

When  
18 – 28 August 2021

*When* is the first instalment of *When the Dust Settles*, an exhibition series and fundraiser taking place between 18 August – 19 October 2021 at Artspace Aotearoa.

Over the last 34 years, Artspace Aotearoa has presented over 400 exhibitions by more than 2000 artists. For *When The Dust Settles*, 34 seminal artists return to our space to contribute significant works towards an ambitious and unconventional exhibition series and fundraiser.

These artists have all made significant contributions to the story of Artspace Aotearoa, and have pledged their support to this project in recognition of the considerable impact our organisation has made on their practices, and more broadly, on contemporary art discourse and practice in Aotearoa. We are extremely grateful for their support, as well as that of the gallerists, writers, and other members of our community who have come together to celebrate the history of our organisation, and tautoko our future.

*When The Dust Settles* welcomes foundational artists and more recent alumni of our programme back to Artspace Aotearoa. From Wednesday 18 August, works by these artists will appear in four two-week exhibitions, culminating in a fundraising auction on Tuesday 19 October. The auction proceeds will generate the last necessary funds to complete three newly designed spaces in the Artspace Aotearoa basement – a cinema and project space equipped to show moving image work from Aotearoa and overseas, a workshop open to artists and the public, and a residency studio that will house four resident artists or curators per year, stimulating non-result based artistic research.

The completion of these spaces will realise a greater and better aligned range of opportunities and entry points for artists, curators and other cultural practitioners at Artspace Aotearoa.

Artspace Aotearoa has assembled a dedicated team to manage this project, and are grateful to have the support of Webb’s, who will conduct auction proceedings. The visual identity of *When The Dust Settles* is designed by Extended Whānau.

Schedule
<p><i>When</i></p> Wednesday 18 August – Saturday 28 August
<p><i>The</i></p> Wednesday 1 September – Saturday 11 September
<p><i>Dust</i></p> Wednesday 15 September – Saturday 25 September
<p><i>Settles</i></p> Wednesday 29 September – Saturday 9 October
<p>Auction Preview Event</p> Thursday 14 October 5:30pm – 8pm
<p><i>When The Dust Settles</i> (All Works On View)</p> Friday 15 October – Tuesday 19 October
<p>Fundraising Auction</p> Tuesday 19 October Doors Open: 5pm Auction Commences: 6:30pm

Mark Adams
<p><i>13.11.00. Hinemihi interior.</i> <i>Clandon Park Surrey, England</i> <i>Nga Taonga: Wero Tari,</i> <i>Tene Waitere</i> 2000 – 2021 C type print from 10 x 8 inch C41 negative (2000) 1330 x 1065 mm Edition 4 of 7 Courtesy of the artist and Two Rooms, Tamaki Makaurau Auckland</p>

This interior, though familiar to our eyes in Aotearoa, was a long way from home when photographed by Mark Adams in 2000. Hinemihi o Te Ao Tawhito (Hinemihi of the Old World) is a potent symbol of the colonial process. The specificity of her creation, designed to stand at the head of the famed Pink and White Terraces, and her haerenga or journey to the UK as a form of souvenir is the stuff of legend.

This image is part of a wider suite that documents all of the carved mahi toi of the great Ngāti Tarawhai carver Tene Waitere. Waitere himself was adept at navigating Māori and Pākehā worlds. Hinemihi speaks to a period in the early 1880s when iwi, in this case Tūhourangi, were confronting a rapidly changing reality, one that this Whare Whakairo has been witness to for over 140 years.

Billy Apple®
<p><i>Apple Turns to Gold</i> 1983/2021 UV impregnated pigment on canvas 500 x 500 mm Courtesy of the artist and Starkwhite, Tamaki Makaurau Auckland</p>

At the heart of Apple’s practice over seven decades is the promise and allure of transformation. Apple is always ‘moving house’ between persona, product and ultimately in a form of secular canonization, a brand. In the early 1960s he transformed suburban Auckland boy Barrie Bates into the international conceptual artist Billy Apple®. In this work *Apple Turns to Gold* the gestation period has taken some 38 years, but as that quintessential New Yorker Lou Reed once wrote, “between thought and conception, lies a lifetime.”

*Apple Turns to Gold* also refers to Apple’s numerous forays into the world of precious metals, going back to the early 1980s. This iteration harks back to *The Golden Apple* collaboration with the Auckland Coin and Bullion exchange in 1983 and is entangled with the artist’s collaboration with the picaresque business man Ray Smith. These *Tales of Gold* were recorded in Billy Apple’s 2004 exhibition of the same name at Artspace, achieved in collaboration with Wystan Curnow.

