

te tuhi

OTHER WATERS

Art on the Manukau

Exhibition at Te Tuhi: 15 November 2014 – 15 February 2015

~~Weekend art event on the Old Mappers Bridge: 29 – 30 November 2014~~

otherwaters.net.nz

The *Other Waters* exhibitions and events have
been made possible with the support of:



Works listed in order of appearance

Judy Darragh

Huia, 1997

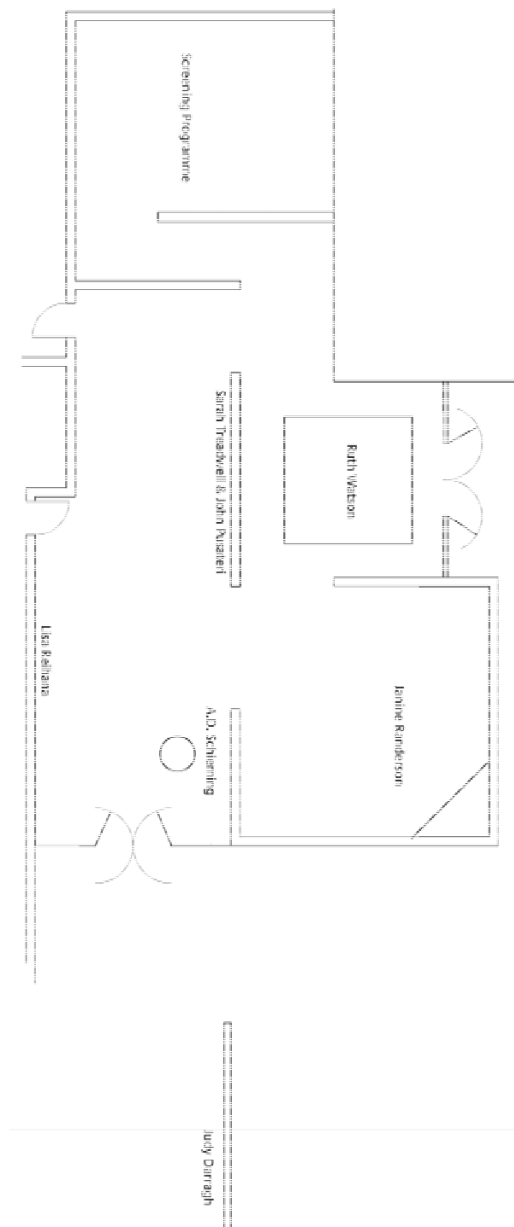
VHS converted to digital video loop, black & white, silent

Courtesy the artist, Two Rooms Gallery, and Circuit Artist Film and Video

In this work Auckland-based artist Judy Darragh captures an image of water spilling over the Huia Dam in West Auckland. The massive mesmerizing sheet of falling water undergoes surprising shifts over the course of the work's long, looped duration. Hydro-engineers harness vast volumes of water in the service of human civilization; Darragh converts this, into modulated planes of pictorial space and glitchy techno-aesthetic abstraction. About a quarter of Auckland's water supply comes from catchments in the Waitakere Ranges in the northwestern part of the Manukau Harbour, where this work was filmed. — Eu Jin Chua.

Judy Darragh lives and works in Auckland and played a significant role in the development of ARTSPACE, Auckland, the independent artist run space Teststrip, Auckland, and Cuckoo. She was born in Christchurch, completed a Diploma in Visual Communication and Design at the Wellington Polytechnic, and has taught at tertiary level for many years. She has exhibited widely and her works are held in various major collections including Christchurch Art Gallery Te Puna O Waiwhetu, Christchurch; Museum of New Zealand Te Papa Tongarewa, Wellington; Auckland Art Gallery, Auckland; and Govett-Brewster Art Gallery, New Plymouth. In 2004 the Museum of New Zealand Te Papa Tongarewa featured a major retrospective of her work curated by Natasha Conland and entitled *Judy Darragh: So...you made it?* Darragh is represented by Jonathan Smart Gallery, Christchurch and Two Rooms, Auckland.

<http://tworooms.co.nz/artists/judy-darragh/>
tworooms.co.nz/artists/judy-darragh/



Ruth Watson

Intangible Cartographies, 2014

three channel HD video installation looped

In the channel leading to the bar of the Manukau Harbour, a boat does a full circle in the water. Apart from a couple of glimpses of the surrounding landscape, the surface of the seawater is the focus. The boat's digital display chart was also filmed, following the same pathway. Both sequences speak to what we can and can't know from looking at the surfaces of things. A text also muses on the view from above and below.

