

# THE HIVE HUMS WITH MANY MINOS

te tuhi



THE HIVE HUMS  
WITH MANY MINDS

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MAX BELLAMY  
CHARLOTTE DRAYTON  
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ALEX MONTEITH  
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# FOREWORD

**HIRAANI HIMONA**

CHIEF EXECUTIVE OFFICER, TE TUHI

Te Tuhi's 2016 show *THE HIVE HUMS WITH MANY MINDS*, curated by Bruce E. Phillips, was a timely exhibition that reflected a ground swell of artists from across the country who are hyperaware of New Zealand's responsibilities within a global community. This critically engaged group of artists invites us to pause and think in an age that is speeding ahead at breakneck pace.

Sprawling abundantly over two venues, *THE HIVE HUMS* featured an eclectic constellation of artworks ranging from large immersive video and sculptural installations to contemplative photographs and drawings. *PART ONE* was based at Te Tuhi and featured three new commissions: a courtyard installation by Charlotte Drayton, an expansive three-channel animation work by Rangituhia Hollis and a large abstract drawing by Monique Jansen. Exhibited alongside these commissions were a five-channel video work by Alex Monteith and a series of photographs by Caroline McQuarrie. *PART TWO* was a Te Tuhi Offsite edition at Silo 6, featuring a large-scale video and billboard installation by Reuben Moss and other new commissions by Shahriar Asdollah-Zadeh and Mark Schroder. A rich variety of video, photographic and sculptural works by artists Louisa Afoa, Max Bellamy, Joanna Langford, Suji Park, Salome Tanuvasa and Tim J. Veling was also shown.

As there are many minds that make our civilisation hum there are also many people who make exhibitions happen. We would like to thank all of the 14 artists with a particular acknowledgement to those who produced new works for the show.

We would also like to thank our principal funders, the Contemporary Art Foundation and Auckland Council for their continued support. A significant focus of Te Tuhi's programme is commissioning new works and those in this show were made possible by funding from Creative New Zealand, and support from Panuku Development Auckland and Manurewa High School.

Finally I would like to thank my colleagues at Te Tuhi for their diligent work on the exhibition and production of this catalogue. In particular I would like to thank Senior Curator Bruce E. Phillips who so skilfully realises Te Tuhi's core purpose: a commitment to contemporary art that is locally engaged, regionally responsive and internationally ambitious.



# INTRODUCTION

BRUCE E. PHILLIPS

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. Since the Global Financial Crisis in 2008 there has been an international resurgence in art practices that explore financial and political forces and their effect on our material existence. Artists in Aotearoa New Zealand have been exploring these forces for a number of decades, their work reflecting the benefits and compromises that such global mechanisms have had on our country throughout history.

As an adherent of neoliberalism and capitalism, New Zealand has become a place where multinational companies invest and operate. Also, with the recent rise of companies such as Uber and Airbnb, New Zealand is fast becoming part of the digitally based decentralised peer-to-peer sharing economy. Despite the national fixation with stoic isolation and small country syndrome, this cluster of islands is actually significantly invested as a global player and will share the fate of what that interconnection ultimately brings.

It has become a trope for curators in this country, me included, to address globalisation through an international selection of artists. This mixing of artworks by national and international artists is motivated by a desire to place New Zealand's concerns in dialogue with the global — to connect with other practitioners around the world and for our issues to be seen in comparison to theirs. However, this approach can suffer from vagueness, can privilege the international voice over the local and can forsake the rich specific context right in front of us. *THE HIVE HUMS WITH MANY MINDS* attempts to address these issues by providing a glimpse of the global hive entirely from the perspective of artists from Aotearoa.





# AOTEAROA AND THE HIVE: THE ANTHROPOCENE

BRUCE E. PHILLIPS

A hard rain pelts the orange clay as I walk the vast perimeter of the Martha Mine at Waihi, New Zealand's largest opencast goldmining operation. The crater rim, a 5-kilometre circumference, has been turned into a type of macabre anti-ecological tourist experience. Signage tells me that for every tonne of earth that is extracted only one teaspoon of gold is gained. I am tracing the precipice of this ochre-coloured abyss in the pounding rain because I want a direct experience of New Zealand's goldmining industry. In particular, my purpose is to understand what compelled Caroline McQuarrie to hike through bush on the South Island's West Coast to photograph forgotten goldmine adits for her series *Homewardbounder*.

An adit is a horizontal entrance to an underground mine that allows air to flow in and water to drain out. The adits in McQuarrie's photographs were excavated over 150 years ago, kickstarting the 1860s gold rush. The South Island swelled with people from all over the world intent on striking a 'homewardbounder' — a windfall large enough for a miner to return home wealthy.

