

Papakura Art Gallery, Auckland
Aotearoa New Zealand



Tiakina | Take Care

15 January – 5 March

2022

www.sonjavank.com/takecare



Mā whero, mā pango ka oti ai te mahi ¹

In response to the appearance of COVID-19 there have been global lockdowns. Artists and the art community function largely in the physical.

This exhibition attempts to transverse the global interruptions caused by this virus - via virtual, digital and conceptual means.

I wanted the experience of the exhibition to be as aesthetically complex and metaphorical as the many possible meanings of take care.

Hei whakautu mō te ahua o te COVID-19 kua tūtakina te ao. Ko ngā mahi toi, me te hāpori toi e mahi ana rātou kanohi ki te kanohi.

Ko tēnei whakaaturanga, ka taea ai te whakamātau te whakawhiti aukati o te ao e tēnei huaketo - mā te mātātuhi mariko, mā te matihiko, mā te ariā rānei.

Ko tōku hiahia te ahua rerehua, te kupu whakarite o te whakaaturanga he ōrite ki tō te tikanga tiaki. He rahi he maha ngā āhuatanga.

Translation: Te Toroa Pōhatu

During the 2020 Aotearoa New Zealand lockdown, an American friend asked me to host artist zoom sessions during his concurrent lockdown. Aodhan, a Bahai in Ireland, showed me how to use zoom - and so began the artist zoom sessions through my art, media, and Bahai networks. We shared our work and ideas in progress, we heard of the effects of lockdown on our daily lives, and we made connections.

While artists around the world were isolated in various degrees of lockdown and with no end in sight, New Zealand's first lockdown ended, and exhibitions started to pick up again. Grateful for this opportunity, I developed an exhibition concept of creative collaborations as a form of kaitiakitanga (stewardship) – where the tangata whenua (in this case the New Zealand-based artists) would facilitate the work of an overseas artist. I introduced artists to each other via zoom in fluid ways to encourage diverse interactions. I didn't want to limit the exhibition purely to new works nor jointly made works.



I had no budget, so each of the New Zealand based artists contributed financially to hire the first exhibition space at artHAUS in Ōrākei, Auckland, as well as sitting in the gallery. This kept the gallery open and blurred the public-private and maker-caretaker roles. That first exhibition was delayed by 3 weeks due to the February-March 2021 lockdown in Auckland. Four of the artists in the first exhibition, Naomi Roche, April Chen, Narjis Mirza and Michelle Mayn couldn't be in the second exhibition due to health or logistics. There are six new artists and an artist collective in the second exhibition at the Papakura Art Gallery. Then, due to another lockdown where events are restricted, the Papakura show had to be delayed by three months. This catalogue attempts to capture what many could not get to see.

The whakataukī (proverbial saying) Mā whero, mā pango ka oti ai te mahi refers to a partnership of differences. Traditionally 'whero' signifies chiefs/leaders and 'pango' the community/workers. The saying acknowledges the need for those with differing status or roles, to work together in order to complete a task. For this exhibition, the partnerships were fluid and some projects involved multiple artists. It could not have happened without the artists taking on diverse roles, and the assistance of the Papakura Art Gallery staff, Annie Bradley, Georgia Arnold, Richard Orjis, and Zahrah Khan.

Sonja van Kerkhoff, 2022 1. Translation: With red and black the work will be complete.

Selfies, 2021

Each of the 14 overseas artists sent Sonja a selfie. These were arranged at the entrance as if to greet the visitors and to give a sense of presence in their various settings and seasons. Jessy's selfie, wearing his Scottish tartan mask made by artist Ludmila Rodrigues, features other Quartair gallery artists skating in the

Bruegelesque background.



Postcards from the other side, 2021

by Ursula Christel with the participating artists: Nawruz Paguidopon, The Philippines; Shaeron Caton Rose, Yorkshire, U.K; Xiaojie Zheng, San Francisco U.S; Emma Papadopoulos, Athens, Greece; Aodhán Floyd, Co. Cork, Ireland. Repurposed birdcage, 5 digital prints on metal, wire connectors 59.5 x 77.5 x 2.5 cm.

Five metal 'postcards' capture images taken in January 2021 in Ireland, the Philippines, Greece, the UK and San Francisco. The virus has become the unwelcome tourist.



*Te Ara ki Rangihoua:
The Way to Rangihoua, 2018,*

by Yllwbro with participating artists

Here local elder, Nana Kura, writes Lloyd's name.
Each scallop shell was hung at the heart height of
the first five overseas artists to participate in the
2021 zoom sessions for this project.

Through these three works the overseas artists
lend us their hearts, faces, and their lockdown life.

