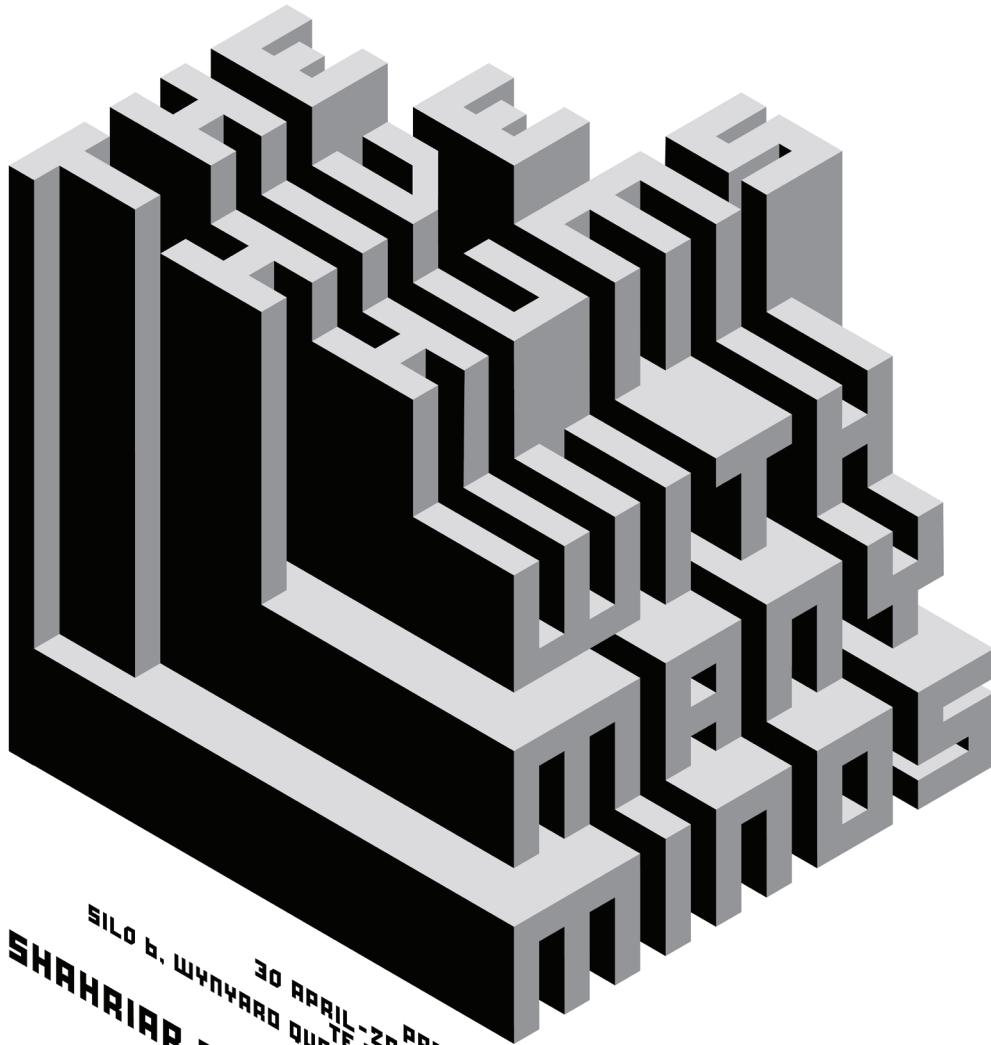


te tuhi



30 APRIL - 29 MAY 2016
TE TUHI OFFSITE:
SILO 6, WYNWARD QUARTER, RUCKLAND

LOUISA AFOA
DOLLAH-ZADEH
MAX BELLADEH
JOANNA LANCFORD
REUBEN FORD
MARK SUTI MOSS
SALOME TANDORAK
TIM J. VELING

CURATED BY BRUCE E. PHILLIPS

SHAHRIAR ASDOLLAH

Welcome to the hive, where a global population of seven billion minds are linked by road networks and rail lines, shipping lanes and flight paths, submarine cables and satellites, electrical grids and server farms. These immense infrastructures are completely dependent upon the plans of engineers, designers, programmers and the countless others who build, maintain or legislate their use. Yet despite its impervious appearance, this hive of civilisation is continually put to the test as terrestrial and human forces seek out weakness and fight for control – be that through social, political, economic or environmental pressure.