Stella Brennan
<p><i>Studio Monitor</i> 2000 acrylic, polystyrene, fluorescent light 500 x 500 x 200 mm (left) 500 x 500 x 160 mm (right) Courtesy of the artist and Trish Clark Gallery, Tamaki Makaurau Auckland</p>

“*Studio Monitor* is a subtle and sophisticated junk-relic. In the year 2000 I included this work in an exhibition at the Govett-Brewster Art Gallery called *In Glorious Dreams: New Art by Women*. Even then, the glowing diptych was a symbol of at least two millennial anxieties. First, the fear of technological chaos from a millennium bug, second, the apprehension about a rising tide of plastics pollution.

Two decades later the work is more relevant than ever. Its gleaming polystyrene has barely aged a day. Which was of course one of the things Brennan was shining a light on. *Studio Monitor* today is both poignant and pointed.” — Hanna Scott, interim Director of Artspace Aotearoa from 2002 – 2003

Phil Dadson
<p><i>E-Motion 3 and E-Motion 4</i> 2021 ink on paper, two sides, frame 1800 x 1250 mm Courtesy of the artist and Trish Clark Gallery, Tamaki Makaurau Auckland</p>

Phil Dadson’s *E-Motion* works capture frenetic activity. Like Dadson’s *Headstamps* and *Rock Records* series, they function as a register of bodies in space. Dadson describes the swelling forms of *E-Motion 3* and *E-Motion 4* as ‘sound wave maps’ that trace motion and duration through an accumulation of marks. Suspended in the gallery, these artefacts of rhythmic movement are both meditative and ecstatic.

Dadson’s highly inventive trans-disciplinary approach encompasses experimental musical instruments and sonic objects, video/sound installation, music composition, graphic scores, drawing, sound sculptures and improv with invented instruments, and has often found a home at Artspace Aotearoa. Since 1987, when Dadson exhibited *Groundplans / Soundtracks* – the first exhibition staged at Artspace’s original Federal Street location – Dadson has participated in numerous programmes at every site the organisation has occupied.

Gavin Hipkins
<p><i>Block Painting XXV</i> 2016 unique state archival pigment print 1000 x 1000 mm Courtesy of the artist and Michael Lett, Tamaki Makaurau Auckland</p>
<p><i>The Habitat</i> <i>(University of Auckland)</i> 16 panels of 72 from the series <i>The Habitat</i> 1999 – 2000 unique state gelatin silver prints 16 panels at 510 x 600 mm each Courtesy of the artist and Michael Lett, Tamaki Makaurau Auckland</p>

Remco de Blaaij, Director of Artspace Aotearoa: So can you tell me a bit more on *The Habitat* series?

Gavin Hipkins: There are 72 prints in the full set, taken in 1999 and 2000, and realised at Artspace in 2000, before travelling to the Adam Art Gallery, Wellington. I made the show from a proposal that Artspace accepted. The project was on the back of my travels to India, in 1997/1998, and specifically, my experiences of visiting Le Corbusier’s Chandigarh and making a work based on the Open Hand Monument. The title of that work was called *The Trench*, which was launched at the Physics Room in 1998. At that time, I was mostly exhibiting in artist-run spaces, as an emerging artist.

Remco de Blaaij: And the *Block Paintings*, when were they made and how do they relate to the kaupapa that we also see in works like *The Habitat*’?

Gavin Hipkins: The *Block Paintings* were first realised in 2015. The work in the current show is from 2016. These works came about after I made my first feature film *Erewhon* (2014), which was a fairly stressful experience and involved a lot of travel. My response to that experience was to retreat into the studio, and to call on ‘humble objects’. A lot of my still life photography through the 90s was also based on finding domestic objects and then isolating them and enlarging objects photographically: the resultant images talked to the legacies of modernist and commercial photography. With the Block Paintings, rather than just presenting the object, the studio-based process provided a way of interfering with those objects. I took up the paintbrush and literally started painting children’s wooden toy blocks. So the idea came about from buying one bag of handcrafted wooden blocks that I found at a garage sale and looking closely at the irregularities within those. I would then go to toy shops and buy unpainted blocks, you know, mass produced toy blocks. I was interested in altering them and using the objects as sculptural shapes – basic shapes – spheres, cones and painting them, to explore this space in-between and across sculpture, painting and photography that speaks to the power of monumentalisation that photography can have. I would present these humble objects in new arrangements which were architectural or sculptural in nature, and could well pertain, or even be found, on the campuses that you would see in *The Habitat*.

