka Akel, Halil Altindere, Billy Apple®, Marie-Louise Ekman, Hamishi Farah, Ayesha Green, Gil Hanly, David Hockney, Cengiz Tekin, Hito Steyerl, Matthew Ward for Miko Revereza

April 7 - May 12, 2017

Too Busy To Think (as a term, condition, and exhibition) emerges from the nature of the time we share with machines. Machines that think. We, as machines.

Thinking is not an ability attributed only to human beings. And thinking is not simply an inherent attribute of the human being; it can also be something that is fought for, it can be a political act, a radical attainment.

Our zeitgeist desperately calls Hannah Arendt back; *The Origins of Totalitarianism* (1951) a tool for understanding the forms of isolation, solitude, and loneliness we experience today. Thinking requires a kind of solitude, according to Arendt, but not loneliness or isolation.¹ It needs friendship, company, and sharing.

Arendt's term "Musse" cannot be translated into English, but can be taken as a term for a particular type of leisure. Musse is the German version of the Latin concept of "otium" denoting the free time (we have for contemplation) when we are not busy (opposed to negotium, the time when we are not free for contemplation, i.e. when we are busy). Muse, or museum cannot be etymologically separated from this discussion.

Biographies of Transition, parallel spaces of intimacy, transformative environments of crisis, psycho-geographies of conflict, and the political narratives of human lives are each given consideration by revisiting her remonstrance. In a 1934 letter to Gershom Scholem Arendt wrote: "One feels very lonely in this country; this has to do in

PUBLIC PROGRAMME

Visiting curator, Maria Lind as part of AMOR MUNDI
Date: AMOR MUNDI launches April 20

Artist talk: Matthew Ward for Miko Revereza
Date: Saturday May 6, 2pm

Snakes and Ladders / reading group with Cameron Ah Loo-Matamua and Ayesha Green
Date: TBA

particular with the fact that everyone is very busy and that for most people the need for leisure simply ceases to exist after a certain amount of time."

Through conversations with its contributors, this exhibition intends to edit: it edits a collection of works, forming a grammar that not only narrates the impact of individual biographies on the works, but also the role of nature, environment, and others—all other agents—in the process of research and production. Becoming a temporary space for the sharing of life and work, inevitably, the exhibition comes to refer to the psychoanalytic of private and public, labour and leisure, and the role of the contemporary self, its portraiture, in presentation languages.

Public institutions demand a critical duality of questions: How much does it cost? What does it mean? These questions can be asked of exhibitions, institutions, and human beings, as fragile and temporary forms of life alike.

¹Thomas Wild <http://hac.bard.edu/news/?item=10692>

Anoushka Akel

Purple Prose, passages, or patches are the result of losing your grip on a structure or scene, and hyperbolic, distracted, or ornate language takes over. *Purple patches* is literal in its reference to the ontology of a particular painting but at the same time acknowledges a failure or shortcoming in a passage of thought. For this series Akel works with written language as a structuring device, relying less on the image as a starting point. Here, the behaviors or devices commonly used in Rhetoric are put to use in painting: alliteration, repetition, mimesis, hyperbole, and obfuscation.

For this show, Akel was encouraged to experiment with three different sizes that mimic traditional and contemporary workspaces; the desk, the laptop, and the phone. The resulting works draw attention to different aspects of the painters gestures, from the bodily to the haptic.

B.1977 Anoushka Akel lives and works in Auckland. Her studio garage leaks, so in 2016 Artspace offered her a summer residency. While working here she made notes, extended her interest in carving paint to carving wood, and continued to ask questions about painting’s relationship to the body and behavior. Previous bodies of work include: *Back Front Brain*, exhibited at Hamish McKay, (2016) and *Bending Blue*, commissioned for *Necessary Distraction: A Painting Show* at The Auckland Art Gallery, (2015).

Halil Altindere

Collaborating with Syrian rapper and activist Abu Hajar, Halil Altindere’s video begins from the wave of pro-democratic uprisings that erupted across the Middle East in the wake of the Arab Spring; the violent regimes that have forced millions of civilians to flee their countries. The world has recently witnessed the largest refugee crisis since World War II. The video tracks the perilous journey of refugees to neighbouring countries and to Europe in search of a new life through the song of Abu Hajar, a refugee himself, who is now based in Berlin. It explores the consequences of the migrant crisis by presenting images from both Turkey and Germany. Blending realism and humor, *Homeland* incorporates scenes based on real-life footage. It opens with images of refugees crossing a border through an area peppered with landmines, and performing unusual feats to overcome fences. It is almost impossible to tell what is news footage and what is staged. The video includes scenes from a luxury yoga retreat, highlights the journey through Aegean Sea to Balkans, and gives references to the mythological stories such as Troy and Medusa.