The Martha Mine was established a couple of decades later in the 1880s using a similar tunnelling method to extract gold. In contrast to the large opencast pit at Waihi, the comparatively shallow adits in McQuarrie's photographs have likely only ever produced failed dreams — more successful mines typically grew to become large pits like Martha or eroded mountainsides. Now overgrown and spent of value, these ominous barren voids are a sombre record of the human and ecological price New Zealand has paid and

continues to pay in order to participate in the global dependence on precious metals.

We are all complicit in this trade. It is the gold in my laptop circuit board that enables me to write this text and it is the gold in McQuarrie's scanner, computer and printer that has enabled her to produce her photographs. Since gold doesn't tarnish, it is one of the most reliable conductors for such technology. While there is less than a few grams in each gadget, computer technology is now among the largest uses of the metal worldwide.

There is a price to pay for this interconnected virtual world of ours. Joanna Langford shares this sentiment in *The beautiful and the damned*. In this work she 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. Riffing on this theme, Langford's miniature city is built from 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.

In this light, Langford quietly reminds us that in the current time of consumer excess and glittering pixels it is easy to forget that this fantastical world has an unfortunate social and physical reality.

As the writer Elizabeth Grossmann observes:

without this understanding we will continue to behave as if high-tech products exist in some kind of cyberuniverse, one that has little to do with the air we actually breathe, the water we drink, the food we eat ... there's really no such thing as a completely 'post-industrial digital economy'.<sup>1</sup>

Many of the billions of mobile phones produced each year eventually end up in landfill with the gold, silver, copper and other metals never to be used again. Or they are thrown into the vast e-wastelands in developing countries where people put their health on the line to dangerously extract the metal.

Another crucial part of this profitable and costly economy of technology is the centralised production based in Asia for distribution around the world. The invention of containerisation has allowed these industries to flourish by making efficient cargo transportation between countries. Its products arrive in New Zealand regularly on large container ships via the harbours of Auckland and Tauranga. In recent years Tauranga has rapidly overtaken Auckland as the country's main port, but not without consequence.

This was made apparent on 5 October 2011, when the MV *Rena* container ship ran aground on Te Moana-a-Toi Bay of Plenty coast, spilling hundreds of tonnes of oil and diesel and many of its 1368 shipping containers in one of Aotearoa's worst maritime environmental disasters.

Oil and shipping containers were carried on ocean currents, reaching the shoreline five days later and continuing into the following year after the MV *Rena* broke in two during a storm.

Alex Monteith's five-channel video work *Rena Shipping Container Disaster* includes long-take footage recorded during the New Zealand Defence Force clean-up of oil along the Papamoa foreshore on 16 October and of the removal of shipping containers that washed up at Waihi on 9 January 2012. A sequence of screens was installed in mid-space and enveloped visitors as they entered the gallery. Through this the artist offered an immersive perspective of the ecological tragedy and the considerable human mobilisation required in response.

One of the most unforgettable stories of this disaster for me was of a container holding 17 tonnes of plastic beads that burst open. It is impossible to recover these tiny particles. They are now embedded into the ecosystem as toxic food for fish and birds and mingled among the sand and shell that line the shore.

Suji Park's pile of painted plaster *Do/s* (Korean for rock) suggest a further step, when 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 unearth. Such new sedimentary matter, which scientists are now calling Plastiglomerate, is indicative of the Anthropocene, a time period characterised by the indelible trace humans have

had upon the planet. One of the main geological markers of the Anthropocene age is the world's first nuclear test, codenamed 'Trinity', which was detonated in the Jornada del Muerto desert, New Mexico, on 16 July 1945.<sup>2</sup> The isotopic signature of this and other atomic explosions is found in every living cell on the planet.<sup>3</sup>

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 soundtrack 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 with the molecular 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 watching a crackling fire — alluring yet dangerous. Perhaps we humans are hardwired to become infatuated with powerful substances that can be equally harnessed for creation and destruction.

Contemplating Bellamy's work, I am reminded of the now legendary anti-nuclear speech delivered by former prime minister of New Zealand David Lange at the Oxford union debate in 1981 on nuclear weapons. In reply to the claim that New Zealand benefits from the military security provided by US nuclear weapons, Lange said:

I'm going to give [my response] to you if you hold your breath just for a moment . . . I can smell the uranium on it as you lean towards me! . . . we [New Zealanders] used to have the vision of our being some kind of an antipodean Noah's Ark . . . Now, the fact is that we . . . know that if the nuclear winter comes, we freeze; we join the rest of you.<sup>4</sup>

This position established New Zealand as a staunch environmentally aware country — a legacy that we still claim today through the Ministry of Tourism's 100% Pure New Zealand slogan. However, in reality we have lost this mantle and it is time to readdress our ecological responsibility to the world. New Zealand is a country actively contributing to the onset of the Anthropocene through the pollution of waterways, the extraction of fossil fuels and the mining of precious metals. It is easy to blame the superpowers for our ecological predicament but the harsh truth is that we are all complicit. This country has played a part in ushering in the dawn of the human and its residues will linger for millennia.