Xiaojie Zheng, U.S. / China (120 cm), Shaeron Caton Rose,
U.K (120), Robert Hamilton, Canada (150), Lloyd Lawrence,
NY, U.S (153) , Nawruz Paguidopon, The Philippines (127).

The title refers to Rangihoua in the Bay of Islands where the
first Anglican service was held in 1814. Alludes also to the
story of Tarore, the 12 year old daughter of Ngāti Hauā chief
Ngakuku, who learned to read in Māori. In the 1830s, one of
the few books available in Māori was a translation of the
Gospel of Luke. Tarore kept her own copy of this treasure in a
purpose-made kete worn on a cord around her neck.

*He Mana Tuku Iho: Bukhulu mu mafuukyi keefe
(Lumasaaba): I am She and She is Me, 2021*

by AyaaSpeaks (Uganda) living in Canada, and Regan
Balzer (Te Arawa, Ngāti Ranginui) in honour of their
mothers and their mothers mothers. This canvas,
digital projection and sound work acknowledges the
strength that comes from their grandmothers. The
soundscape incorporates, spoken words by Roma
Balzer, Elizabeth Kharono & AyaaSpeaks, music
performed by Horomona Horo and Tuiaria
Balzer-Horo, and Taonga Puoro compositions by
AWE (Horomona Horo & Jeremy Mayall).



*Scallop shells, brown string,
moko adhesive.
Care of the artists and
Mokopōpaki, Auckland.*





*He Mana Tuku
Iho: Bukhulu mu
mafuukyi keefe:
I am She and She
is Me, 2021*
by AyaaSpeaks
and Regan Balzer.
*Te Ara ki
Rangihoua:
The Way to
Rangihoua, 2018*
by Yllwbro with
participating
artists.

Toro Mai Tō Ringa / Reach Out Your Hand,
2021, by Nawruz Bernado Paguidopon
(Manila, The Philippines) and
Lissy & Rudi Robinson-Cole (Auckland, NZ).

Wall installation combining a video and crocheted forms. Nawruz's animation depicts his journey to BLISS, a Quezon city housing estate where he lived while at art school. It presents life as a lottery, with ups and downs. Lissy and Rudi's hands frame Nawruz's story and extend into the gallery space. Nawruz in turn brought Lissy and Rudi into the his video by creating an animation with one of their works while they sing the song *Toro Mai Tō Ringa*. The rainbow colours reference inclusion for our LGBTQ+ community.

Photographs by Raymond Sagapolutele.





Left to Right: Am I dreaming? video and soundscape by Phil Dadson; He porohita (cylinder), He tapatoru (triangle) by Shaeron Caton Rose and Ashleigh Taupaki; Global Pandemic 1, video projection by Robert Hamilton and Bev Goodwin; Alay Kay Tala Ang Ayon Kay Tala (suspended sculpture) by Louie Bretana; Teppich – dialogen (floor mats) by Martin Wohlwend; Toro Mai Tō Ringa, animation and crochet sculpture by Nawruz Bernado Paguidopon, Lissy and Rudi Robinson-Cole.



Alay Kay Tala Ang Ayon Kay Tala
(Give to Tala What is Due to Tala),
suspended form, bamboo, hessian
and acrylic by Louie Bretana
(The Philippines / Auckland)

Spanish colonisers Christianized indigenous Filipino traditions to eradicate the local belief systems. The *parol*, now a representation of the star of Bethlehem, is one of these.

This sculpture is Louie's effort to decolonise these narratives and explore the original meanings. A deconstructed star adorned with magical tattoo patterns inspired by those found on the *pintados* (painted ones), his *parol* is dedicated to Tala, the *diwata* of the stars and shares their blessing of protection and guidance to those who lie on the mats underneath.

Diary of Dust, Jumaadi's drawings in an animation
by Dave Brown, courtesy of Halsey Institute of Arts.
Gamelan music composed and performed
by Nathan Koci.

Teppich – dialogen (Carpet dialogues) by Martin Wohlwend (Liechtenstein)
Martin Wohlwend's floor bound project complements Louie's heavenly work. These are mats arranged below the sculpture and in the front gallery. Martin's project is the displacement of mats from the homes of the other artists. The empty spaces in their homes are part of this conceptual work.

Photographs by Raymond Sagapolutele.



He porohita (cylinder), He tapatoru (triangle)

by Shaeron Caton Rose (North Yorkshire, U.K.) and Ashleigh Taupaki (Auckland).