THE HIVE HUMS WITH MANY MINDS explores how these vast global mechanisms shape the local reality in Aotearoa New Zealand. Sprawling abundantly over two venues, this exhibition features an eclectic constellation of artworks ranging from large video and sculptural installations to contemplative photographs and drawings. The 14 featured artists tap into a tangled mass of interrelated issues including information control, global mobility, migration, sovereignty, colonisation, environmental destruction, urbanism, oversaturated mediascapes, social emergence and material residues of the Anthropocene.

In *THE HIVE HUMS . . . PART TWO*, **Reuben Moss** and **Shahriar Asdollah-Zadeh** address the utopian ideologies behind human habitation; **Louisa Afoa**, **Mark Schroder**, **Salome Tanuvasa** and **Tim J. Veling** consider how the structural, material and socio-political realities of the built environment affect our daily life; **Joanna Langford** turns old e-waste into fantastical cityscapes; **Suji Park** and **Max Bellamy** create ambiguous works resembling geological or chemical transformation.

Reuben Moss' large-scale billboard and video work *Simulations: flood* was created using the 1994 computer game SimCity 2000 in which players are able to construct a functioning city under replicated real-life conditions. Using external software to modify the game, Moss was able to create a city that would be nearly impossible to produce within SimCity's original constraints. Based on urban planning principles popular during the 1990s, this ideal city supports a virtual population of three million with a socio-economic distribution based on common western urban trends. In the video this cyber-metropolis is slowly destroyed by a flood. While this simulation is far from a mirror of reality it does present

the fragility of our urban structures as an existent fact, reproducible within even the most simple of simulations.

Shahriar Asdollah-Zadeh's text and painting-based work *Pale blue dot* addresses the issues of global migration and the need to establish an adaptable habitat. In an edited email conversation, Asdollah-Zadeh and a NASA engineer discuss the all-inclusive perspective that one gains from viewing Earth from space. As the conversation develops they consider the great potential that Western European countries could gain by welcoming migrants and refugees. These sentiments are echoed by Asdollah-Zadeh's polygonal paintings that call on a proud history of Middle Eastern mathematics and architecture. The drawings are reminiscent of the 10th–16th century geometric patterns found in the Topkapı scroll held in the Topkapı Palace Museum collection in Istanbul. For Asdollah-Zadeh, humankind's future civilisation could be built from an immigrant's blueprint.

The importance of having a secure living situation is also the subject of *23 years* by **Louisa Afoa**. In this video work Afoa's mother shares her experience of dealing with an over-officious Housing New Zealand staff member who unjustifiably implied that he could end her tenancy. Due to the so-called Auckland housing crisis, private renting can be precarious and for a low-income family to lose their state housing lease could have grim implications. Slow panning footage of the well-lived-in property syncs with her mother's narration and as an audience we become the confidant to a story rife with unwarranted power relations.

Urban instability caused by natural disaster is the focus of **Tim Veling's** series *Support Structures*. In the months following the February 2011 Christchurch earthquake, many falsework reinforcements were erected all over the city to prop up fences, doorways and entire buildings. Veling has documented the diversity of these structures from ad-hoc and humble 2x4 timber struts to highly engineered steel, concrete and shipping container buttresses. These resourceful constructions reflect the ingenuity of the city's inhabitants to cope with an unpredictable situation. The supports can also be considered a metaphor for the intangible family and community infrastructures that strengthen us in trying times.