1 Elizabeth Grossman. *High Tech Trash: Digital devices, hidden toxics, and human health*. Washington: Island Press, 2006, pp. 14–21

2 David Biello. 'Nuclear Blasts May Prove Best Marker of Humanity's Geologic Record [in Photos]: When did the Anthropocene begin?' *Scientific American*, February 2015. <http://www.scientificamerican.com/article/nuclear-blasts-may-prove-best-marker-of-humanity-s-geologic-record-in-photos/> (accessed 12 May 2016)

3 *ibid*

4 Robert Ayson and Jock Phillips. 'United States and New Zealand — Nuclear-free 1980s'. Te Ara The Encyclopaedia of New Zealand. <http://www.teara.govt.nz/en/video/32901/david-lange-and-the-oxford-union-debate> (accessed 12 May 2016)

















MAX BELLAMY







MAX BELLAMY













ALEX MONTEITH















JOANNA LANGFORD







# AOTEAROA AND THE HIVE: THE URBAN CONDICTION

BRUCE E. PHILLIPS

Rows of art deco buildings are gradually gilded by sunlight, petals weighed with dew unfurl in excessively pretty flower gardens and intermittent waves rattle a pebble-clad shore. It's dawn and I rest on a park bench in the township of Napier. I should be enjoying this beautiful morning but instead I am using this peaceful hour to imagine that gravity has been switched off and everything on the Earth's surface is unravelling. This thought exercise is an attempt to channel the memories of my nana who, as a young woman, lived through the 7.8 magnitude earthquake that levelled the town in 1931.

She would recall the disaster with vivid detail. Her wide eyes, glinting with sober clarity, would transport me into the kitchen in which she stood the instant crockery came flying horizontally at her from a nearby cupboard. How terrifying it must be to experience the security of reality so violently usurped — how indelibly startling to the mind and soul. Reliving this inherited memory is the closest I have come to being able to understand the significance of Tim J. Veling's series of photographs titled *Support Structures*.

In the months following the 6.3 magnitude February 2011 Christchurch earthquake, many falsework reinforcements were erected all over the city to prop up fences, doorways and entire buildings. Veling documented the diversity of these structures from ad-hoc and humble 2 x 4 timber struts to highly engineered steel, concrete and shipping container buttresses. These ingenious constructions were built both to make the buildings safe and to maintain properties

during the controversially lengthy process of insurance claims.

According to Veling, when bureaucratic and legal systems failed to remedy Christchurch's broken urban environment it was the social bonds of its citizens that held everything together. In this sense the physical supports documented in his photographs could be considered metaphors for the communal resilience that became so important after the quake. These intangible community structures are also a type of infrastructure that in many ways were more immediate and robust than any provided by the government or urban planners.

The formal mechanisms through which cities are built and their inert frailty is also the topic of Reuben Moss's large-scale billboard and video work *Simulations: flood*. This work 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 an optimal city that would be impossible to produce within SimCity's original constraints. Programmed to imitate urban planning principles popular during the 1990s, this ideal city supports a virtual population of three million with a socioeconomic distribution based on common Western urban trends.

Experiencing this imagery while in downtown Auckland, where many of the buildings are of the same 1990s vintage, makes me feel a little unnerved. Especially since in the video this utopian cyber-metropolis is slowly destroyed by

a flood of biblical proportions. It wasn't until 2013 that the city of Auckland started planning for the possibility of sea-level rise as a result of human-made climate change.<sup>1</sup> In Auckland's forecast future the water levels will be high enough to threaten the waterfront concrete silo venue where *Simulations: flood* was on display. While SimCity is far from a mirror of reality, Moss's provocation does present the fragility of our urban structures as fact, reproducible within even the most simple of simulations.

