

# Ko rātou, ko tātou

## On other-ness, us-ness

Curated by Salama Moata McNamara and Sonja van Kerkhoff

16 March – 1 April 2020

This show opens on the anniversary of the Christchurch tragedy a year ago.

Some works are aesthetic responses to the Christchurch mosque massacres while others are recontextualisations in relation to the Qur'an and the diverse cultures and histories of Islamic worlds. The curation positions work by contemporary artists and craftmakers in multi-layered dialogues with an Islamic space. More info: [sonjavank.wordpress.com](http://sonjavank.wordpress.com)

- Ursula Chistel**  
*Vitruvian Angel Man with Spirit Level*, 2018  
Acrylic, gesso, printed plexiglass, metal lugs, pencil, sealant on board (99 x 61cm), plastic spirit level (6 x 61cm) \$2000  
*Credits: Courtesy the artist and Mokopopaki, Auckland*
- Gavin Chilcott**  
*Pilgrimage to Mecca*  
Framed pastel on paper \$975
- Joanna Margaret Paul**  
*From the Eros and Psyche series (111)*, 1966/67  
gouache on silk NFS
- Jeff Thomson**  
Untitled  
Cut corrugated iron – 2 pieces NFS
- Jeff Thomson**  
Untitled  
Silkscreen of flayed rope on corrugated iron NFS

6. **Sonja Van Kerkhoff**  
*The Prison of Self* (texts in Perisian, Maori and English)  
 20 cm diameter, photographic print and oil-based varnish,  
 Edition of 35 \$350  
*Text is from the Hidden Words by Baha'ullah, founder of the Bahai Faith*
7. **Ursula Christel**  
*New Space / Takawaenga*, 2020  
 re-purposed wooden table (dia. 118cm), 4 table legs (H: 46cm),  
 vinyl flooring, 3mm acrylic sheets (83 x 83cm), glass chess board (38  
 x 38cm), ceramic tile (20 x 20cm), composite board (dia. 65cm),  
 jute, LED lights \$2000  
  
*New Space / Takawaenga is a conceptual assemblage inspired by geometry and  
 the floor plan of the Dome of the Rock. It refers also to a quote by George Dei  
 (2006) - "Inclusion is not bringing people into what already exists; it is making a new  
 space, a better space for everyone." Takawaenga is a process.*
8. **Carolyn Lye**  
 Talking Sticks  
 Korare stems, acrylic paint – 5 pieces \$450
9. **Phil Dadson**  
*Conference of the Stones*, 2013  
 Video with sound, 9 min 45 sec POA  
  
*A stand-alone installation devised originally for the Kermadec exhibition 'Lines in  
 the Ocean', a group exhibition in support of the establishment of a protected  
 sanctuary around a region of mostly underwater volcanoes – the Kermadecs –  
 unique eco' area under threat of commercial exploitation, located in the Pacific,  
 north of Aotearoa, New Zealand. <https://vimeo.com/58920532>*
10. **Brenda Liddiard**  
*Peace Flight*, 2011  
 Giclée digital print \$225
11. **Brenda Liddiard**  
*Passion I*, 2010  
 Mixed media & collage on board \$400  
  
*People seem to be naturally inclined to put our faith in something greater than  
 ourselves. This can be expressed in myriad ways, but it is the similarities in values,  
 rather than the differences, that remind us of our shared humanity.*  
[www.brendaliddiard.co.nz](http://www.brendaliddiard.co.nz)