Similarly, **Salome Tanuvasa's** series of works that meld photography, drawing and sculpture consider

the urban as an embodiment of the social or personal. In particular, she is interested in how the built environment is shaped and in turn shapes us as occupants – comparable to how the syntax of language allows freedom but yet dictates our relations with each other. Her drawings, scrawled over top of inkjet-printed images of commercial sites, scan the page as if searching for patterns to decode or to trace underlying plans. In other works, delicate pairings of materials and crumpled photographic prints of weatherboard houses suggest a state of undoing and precariousness.

Constructed out of various recycled and waste building materials, **Mark Schroder's** work *The new modern efficiency* provides a seating area that replicates various design elements found in commercial spaces. The installation includes aspects such as frugal cinder block walls, raw plywood construction site hoardings, steel framing, a heated towel rail, digital advertising displays found in retail outlets, and planters mimicking those used as partitions in offices and plazas. This amalgam of distinct architectural features produces a sense of being in-between the seductive consumer environment of a shopping mall and the prosaic infrastructure of a parking lot. By slipping between these spatial cues, Schroder turns the logic of profit-driven space inside out to lay bare its designed intentions and material qualities.

In *The beautiful and the damned* **Joanna Langford** has assembled an extraordinary city out of a ramshackle stack of old 1990s keyboards, bamboo skewers, hot glue globules, wire strands and scores of firefly like LED lights. The artwork's title is borrowed from F Scott Fitzgerald's 1922 novel of the same name. The book tells the tragic tale of a well-heeled couple lured like moths to the bright lights and whiskey soaked glamour of Jazz Age New York. On a similar theme, Langford's miniature city is built of the computer rubble produced during the lucrative dotcom era which gave birth to hastily built towers of Silicon Valley wealth and heralded the financial viability of the internet. And in this light, the work quietly reminds us that in our current time of consumer excess and glittering pixels it is easy to forget that this fantastical world we have built has an unfortunate social and physical reality.

If Schroder's and Langford's installations repurpose manmade refuse then **Suji Park's** pile of painted plaster *Dols* (Korean for rock) suggests a step further

when such waste becomes reconstituted into a geological cycle. Piled high on an old worn coffee table, this synthetic rubble resembles the brightly coloured plastic-infused rock matter that geologists of the future might be unearthing. Such new sedimentary matter, that scientists are now call calling *Plastiglomerate*, is indicative of the Anthropocene a time period characterised by the indelible trace humans have had upon the planet. Reflecting such ecological processes, these *dols* will most likely be smashed up by Park and fused with other materials as part of her cyclic practice.

Equally representative of the Anthropocene is the video work *Avail* by **Max Bellamy** which features hallucinogenic-looking substances. The footage is simply the light spectrum revealed through a soap bubble and filmed in micro detail. However, coupled with an ethereal synthesised sound track this streaming imagery takes on a sublime primeval-like quality as the pitch modulates in sync with shifts in fluidity and viscosity. Its toxic appearance triggers associations such as the chemical reality of nuclear fallout, the oily residue of a petrochemical disaster or the cosmic mechanics of the universe morphing matter into endless elements and forms. The ambiguity of the footage evokes a deep seated pleasure not unlike the delight we get from of watching a crackling fire – alluring but yet dangerous. Perhaps we humans are hardwired to become infatuated with powerful substances that can be equally harnessed for creation and destruction.

THE HIVE HUMS . . . PART ONE is concurrently on show at Te Tuhi's Pakuranga gallery and features three ambitious new commissions: a courtyard installation by Charlotte Drayton, an expansive three channel animation work by Rangituhia Hollis and a large drawing by Monique Jansen. Exhibited alongside these commissions is a five channel video work by Alex Monteith and a series of photographs by Caroline McQuarrie.

THE HIVE HUMS . . . is supported by: Creative New Zealand; Panuku Development Auckland; Eightthirty Coffee Roasters; Manurewa High School; Auckland Arts Festival and White Night; Enjoy Public Art Gallery, Wellington; Massey University Wellington; Marten Bakker Timbers Ltd; Living Scapes; and Central Landscape and Garden Supplies, East Tamaki.