As we argue and deliberate about the impending flood the immediate issue facing Auckland today is the so-called housing crisis. The cause of this crisis seems to come from all directions including a rapidly growing population, property speculators inflating house prices, the Christchurch earthquake draining the construction industry, baby-boomer investors, the dream of owning a house with a backyard over inner-city apartment living and a growing gap between the rich and poor. The main cause might be elusive but the symptoms of unaffordable housing, overcrowding and homelessness are not. A recent Auckland Council report claims that:

400,000 additional [affordable] dwellings will be required by 2040, which means that at least 13,000 additional houses have to be built each year. This is a huge challenge, given we already have a shortfall of about 10,000.<sup>2</sup>

These are daunting figures but construction is now under way, for instance the Tāmaki Redevelopment Company which is supplanting

a 1950s public housing estate in Glen Innes with medium-rise privately developed mixed housing. However, as with many rapid urban changes such developments often end up destabilising our most vulnerable communities. Evictions of those living in the Glen Innes houses began in 2012 amid concerns that government workers were using unfair tactics and harassment.<sup>3</sup>

Louisa Afoa raises the concern of bureaucratic bullying in her video work *23 years*. 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. Slow-panning footage of the well-lived-in property syncs with her mother's narration and as an audience we become her confidant, listening to a story rife with unbalanced power relations. In Auckland, private rentals can be on and off the market within short timeframes and therefore reliable accommodation is highly competitive and costly to attain. Consequently, the loss of a state-house lease could have grim implications for a low-income family.

Up until late 2015, the sale of property in New Zealand was not taxed, making the residential do-up industry lucrative but not entirely above board.<sup>4</sup> Using a loophole, those with the ability to purchase and modernise a house could earn an additional income by buying and selling property, and if they wanted to save even more money they could manage the renovation or do the manual labour themselves. Consequently, domestic buildings are no longer only designed by architects; they are now embellished, dissected

and added to by untrained eyes and novice builders. Charlotte Drayton is interested in the passing trends of residential decor, specifically fashions she has observed in an Auckland gripped by a fervour of home improvement. In particular, her practice entertains the impossible idea of achieving a sense of suburban normality through DIY renovation.

In her installation *It must be nice to work outside on a day like today* she has significantly transformed Te Tuhi's outdoor courtyard with commonly used landscaping materials such as pre-grown hedges, shell groundcover and trellis fencing. Due to the familiar appearance of its components, Drayton's intervention achieves a degree of invisibility despite the amount of space it occupies and its awkward aesthetic relationship to the surrounding architecture. These intentionally prosaic stylistic quirks replicate the quiet way in which real-estate fashions inadvertently shape our physical and cultural experience of urban life.

Auckland's commercial spaces are also perpetually shedding old skins in favour of fashionable new ones by following the trends of international markets. 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 such buildings.

His installation includes structures such as frugal cinder block walls, raw plywood construction site hoardings, steel framing, a heated towel rail,

digital advertising displays of the type 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 insipid 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.

Understanding these commercial agendas and how they shape our urban experience are all the more important now that half the world's population lives in the built environment. Salome Tanuvasa's series of works, which meld photography, drawing and sculpture, consider how the physical properties of this environment psychologically embodies us as occupants — comparable to how the syntax of language allows freedom 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 reveal underlying plans. In other works, delicate pairings of materials and images of ruined commercial spaces printed on wafer-thin newsprint suggest a state of undoing and precariousness. Tanuvasa's quiet studies are tracings of our drift through such spaces and an attempt at locating the human in an otherwise unaccommodating banal milieu. As the novelist Robert MacFarlane writes, 'we are scattered, as well as affirmed, by the places through which we move'.<sup>5</sup>

The urban environment of New Zealand parallels that elsewhere in the world and in many ways can be considered part of the great global urban grid sprawling out to a concrete horizon.<sup>6</sup> Our existence is so dependent upon an environment comprised of inert tarmac, steel and glass so when it breaks we are made all the more aware of how fragile it is and how soft, social and psychological our human bodies are.

1 Draft Auckland Unitary Plan, March 2013. <http://www.aucklandcouncil.govt.nz/plans/UnitaryPlan/Printable%20PDFs/RPS/2.9%20Responding%20to%20climate%20change.pdf> (accessed 12 May 2016)

2 The Auckland Plan. Chapter 11: Auckland's Housing. Auckland Council. <http://theplan.theaucklandplan.govt.nz/aucklands-housing/> (accessed 12 May 2016)

3 Tamaki Housing Group. 'Harassed Tenant Takes Housing NZ to Court'. Press release., November 2014. <http://www.scoop.co.nz/stories/PO1411/S00017/harassed-tenant-takes-housing-nz-to-court.htm> (accessed 12 May 2016)

4 Properties sold for the purposes of profit were required to be taxed but many were not because it was difficult to prove the owner's intention. The new 2015 law attempts to rectify that issue by requiring tax on a property sold within a two-year timeframe. See 'Govt to tighten tax on capital gains', Radio New Zealand, 17 May 2015. <http://www.radionz.co.nz/news/political/273847/govt-to-tighten-tax-on-capital-gains> (accessed 12 May 2016)

5 Robert MacFarlane. *The Old Ways: A journey on foot*. London: Penguin Books, 2012, p. 25

6 This phrase is borrowed from the exhibition *Concrete Horizons: Contemporary art from China* held at the Adam Art Gallery Te Pātaka Toi, 21 February–9 May 2004, curated by Sophie McIntyre and Zhang Zhao Hui.