12. **Brenda Liddiard**  
*Passion III*, 2010  
 Mixed media & collage on board \$400
13. **Fiona Lee Graham**  
*A Matter of Faith*  
 Monoprint, ink on paper, 150 x 100mm \$280
14. **Christina Hurihia Whirihana**  
*Kete Muka Tuatahi*, 2019  
 Kete Whakairo:Harakeke: NZ Flax: Phormium Tenx \$560  
*Undyed materials used and manipulated, providing evidence of how both sides of the material has a valued role to highlight contrasting elements to emphasise a design. The design is commonly known as Inanga, white bait, a small fish swimming up stream against the current. This fish is a delicacy to Māori.*
15. **Lipika Sen (Auckland) and Adibah Saad (Wellington)**  
 NZ Postcards to NZ. Celebrating New Zealand's 200 ethnicities and  
 160 languages #nzpostcardstonz @nzpostcardtonz  
 Packs of 5 postcards, \$12 each
16. **Layla Walter**  
 Cast Glass – opaque black, H 140 x D 245mm \$6000  
*Designed in 2001 the form is based on the iconic Danish Krenit Bowl, cast in glass with taki taki woven pattern adorning the interior rim. Raranga Whakairo o Aotearoa – Woven pattern of New Zealand.*
17. **Jeff Thomson**  
 Wake  
 Corrugated water tank on a stand  
 The Disconnected Letters (Huruf al-Muqatta'āt) written by Sen McGlenn NFS  
*The Huruf al-Muqatta'āt, known as the the Disconnectioned Letters are letters that have no specific meaning that appear at the beginning of each chapter of the Qur'an seem to dance within the watery wake imagery by Jeff Thomson.*

18. **Christina Hurihia Wirihana**  
*Kete Muka Tuatahi*, 2017  
 Harakeke, NZ flax, Phormium Tenax inclusive of alternative black fibre. \$1860
- Harakeke is the principle material used to create this Kete Muka. Muka is the Maori word for fibre, fibres which have been extracted from the Harakeke leaf using a mussel shell and not the retting process as with Irish linen. The silky white fibres are used extensively by weavers to create exquisite forms of art, Kete Muka being one of these forms.*
19. **Sonja van Kerkhoff**  
*Kaitiaki | Guardian*, 1993  
 Silkscreen on archival paper, 200 x 400mm \$600
- The work references motherhood but also the care a stronger or more able being can give to another. The whakatauki (proverb) is the same as in the video in this gallery. [www.sonjavank.com](http://www.sonjavank.com)*
20. **Michelle Mayn**  
 Part two of "Fifty-one", the journal of quotations from Rumi POA
21. **Emma Paton**  
*Zigzag 2*  
 Gouache and pencil on archival paper \$620
22. **Michelle Mayn**  
*Fifty-one*, 2020  
 Gouche on cotton rag, 900 x 900 x 11 cm POA
- An assemblage of 51 stacked cards. Each card painted over 51 days from 1 to 20 February 2020, one for each person who died, as a meditation. Accompanying each card is a selected a verse from Rumi in the journal. The real possibility that the stack collapses reflect the vulnerability evident in the terrorist attack and the cards will be re-stacked as needed.*
23. **Salama Moata McNamara**  
*E tangi an ate ngakau (The Heat Weeps)*  
 Watercolour on Arches archival paper \$620
24. **Layla Walter**  
*Fabric of Humanity*  
 Cast glass emerald green vessel NFS
- In honour of those massacred in our New Zealand Muslim community in March 2019. Prime minister Jacinda Ardern wore hijab in solidarity for our people one year ago. With the hijab in mind, this cast glass vessel has of folds of fabric impressed from Palestinian embroidery (made by women widowed or working with disability employed by Knooz Albadia, a refugee living in Jordan).*

*In the 1930's my great grandmother chose Islam and married a Muslim spiritual leader and politician, our family in Northern Pakistan gave their blessing for me to wear hijab one year ago in honour of our Muslim people massacred in Christchurch. May this never happen again, may peace be both given and received by all.*

25. **Tash Nikora**

*Love is Blind*

Embossed braille on paper

NFS

*The braille is made up of proverbs, quotes and affirmations around love, compassion and equality. Credit: This is displayed on a lectern on loan from Holy Cross church, Albany*