Shaeron posted the feathers and the prints made using the same feathers with ink made from local soil, from the U.K. Ashleigh's sculpture is a foil for displaying Shaeron's works. For this exhibition the nest of concrete cradles the feathers a top a brilliant yellow cube supplied by the Papakura Art Gallery. Staff member, Georgia Arnold also contributed to this composition by making the ties for the prints and deciding on their location. The work playfully references minimalist abstraction (the cube, the cylinder, the triangle) and the multi-functional, the multi-metaphorical.



Canada



New Zealand

September 2021

Global Pandemic, 2021, by Robert Hamilton and Bev Goodwin.
1 minute, 35 second video.



Contrasts between the artists' communities in Canada + New Zealand, during the COVID-19 Global Pandemic in January 2021. Nine months later, Robert made *Global Pandemic II*, contrasting footage sent to him from locked-down New Zealand, while it was summer and relatively unrestricted in Canada.



Left to Right: Cleaning the air, 2015, by Pietertje van Splunter. Video of a mobile of rotating household cleaning items; Am I dreaming? video and soundscape, made during the first NZ lockdown, by Phil Dadson; He porohita (cylinder), He tapatoru (triangle) by Shaeron Caton Rose and Ashleigh Taupaki; Still showing Global Pandemic II, video projection by Robert Hamilton with September 2021 street footage sent from NZ.

Photographs by Raymond Sagapolutele.





Left to Right: Teppich – dialogen (mats) by Martin Wohlwend, Woven Flax by Cle Tukuitonga surrounded by prints by artists from 32° East | Ugandan Arts Trust & Sonja van Kerkhoff; Manila vignettes with separated ironing board by Nawruz Bernado Paguidopon and Jeff Thomson; Passion I + III, acrylic & mixed media on board by Brenda Liddiard; From Nature by Peter Oriokot, 32° East | Ugandan Arts Trust; E-Motion (Kinetic series), 2021, Indian inks on paper by Phil Dadson; Colour wheel, acrylic on a tree ring by Pietertje van Splunter; Unfinished Parol, suspended bamboo structure, by Louie Bretana, works by Xiaojie Zheng, Cle Tukuitonga & Sonja van Kerkhoff. Detail of Metamorfosi and Rigenerazione, photo prints by Chiara Rubino and Cathy Carter.

*E-Motion
(Kinetic series),
2021, Indian inks
on paper by
Phil Dadson;*

*Colour wheel,
acrylic on a tree
ring by Pietertje
van Splunter;*

*Detail of
Unfinished Parol,
suspended
bamboo
structure, by
Louie Bretana.*

*Photographs by
Raymond Sagapolutele.*

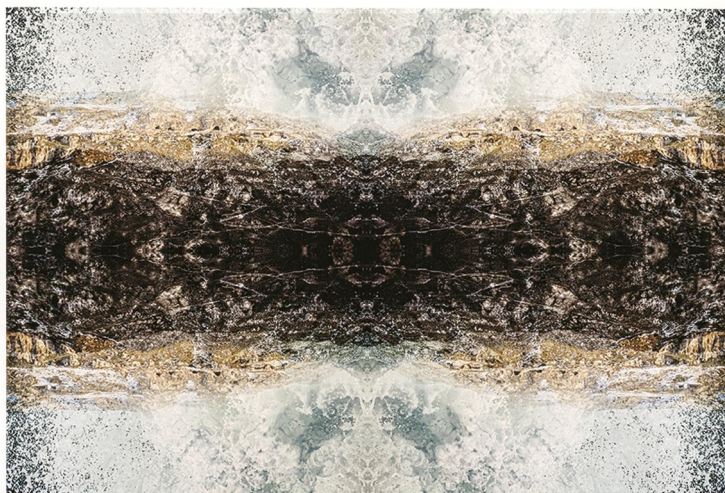




*Metamorfosi and
Rigenerazione, 2021*

(top to bottom)
Chiara Rubino
(Matera, Italy) and
Cathy Carter
(Auckland, NZ).

Archival pigment ink
photographic print on
Hahnemuhle photo rag
306gsm. 140 x 90 cm.



Cathy Carter blends
dramatic New Zealand
wave imagery with
Chiara Rubino's
photographs of her
Southern Italian city
and surrounds in a
gesture of cleansing
and healing.

*Photographs by
Raymond Sagapolutele.*

Pandemic stories (China & San Francisco)

Photographs and Texts by Xiaojie Zheng
(San Francisco, U.S. / Wenzhou, China).

Xiaojie tells of the medical supplies and masks shipped to the U.S and Africa sent by Beijing-based WEDS (Women Empowerment and Development in Society). From April 2021 onwards she was sent shipments of 1000s of masks and Chinese herbal medicine from her home province and a university alumni association funded by individuals. She gave these to homeless shelters around San Francisco and posted masks to immigrant farmworkers in response to a call. The second photograph is her sister's home in Wenzhou, China, January 2021.