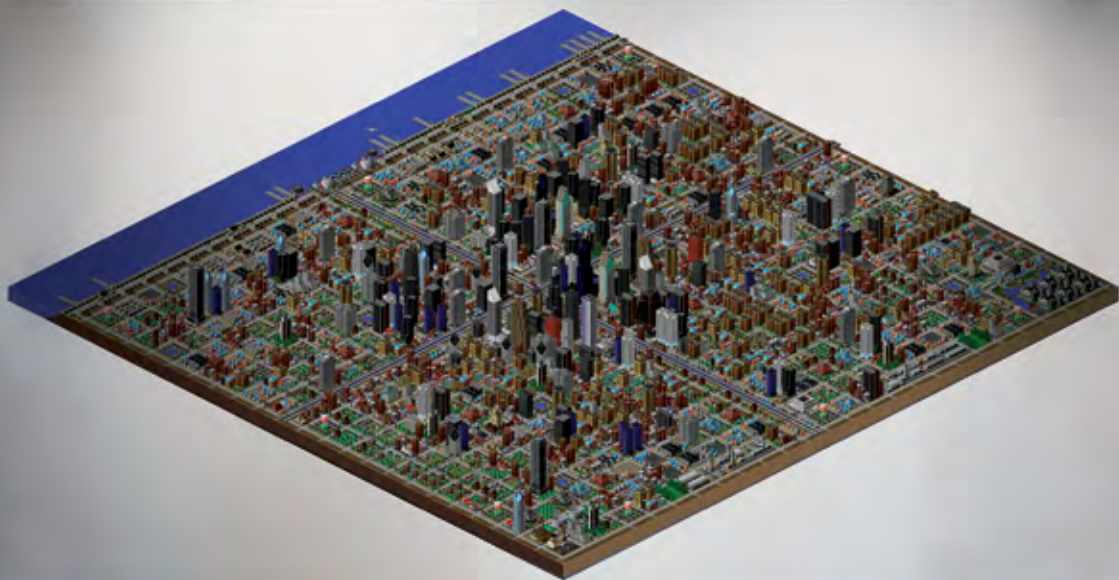


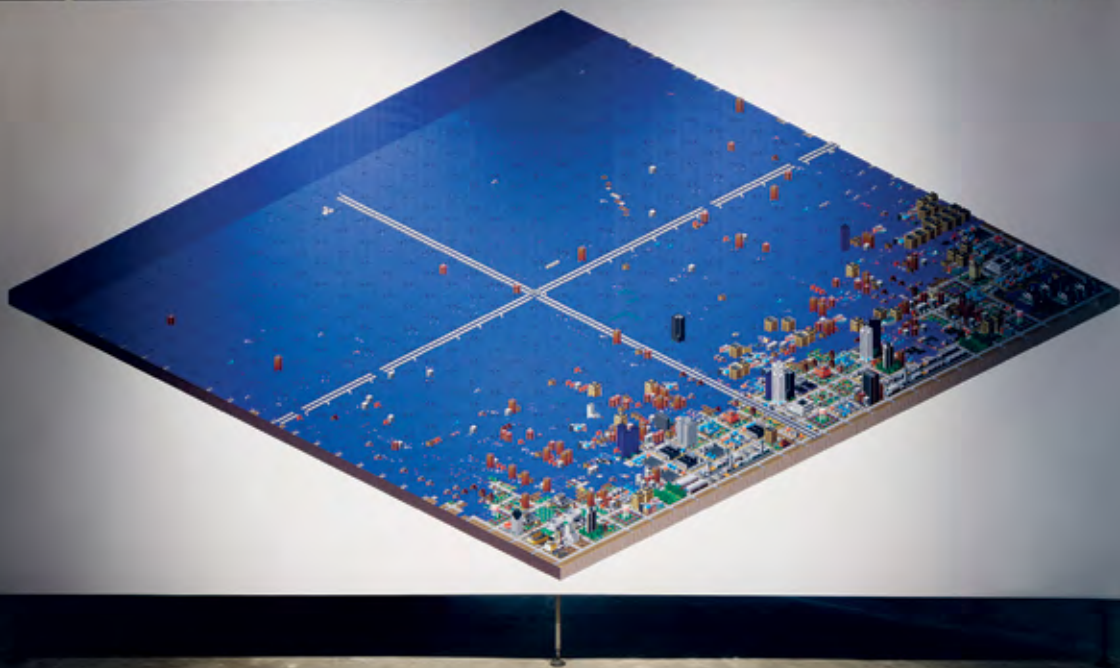






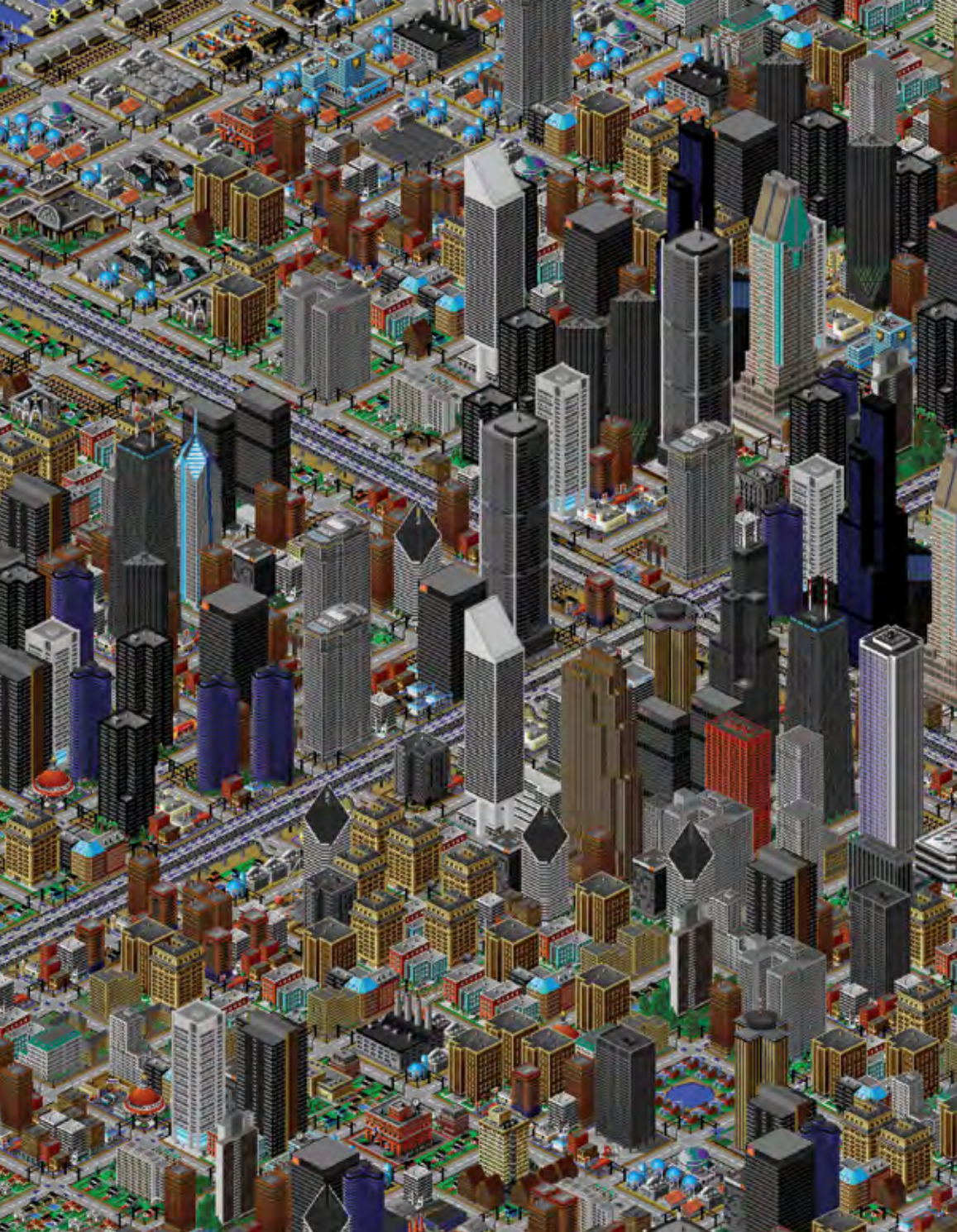






REUBEN MOSS









REUBEN MOSS







MARK SCHRODER





MARK SCHRODER