Artworks:

(in alphabetical order)

Louisa Afoa

23 years, 2013

HD video and sound, 4:43 mins looped
courtesy of the artist

Shahriar Asdollah-Zadeh

Pale blue dot, 2016

acrylic, ink and pen on paper
210 x 295 each
commissioned by Te Tuhi, Auckland

Max Bellamy

Avail, 2011

HD video with sound, 12:24 mins looped
sound design by Chris Miller
courtesy of the artist

Joanna Langford

The beautiful and the damned, 2008

computer keyboards, cardboard, electrical wire, LED lights and timer
dimensions variable
courtesy of the artist and Jonathan Smart Gallery, Christchurch

Reuben Moss

Simulations: flood, 2007-16

HD video, 10:04 mins looped, inkjet billboard print and timber
support 3x6 metres
commissioned by Te Tuhi, Auckland
courtesy of the artist

Suji Park

Dols, 2015

plaster of Paris and pigment (buried and weathered on Waiheke Island), abandoned coffee table, dimensions variable
courtesy of the artist and Ivan Anthony Gallery, Auckland

Mark Schroder

The new modern efficiency, 2016

mixed media, dimensions variable
commissioned by Te Tuhi, Auckland

Salome Tanuvasa

Appreciation, 2014

mixed media, dimensions variable
courtesy of the artist
Salome Tanuvasa would like to acknowledge the support of her family

Tim J. Veling

Support Structures, 2011-13

6 C-type prints, 762 x 940mm each
courtesy of the artist

(photographs in order from left to right and top to bottom)

PK's Dairy, Ferry Road, 2012

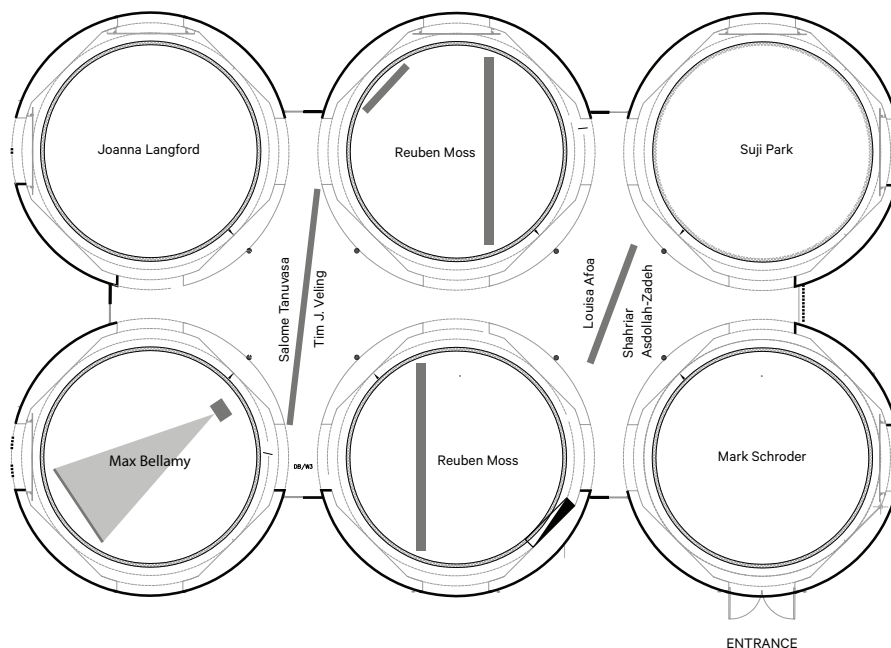
"Radio Shack", Christchurch Boys High School, Kahu Road, 2011

Lych Gate, Montreal Street, 2011

Fine Art Papers, Madras Street, 2011

Challenge Service Station, Hills Road, 2013

Robson Avenue, 2013



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PRINCIPAL FUNDERS