The sign reads: "Stay at Home Observation Station, day 3." Her son had returned from San Francisco, after 14 days of quarantine in a hotel in Shanghai, and had to stay in his room for 7 days. The door of his room was sealed with similar red paper, along with an alarm connected to a community watch group. Her sister couldn't step out of her home. A camera faces the front door.

Ngā Hononga / Connecting the two, 2021

woven flax, rope.

by Cle Tukuitonga (Otangaroa, Northland)

What kind of idea are you,

print on round metal disc by

Sonja van Kerkhoff (Kawakawa, Northland)





*Manila vignettes with
separated ironing
board , 2021*

by Nawruz Paguidopon
and Jeff Thomson.

Nawruz's 2021
photographs of Manila
scenes of social
distancing fill the gaps
between Jeff's ridge-
cap-moulded segments
of an old steel mesh
ironing board.



From Nature
by Peter Oriokot,
(32° East | Ugandan
Arts Trust)

A print of his painting
of a crane is juxtaposed
between two abstract
works by Brenda.



Passion I + III,
acrylic & mixed media
on board by Brenda
Liddiard (Auckland).

Photograph by Zharah Khan.



*Waiporoporo (purple) woven and dyed flax
by Cle Tukuitonga. Details of origami sculpture,
by Nadunga Alison, (Uganda)*

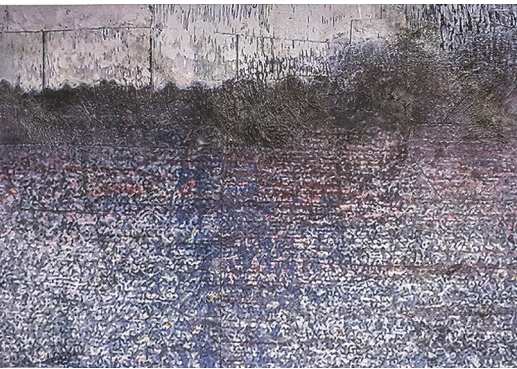
*Prints on metal by Sonja van Kerkhoff,
Woven Flax by Cle Tukuitonga*

*32° East | Ugandan Arts Trust photographs of work:
Kigozi Alvin, Muslim Woman; Latima Katumba, Love of Nature;
Ssekitto Kalule Emmanuel, Mobile Hair Stylist; Nadunga Alison,
origami, Louis Kironde, Motorcyclists; Ashaba Gabito, The Lockdown.*





Left to Right: The wealth of the nation, video by Masud Olufani & Ursula Christel; Lightbox by Cathy Carter, Planetscape I, II, varnished and painted card by Lloyd Lawrence and Sonja van Kerkhoff; The wealth of the nation, framed text, bell, framed prints, burnt and bound book, and flattened birdcage by Masud Olufani & Ursula Christel; Corrugated watering can by Jeff Thomson; Hot Water Bottle, print of an assemblage by Doddridge Busingye, (32° East | Ugandan Arts Trust); Cloudscapes during lockdown 2020, watercolour on paper by Brenda Liddiard; Transparencies of Sculpture by Jumaadi; Philoxenia, 5 paintings by Emma Papadopoulos; He manu, 5 paintings on recycled cardboard and bubble wrap by Pascal Atiga-Bridger.



Planetscape II, digital print, gesso, acrylic, varnish, polyurethane by Lloyd Lawrence (NYC, U.S) and Sonja van Kerkhoff. Lloyd's collages, created from miniscule pieces of art catalogues, were printed on card and left out in the elements, in-between coats of gesso and repairs.

The Wealth of the Nation, 2021, by Masud Olufani (Atlanta, US) and Ursula Christel (Warkworth).

4-minute video, with accompanying text and a wall installation. Repurposed metal birdcage and brass bell, 2 framed digital prints, NZ native timber, cut and burnt copy of Adam Smith's 'The Wealth of Nations,' twine, shellac.

This co-designed installation project is a cross-cultural reinterpretation of Masud Olufani's original '*The Wealth of the Nation* (2019)' that highlights the trans-Atlantic slave trade and the practice of human bondage. This work was reframed in New Zealand in 2021 by Ursula Christel, in consultation with Masud.

Through zoom discussions, Masud suggested that Ursula purchase Adam Smith's book *The Wealth of Nations* - considered to be the first modern work (1776) of economics - then cut, burn and seal it with a vanish.