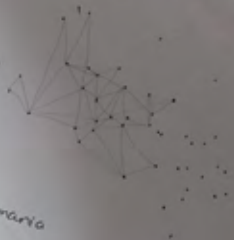




SALOME TANUVASA



entropie gronomaria























CHARLOTTE DRAYTON









CHARLOTTE DRAYTON

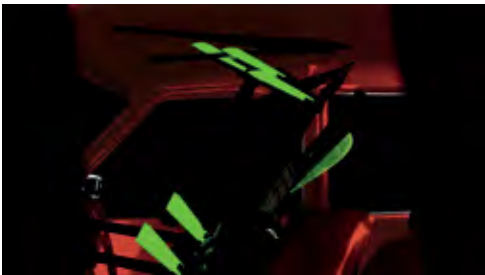


















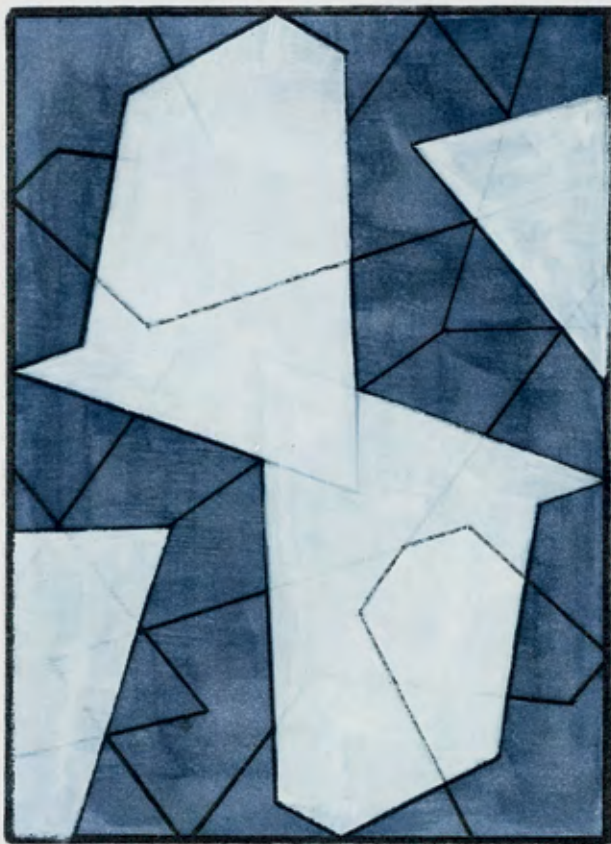
















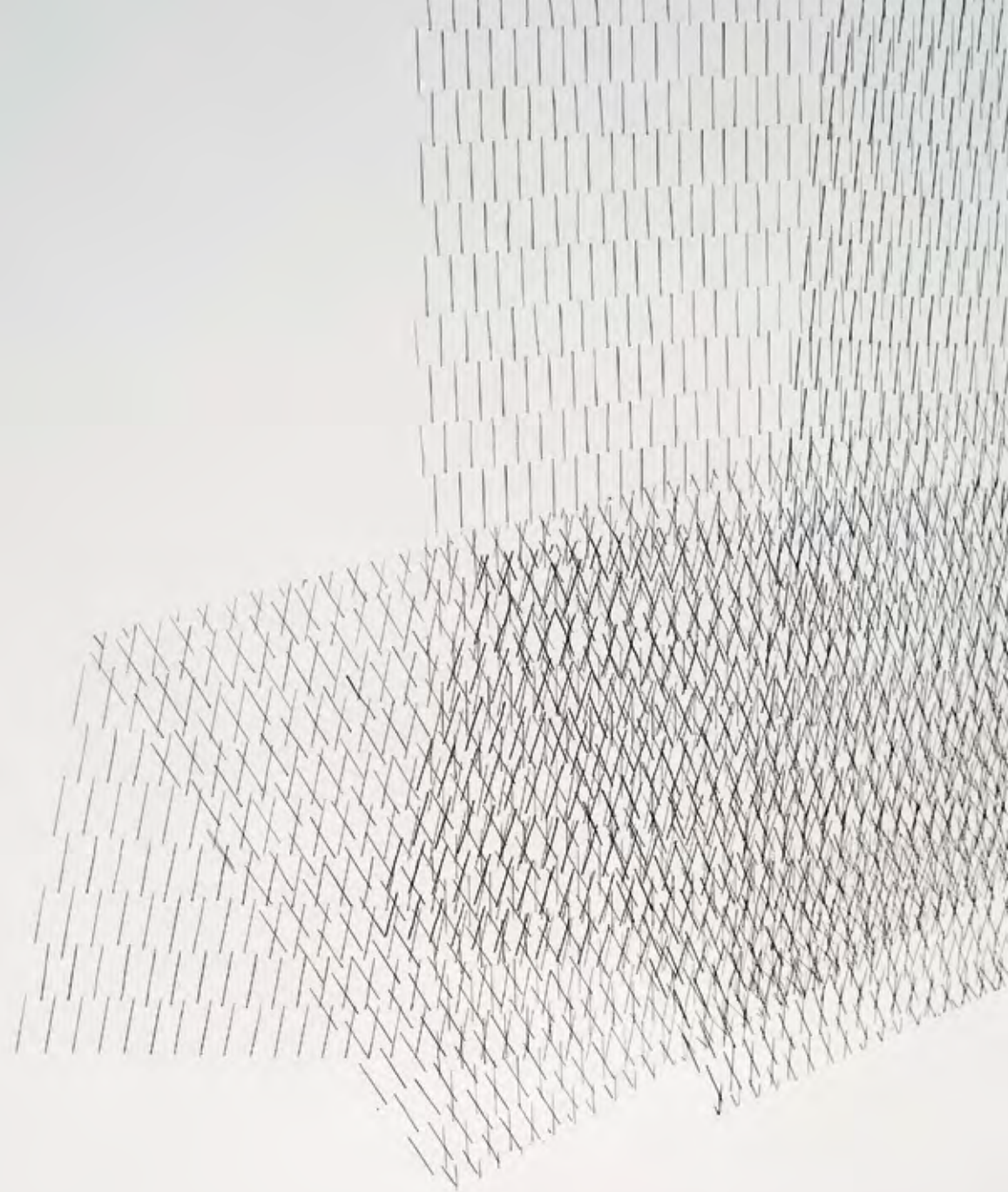
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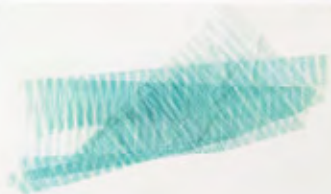