Jess Johnson in collaboration with Cynthia Johnson
<p><i>Flesh Totem Double Arches</i> 2018 digital print on cotton with pieced fabric border, painted cast resin, wooden dowel 1950 x 890 mm Courtesy of the artist and Ivan Anthony Gallery, Tamaki Makaurau Auckland</p>

*Flesh Totem Double Arches* is a collaboration between Jess Johnson and quiltmaker Cynthia Johnson, her mother, consisting of handmade pieced quilts featuring digital prints of Johnson’s drawings. The quilt collides graphic art technologies with traditional quilting craft, weaving the repetitive geometries and elaborate borders of Johnson’s drawings into an unsettling portal to a world full of humanoid drones, messianic figures and alien runes.

*Flesh Totem Double Arches* was previously exhibited as part of *TERMINUS*, a virtual reality experience in five parts brought to life by Jess Johnson, Simon Ward, Kenny Smith and Andrew Clarke. *TERMINUS* was originally commissioned by the National Gallery of Australia and The Balnaves Foundation in 2018. After its inaugural presentation at the National Gallery of Australia, *TERMINUS* travelled to Tauranga Art Gallery in 2019, followed by presentations in New York, Melbourne, and Tokyo. *TERMINUS* recently returned to Aotearoa to exhibit at The Dowse Art Museum, Lower Hutt, from the 14th November 2020 until the 21st March 2021.

Dane Mitchell
<p><i>From the Dust Archive</i> <i>(Museum of Modern Art)</i> 2003/2021 (printed) archival inkjet print on dibond (matte enhanced paper) 800 x 800 mm Edition 2 of 3 Courtesy of the artist</p>
<p><i>Artspace Aotearoa lint roll</i> 2021 lint roll paper, frame 500 x 400 mm Courtesy of the artist</p>

“Mitchell’s *Dust Archive* (begun in 2003) might be seen as an investigation into the politics of dust, or maybe represents a scientific analysis; possibly, it is a philosophical tract about the ubiquity and unavoidability of its subject, a study in the failure of a Sisyphean labor to repel dust. The project involves the ongoing collecting and building of an archive of dust from museums and galleries around the world (predominantly those with collections – this is true but for a couple of exceptions) – so far the archive contains samples from 160 institutions. It displays all the hallmarks of conceptual practice: the studious longevity of its research-based accumulation, the neutral, quasi-scientific display paradigms, the benign critique launched at the institutions of art, and the administrative language of non-art....

In the end, Mitchell’s *Dust Archive* comes closest to a study of the environments of all art: more accurate than the most ambitious sociological study, more historical in time than the most far-reaching research papers, more diverse than the broadest sample group. It is a record of all that comes to visit art in its different and multifarious homes, and thus represents the potential, eternal audience: for we all come from dust, and to dust we shall return.”

— Christian Rattemeyer. An excerpt from *Dust Archive*, originally published in North Drive Press no.4 (2007).

Sarah Smuts-Kennedy
<p><i>Joy Field (July 2021), Sunstudio</i> 2021 pigment pastel on cotton rag 1150 x 830 mm (left) 1150 x 830 mm (right) Courtesy of the artist and Sophie Gannon Gallery, Naarm Melbourne</p>

“Smuts-Kennedy ran with several streams of activity in the studio during her McCahon House residency. One of these was the series of rhythmic drawings made using colour pastels drumming against paper pinned to the wall, executed in an almost meditative state. As she describes it, the colour palette is selected by pendulum, and the almost hypnotic rhythm of the pastel’s application takes precedence over the artist’s conscious decision-making. They are clearly abstracts made in a state of abstraction, yet the ‘high key’, to use Van Gogh’s phrase, and the patternation are heavily reminiscent of the Impressionist’s relationship to the emerging science of colour. However these pastels are twenty-first-century tools and their colour range and capacity reflects the intricate developments in chemical colour, now long divorced from natural dyes and pigments. Yet the activity and integration of colours on the paper is highly active and intuitive. They are perhaps the most seductive of her works to date – why? Colour ... to steal from Michael Taussig who in turn borrows from William Burroughs ... appears to walk off the page.” — Natasha Conland. An excerpt from *Sarah Smuts-Kennedy’s Expanded Field*, originally published to accompany the exhibition *Light Language* at Te Uru, Tamaki Makaurau Auckland (2017).

<p><i>When the Dust Settles</i> 2021 ink on paper, two sides, frame 1800 x 1250 mm Courtesy of the artist and Trish Clark Gallery, Tamaki Makaurau Auckland</p>

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Visit [artspace-aotearoa.nz](http://artspace-aotearoa.nz) to sign up to our mailing list and stay informed about upcoming events and exhibitions taking place as part of *When The Dust Settles*.

Contact [info@artspace.org.nz](mailto:info@artspace.org.nz) to request a catalogue ahead of the fundraising auction on Tuesday 19 October.

**Artspace Aotearoa**