Ruth Watson has exhibited widely throughout New Zealand, Australia, Europe and the United States. She has had over twenty-five solo exhibitions and her work is included in the Princeton Architectural Press publication *The Map as Art: Contemporary Artists Explore Cartography* (2009). She has received several awards, including the Olivia Spencer-Bower Foundation Award (1992), the international Ristow Prize in cartographic history (2005), and will go to Headlands Centre for the Arts near San Francisco in 2015 on a Fulbright-Wallace Award. She has a BFA in Painting from the University of Canterbury (1984), a MVA from Sydney College of the Arts (1999) and a PhD in Fine Arts from the Australian National University, Canberra (2005). She returned to New Zealand in 2006 to teach at the Elam School of Fine Arts.

The artist would like to thank Rod and the team at the Papakura Coastguard.

window.auckland.ac.nz/archive/2014/9b/violable_withic_century.html

A.D. Schierning

Plant an Oioi, 2014

oil drum, water, soil, Oioi plant

"Oioi is a powerhouse in terms of a plant that has extensive root systems. This means it can slow the flow of storm water and clean it up by taking out the pollutants so they don't flow into the sea."

— Bec Stanley, Auckland Botanic Gardens

This work highlights the properties of the Oioi, and shows that an understanding and reverence for the natural world can protect it. Installed at Te Tuhi is an Oioi that will be part of the *Other Waters* weekend event in Onehunga. On Saturday the 29 November between 1-4pm, at Coronation Road end of Old Mangere Bridge, artists and residents will be invited to plant twenty four of these plants. To be a part of, in a small way, making the Manukau harbour water cleaner.

A.D.Schierning makes work around themes of land use and the accessibility of knowledge. Two recent projects include *Freedom Fruit Gardens* (2007- 2014) where she successfully stimulated community engagement with public plantings of fruit trees in areas of financial deprivation, and *Hauora garden of health and happiness* (2014-), where, with Richard Orjis, she created an inner city educational garden.

freedomfruitgardens.com

facebook.com/hauoragarden

Lisa Reihana

In Pursuit of Venus, 2014

HD video

In neoclassical France, entrepreneur Joseph Dufour used the latest printing innovations to produce *Les Sauvages de la Mer Pacifique* (1804) – a sophisticated twenty-panel scenic wallpaper. The wallpaper's exotic themes referenced popular illustrations of that time and widespread fascination with the Pacific voyages undertaken by Captain Cook, de Bougainville and de la Perouse. Two hundred years later, Māori artist Lisa Reihana reinterprets the wallpaper by employing twenty-first-century digital technologies to create *In Pursuit of Venus*. Enlivened with the sights and sounds of dance and cultural ceremonies, the video panorama is populated by a myriad of people drawn from across New Zealand and the Pacific.

Reihana's lens-based practice coalesces poetic fiction with an incisive analysis of colonisation, gender, power and representation. Through her work filmic languages, technologies, mythologies and the artist's own familial and Māori genealogy is interrogated. In her major projects *Native Portraits n. 19897* and *Digital Marae*, the gaze of imperialism is returned with a speculative twist that both disrupts and expands notions of beauty, authenticity, history and truth.

inpursuitofvenus.com

Sarah Treadwell

Sarah Treadwell's practice investigates the representation of architecture in colonial and contemporary images and proceeds through both writing and image making. She has written and drawn on representations of motels, suburbs and atmosphere including volcanic and oceanic conditions of ground, publishing in various books and journals including *Architectural Theory Review*, *Space and Culture* and *Interstices*.

architecturewomen.org.nz/member/streadwell24

John Pusateri

Born in Pittsburgh, Pennsylvania, John Pusateri moved to New York in 1996 to study fine arts at Syracuse University. After graduating with his BFA (Hons) he participated in numerous exhibitions in the USA, Canada, Costa Rica, England, Japan and Mexico. In 2004, Pusateri moved to New Zealand, completing his MFA at Elam School of Fine Arts. Pusateri's drawings and lithographs investigate the artistic tradition of *memento mori*, a practice designed to remind the viewer of their mortality and of the transience and fragility of life. Pusateri was awarded the prestigious 2010 Black Church Print Studio Residency in Ireland and was a finalist in the Waiheke Art Award in both 2009 and 2010, the 2010 and 2014 Wallace Art Award, and the WSA New Zealand Painting and Printmaking award in 2010, 2011 and 2014. Pusateri established and manages the Auckland Print Studio.