Since the 1990s, Halil Altindere has worked as an artist, curator, and publisher, leading a generation of practitioners working in opposition to repressive and nationalist developments in Turkey.

Marie-Louise Ekman

Ekman was one of the first artists in Sweden to embrace popular culture, and she did so from a young woman’s perspective as well as from a child’s point of view. Relationships and encounters between people play a central role in her oeuvre, which includes paintings, objects, applications, film, theater, television series, and – last but not least – the graphic arts. In banal scenes from everyday life that often take place in the home, political, erotic, and artistic taboos are transgressed with the help of a playful “popnaivism” – a mixture of references to ’60s Pop Art and naive expressions from self-taught artists and children’s book illustrations. Combined with this popnaivism, there is usually something very absurd in her pictures. The

theater as a form and a metaphor pops up in the narrative sceneries of her pictures, regardless of technique or genre.

Around 1968 Ekman made her first prints with her then-husband Carl Johan De Geer, a photographer and artist. The couple owned a printing workshop in Stockholm. Ekman has a unique position in Sweden’s art context: contributing to the underground magazine Puss in the ’60s, becoming an innovative film director, making a dozen films, and later becoming an influential professor and rector at the Royal College of Art. She is also a theater director and from 2009 to 2015 she was the head of the Royal Dramatic Theater, Sweden’s national theater.

Hamishi Farah

Melbourne based artist Hamishi Farah approaches this work as an anthropology of instagram bots. Instagram bots are bought by individuals for the sole purpose of harvesting “likes.” Their contents are derived from social media ecosystems and the nature in which bot accounts are deployed to put algorithms to social and affective labour. Randomised open source imagery and vacuous affirmational comments conjoin to create an economy of images that haunt and disorient. At its heart is a line of existential provocations, each pushing us to consider technology and its relationship to social conditions.

b.1991 Hamishi Farah is a Somali artist living in Australia. He practices painting, poetry, and other media. In early 2016 Hamishi was denied entry and jailed at the US border under ambiguous new terror laws. Shortly after returning to Australia he retired from Australian art. States have edges, like words. Infants begin to see by noticing the edges 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.

Ayesha Green

Ayesha Green’s paintings appear to be faithful not only to her Māori origins, but also to her childhood imagination. Her depiction of ancestors, family members, and art historical references return us to questions of genealogy and the understanding of whakapapa within contemporary Aotearoa. Shown for the first time at Artspace NZ, her large scale painting copies the watercolour *Māori bartering a Crayfish*, painted by Tupaia, an Arioi from the island Ra’iatea, in 1769. Historically speaking, we know that Tupaia’s navigational knowledge had been passed to him from his father and grandfather, and was asked to join Captain Cook’s voyage by Joseph Banks. Acknowledging Tupaia as a navigator, mapmaker, and a translator, Green revisits Tupaia’s ’s biography, and points to the performative nature of exchange; between Tuapaia and Joseph Banks, between Māori and Pakeha, and re-works a founding representation of a relationship described within New Zealand’s bi-cultural mandate. The reworking of Tupaia’s image using the material and scale purposed for billboards repositions this representation; from documentary watercolour into the country’s bi-cultural political narrative as a branding exercise, where cultural identity sits within a capitalist prerogative.

Ayesha Green (Ngati Kahungunu, Ngai Tahu) (1987) is an Auckland based painter. She completed a diploma in Museums and Cultural Heritage in 2016 and gained her MFA at Elam in 2013. Recent exhibitions include *On The Grounds*, Starkwhite Gallery (2017) and *Seagers Walters at Mirage Gallery* (2016).

Gil Hanly

“I am not an artist. I don’t see myself as a photographer in that sense. I’m a documenter.”