26. **John Mulholland**

*Light District*

Framed canvas, LED lighting

\$1950

27. **Salama McNamara & Emma Paton**

*Ka aroha 3*

Ink and gouache on archival paper

\$825

28. FIRST VIDEO:

**Azadeh Emadi**

*Halg (Throat) Thoat from the video series Sokout/Slience, 2008*

NFS

*The work explores the notion of silencing that can be the condition of exilic states. The throat, a vulnerable part of the body, containing the voice box is an in between space, which connects the brain and heart or the head and body – it is crucial to our vocalisation, yet often marginalised or unrecognised. The body becomes the site from which to bring to voice the experience of exile from a Middle Easterner's perspective, the voice that is only present in the screams of silence.*

SECOND VIDEO:

**Sonja van Kerkhoff**

*Ko rātou, ko tātou | On other-ness, us-ness*

video, 5 minutes

NFS

*Women who wore the headscarf on March 22<sup>nd</sup> 2019 in an act of solidarity with the Muslim community.*

29. **Salama McNamara & Emma Paton**

*Ka aroha 2*

Ink and gouache on archival paper

\$825

30. **Salama McNamara & Emma Paton**

*Ka aroha 1*

Ink and gouache on archival paper

\$825

31. **Java Bentley**

*Auckland Flowers 15/03/2019*

Dried flowers, soil, compost, brown paper

NFS

*During the Trashed as artist residency at Tipping Point in 2019, I presented a handmade vessel containing blended dried flowers that were received by Auckland mosques and historical sites in response to the Christchurch attack. The donations consisted of flowers, gifts and letters that were later disposed of at the Waitakere Refuse and Recycling Centre.*

*Christchurch sorted their donated gifts including composting their green waste and returning it back to their mosques, so my process is a small gesture in homage to their commemorative system. This work exists as part of a journey and is exhibited to measure the developmental stages of composting. Documenting the process and drawing awareness towards landfill as the product of our waste, this work will be donated for planting to President Br. Ikhlaq Kashkari and the Ponsonby Masjid to continue the cyclic return back into our land. She is part of the artist collective Tardigrade World which run projects related to art, sustainability and culture.  
<https://www.javabentley.com>*

32. **Narjis Mirza**

*Haykal Al Noor (Luminous Bodies)*

Light Installation - projection and chiffon silk fabric

NFS

*Haykal Al Noor creates images of light upon light, using Arabic letters (Kufic Huroof) in their disjointed form. Inspired from Persian Philosopher, Shihab ud Deen Suhrawardi's philosophy of light and image. The viewer may move between each drop of fabric, so their own bodies also become vessels for the projections of illuminated letters. Shadows within shadows are cast on the many layers (or veils) of silk and light falls upon light. Haikal Al Noor illuminates the continuum of our being, which, on one end, is infinitely vast in its abstraction and severely bounded by material in its physical manifestation. The installation employs an inherent duality of light as a metaphor for the transcendental cosmos and its relationship to the principal. A medium that draws the imaginal form of the physical for the perceiver. The complementary mediums of narrations (sound) and description (Arabic letter), which are well placed in the middle of the continuum, ascend above the imposing limits of form and material in capturing the essence of the abstraction while still maintaining the richness of diverse interpretation and intellectual dialogue. The layers of hanging veils invite the audience inside this interplay of light, sound, and text, to experience the transformation of the notion of being (wajood). The ancient Kufi style calligraphy acknowledges the centuries of philosophical contributions by Muslim philosophers and poets.*

## **Jessika Kenney**

*Pamor (audio track) performed and composed by Kenney (voice) with Eyvind Kang (bowed Javanese slendro gender). 'Pamor' refers to metallurgical patterns in ritual weapons. The syllables sung here are abstracted from a Javanese prayer attributed to Sunan Kalijaga, one of the nine Sufis who peacefully brought Islam to Java over 5 centuries ago. The prayer includes men and women Prophets' names, virtues, and associated body parts, inviting the reciter to "make my veins those of Fatima, my voice of David", etc. Jessika Kenney is a vocalist, composer, and educator based in Los Angeles. <http://jessikakenney.com>*

All prices include GST

Works may be secured with a deposit