johnpusateri.com

Sarah Treadwell & John Pusateri

Oceanic Foundations: Rising water 1, 2014

Hand-printed CNC-routed drypoints & engravings, from polycarbonate plates, on paper

Oceanic foundations: Rising water 1 suggests a material registration of the Manukau Harbour in light of Carolyn Christov-Bakargiev's proposition that the material world absorbs and records instances of human activity or trauma. In writing on her curation of dOCUMENTA (13) she shares that the exhibition considered *"moments of trauma, at turning points, accidents, catastrophes, and crises – events that mark moments when the world changes . . . moments when relations intersect with things, moments when matter comes to matter."*¹

This elaborate black and white print depicts the oily strands created on the surface of rising seas – lines which stretch out and connect oceanic people across vast distances. The work traces the repetitive rise of tidal water through the repulsion of oil. Initially drawn from a lithographic residue, the imagery was translated into an enlarged drawing, layered into a digital image, further translated into a cutting file before being inscribed onto polycarbonate plates with a CNC router. The entangled image was finally hand printed.

Credits:

Sarah Treadwell and John Pusateri - Artists/printers:
Scott Facer - Digital support and CNC operator
Yun Song and Judy Cockeram - Digital support

Special thanks to Jeff and Vicky Tukua, and Tracy Massam

Credits:

Talent:

Te Waka Huia, Jordan Clarke, Kani Collier, Harley Hoani, Karena Korua, Kingi Peterson

Crew:

Lisa Reihana - Artist / Director / Producer
Viv Stone - Producer
Sam Tozer - Director Of Photography / Editor
Tim Gruchy - Technical Delivery
James Pinker - Sound Design
Leilani Unasa - Production Manager
Venus Stephens - Production Runner
Dominic Taylor - Gaffer
Paul Rhodes – Production Assistant
Sefa Enari - Choreographer
Aaron Taouma - Pacific Dance Liaison
Filoi Vaila'au - Pacific Dance Liaison
Steven Ball - Costume Designer
Andrew Douglas - Costume Assistant
Lisa Siatu'u loane - Costume Assistant
Annie Mahon - Costume Assistant
Shamel Wanis - Costume Assistant
Bryan Hobbs - Crowther - Hair & Make-Up
Stefan Knight - Hair & Make-Up
Tricia Allen - Tattoo Design
Cerisse Palalangi - Tattoo Design
Kallan Mcleod – Photography

¹ Carolyn Christov-Bakargiev, (2012) dOCUMENTA (13) Catalog 1/3 p.31

Janine Randerson

Until it Runs Out, 2014

Super16mm film transferred to HD video

Until it Runs Out was filmed over one year in the Mangere inlet and records the ecologies of the Old Mangere Bridge, the construction of an artificial beach on Orpheus drive and the foreshore birdlife. The images were captured on fifty year old black-and-white 16mm reversal stock that reveals signs of deterioration and failing of emulsion. Randerson also collaborated with environmental scientists from Auckland Council, who dived to attach an EXOsonde instrument for measuring turbidity and other water quality parameters, to understand more about whether the newly created Onehunga beach will be safe for swimming. Sonic interpretations of this water quality data form the soundtrack to the work.

Janine Randerson is an Onehunga-based media artist who has exhibited internationally for over a decade. She has collaborated with environmental scientists on residencies and other projects at NIWA in New Zealand, BoM (Bureau of Meteorology) in Melbourne and NERI Environmental research institute in Denmark. Randerson is currently a senior lecturer in Performance and Media Arts at AUT University.

circuit.org.nz/artist/janine-randerson

Credits:

Janine Randerson - Artist/Director

Ian Powell - Cinematographer

Jason Johnston - Sound Design

Cedric and the Papakura Coastguard - Boat Operators

Jason Johnston - Dolly Grip

Reversal Cine Ltd, Ian Powell - Film Processing

Andrew Denton - Edit Grading

Water Quality data collection for soundtrack - Auckland Council Senior

Environmental Scientists, Peter Williams and Mike McMurtry

Film stock sourced by Mark Williams

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