Ursula's video captures their zoom discussions adding visual layers to reveal the process of destroying the book. Themes of colonialism, racism and exploitation are also relevant in NZ.

Photographs by Raymond Sagapolutele.



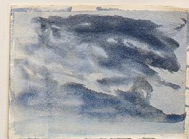


Hot water Bottle and Corrugated watering can

by Doddridge Busingye
(32° East | Ugandan Arts Trust)
and Jeff Thomson (Helensville)

Cloudscapes, 2020,
watercolour on paper by
Brenda Liddiard (Auckland)
Views from her 20th floor
apartment in downtown Auckland
city - based on cloud observations
during the New Zealand lockdown
in the first half of 2020.

Jumaadi's studio in Indonesia,
2020, prints on transparency.
Normally Jumaadi lives and works
in both Sydney, Australia and
Imogiri, Indonesia. These photos
were taken in January 2020
- the last time Jumaadi was able
to travel and visit his studio.



Philoxenia, 2021, 5 paintings posted from Greece by Emma Papadopoulos

“Philoxenia, of Greek origin, literally means ‘friend to a stranger.’ Philoxenia pertains to taking care of, looking after, being hospitable. My tavern chairs, my cultural reference to Greek hospitality, are currently empty due to lockdown.” - Emma Papadopoulos, Athens, Greece.

He manu, (Birds) 5 paintings on recycled cardboard and bubble wrap, by Pascal Atiga-Bridger.

Made in response to Emma's empty chairs, Pascal's birds are free from restrictions.

Photographs by Raymond Sagapolutele.





Arohanui, 2021, by Lipika Sen & Prabhjyot Majithia.
Framed Digital Art Print and text. 21 cm x 29.7 cm
A response by this artist duo, to an image from Jessy Rahman's photograph "The Roaring Twenties"

The following text is part of the work:
From classical times Cupids have been the cheeky, benevolent emissaries for artists. Prancing around their works, causing mischief, spreading love.

We've sent ours to Jessy.
Arohanui

- Lipika and Prabhjyot



The Shaman and the Healing Tree,
2021,
by Sonja van Kerkhoff - in response to
zoom sessions with Jessy Rahman (The
Hague, The Netherlands).

Jessy said that the mask he is wearing was
based on Shamanism. In response to
hearing that the fig tree he was sitting in
next to the Quartair Gallery, was doing
poorly, Sonja offered to grow a Kawakawa
tree (its leaves have healing properties) in a
milk box for Jessy's photograph.

Photographs by Raymond Sagapolutele.

*Left to Right: Vessel! 1, recycled wiring by Bev Godwin.
Postcards from the other side by Ursula Christel.
Josephine's Mother, metal print by Sonja van Kerkhoff.
Chook, silkscreened corrugated iron by Jeff Thomson.*

Nicosia Crossing, 2021,
by Aodhán Floyd (Ireland) and
Sen McGlinn (Kawakawa)
Wooden window frame,
text, paper, tissue.

Sen printed Aodhán's
drawing onto multiple
layers, and assembled
these under a wooden
construction. The drawing
is of Aodhán's father
standing in the UN
buffer zone in Cyprus.
Texts incorporate
Emma's thoughts
(her father is a Cypriot),
Aodhan's reflections,
Sonja's 2009
performance in
Nicosia and Sen's
reflections.



artists

Ayaa Musuya (Uganda / Canada), Aodhán Floyd (Ireland),
Ashleigh Taupaki (Auckland), Bev Goodwin (Auckland),
Brenda Liddiard, (Auckland), Cle Tukuitonga (Otangaroa),
Cathy Carter (Auckland), Chiara Rubino (Italy),
Emma Papadopoulos (Greece), Jeff Thomson (Helensville),
Jessy Rahman (The Netherlands), Jumaadi (Australia / Indonesia),
Lipika Sen (Auckland), Lissy & Rudi Robinson-Cole (Auckland),
Lloyd Lawrence (NY, U.S.), Louie Bretana (Auckland),
Martin Wohlwend (Liechtenstein), Masud Olufani (Atlanta, U.S.),
Nawruz Paguidopon (The Philippines),

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Prabhjyot Majithia (India), Phil Dadson (Auckland),
Pietertje van Splunter (The Netherlands), Regan Balzer
(Hamilton), Robert Hamilton (Canada), Sen McGlinn (Kawakawa),
Shaeron Caton Rose (U.K.), Sonja van Kerkhoff (Kawakawa),
Ursula Christel (Warkworth), Ugandan Arts Trust | 32° East,
Xiaojie Zheng (San Francisco U.S. / China), Yllwbro (Auckland).

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