Gil Hanly in a studio visit with Misal Adnan Yildiz & Simon Bowerbank

Visit Gil Hanly Solo exhibition | *Blue Book* 19 April-20 May Bowerbank Ninow, curated by Misal Adnan Yildiz as part of AMOR MUNDI

Auckland photographer Gil Hanly has been documenting social change, including New Zealand protest movements, for nearly 40 years. She was a Greenpeace photographer at the time of the bombing of the Rainbow Warrior by French secret service agents in Auckland Harbour 30 years ago, and comprehensively recorded the lead up to the bombing and its aftermath.

Hito Steyerl

Berlin based writer-filmmaker Hito Steyerl walks towards an empty LCD monitor. Holding a chisel, she decisively strikes its screen with one clear movement. This gesture leaves us with an abstract mark. The word ‘strike’ can be used for hitting something, or refusing to work as a form of organised protest in accordance with collision, disruption, resistance. Within this exhibition, and its context, the concept of the ‘strike’ can be associated with the life of an institution. Practices, institutions, and organisations sometimes face crisis. However, they will naturally recognise, remember, and revisit their foundations: they are always in transition.

Hito Steyerl was born in Munich in 1966. She studied in Tokyo, Munich, and Vienna before she moved to Berlin, where she lives and works today. As a filmmaker, visual artist, and author in the field of essayist documentary video, Steyerl is a frequent lecturer, has published influential writings, and participated in numerous international exhibitions and biennials. She exhibited at documenta 12 in 2007 and in the German Pavilion at the Venice Biennale (2015).

Cengiz Tekin

Diyarbakır based artist Cengiz Tekin ironically titles his new video work *Low Pressure*. As a technical term a “low-pressure” area is a region where the atmospheric pressure is lower than its surrounding locations in its main geographical environment. The video takes place in a concrete construction site on a bright day. A mesh of steel wires overwhelms the mise en scene, a group of local men pace inside cage-like structures. There is surely a choreography, a synchronicity and beat in their confined walking. Rebars look like minimal sculptures: it is definitely not an open air museum, but a prison construction site. It is absolutely not a performance, but a walk, a loop, embodying a feeling of senseless enclosure and repetition.

Diyarbakır is a town in southeastern Turkey. It has been a conflict zone for more than two years now, fighting between the PKK guerrillas and the Turkish army has been followed by curfews and ongoing military operations. In this period, the city’s inhabitants have been living within a state of emergency; many lives have been lost and everyday life has been violent and dangerous. Some significant historical sites, which were declared world heritage by UNESCO, have been damaged during these military operations.

Born in 1977 in Diyarbakır, Cengiz Tekin graduated from the Depart-

ment of Painting at the Faculty of Fine Arts at Çukurova University in 1999. In his early photos and videos, Cengiz Tekin displays an ongoing state of taking cover, concealing, acting, an uneasy anticipation and waiting that is closely related to the political reality of the geography he lives in. In fact, this state of silence and anticipation are artistic strategies developed through experiences of resistance.

Matthew Ward

“I’m speaking as one of 11 million undocumented immigrants residing in the US. I was brought here when I was 5 and for the past 23 years I have walked, talked, learned, played ball, consumed TV, befriended, dated, lived and worked alongside Americans oblivious to the antisocial exclusions that documentation imposes on their neighbors. Out of the 11 million undocumented, I am one of the 2 million in the generation that politicians patronizingly label as “Dreamers” and out of those Dreamers I am of the small but mighty 5-10% pursuing higher education.”

Miko Revereza

Billy Apple® and David Hockney

The research area Learning, Unlearning and Relearning hosts an ongoing dialogue and productive friendship between Billy Apple and David Hockney. They shared young ambitions of art making, and travelled together in the 60’s. Both presented individual positions within the International Pop generation. Based on their biographies, anecdotes, and memories, these selected works provide a historical perspective for early forms of experimenting with the old tradition of portraiture, and includes a drawing gifted to Billy by David.

Based in Auckland since the 1990s, Apple exhibits regularly in dealer, public and artist-run galleries throughout New Zealand and in Australia, and his works have been included in major international and national touring exhibitions.

Born in Bradford, England, in 1937, David Hockney attended art school in London before moving to Los Angeles in the 1960s. There, he painted his famous swimming pool paintings. In the 1970s, Hockney began working in photography, creating photo collages he called joiners. He continues to create and exhibit art, and in 2011 he was voted the most influential British artist of the 20th century.