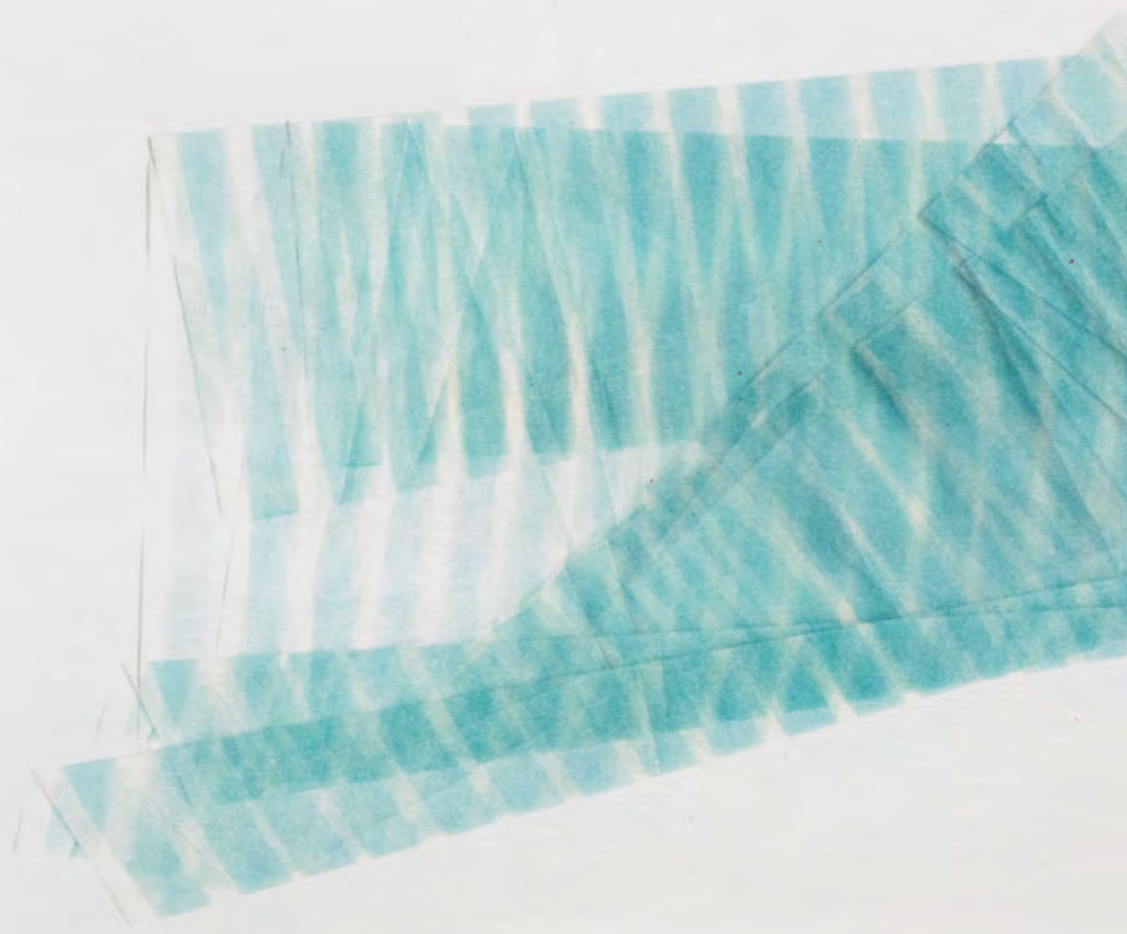


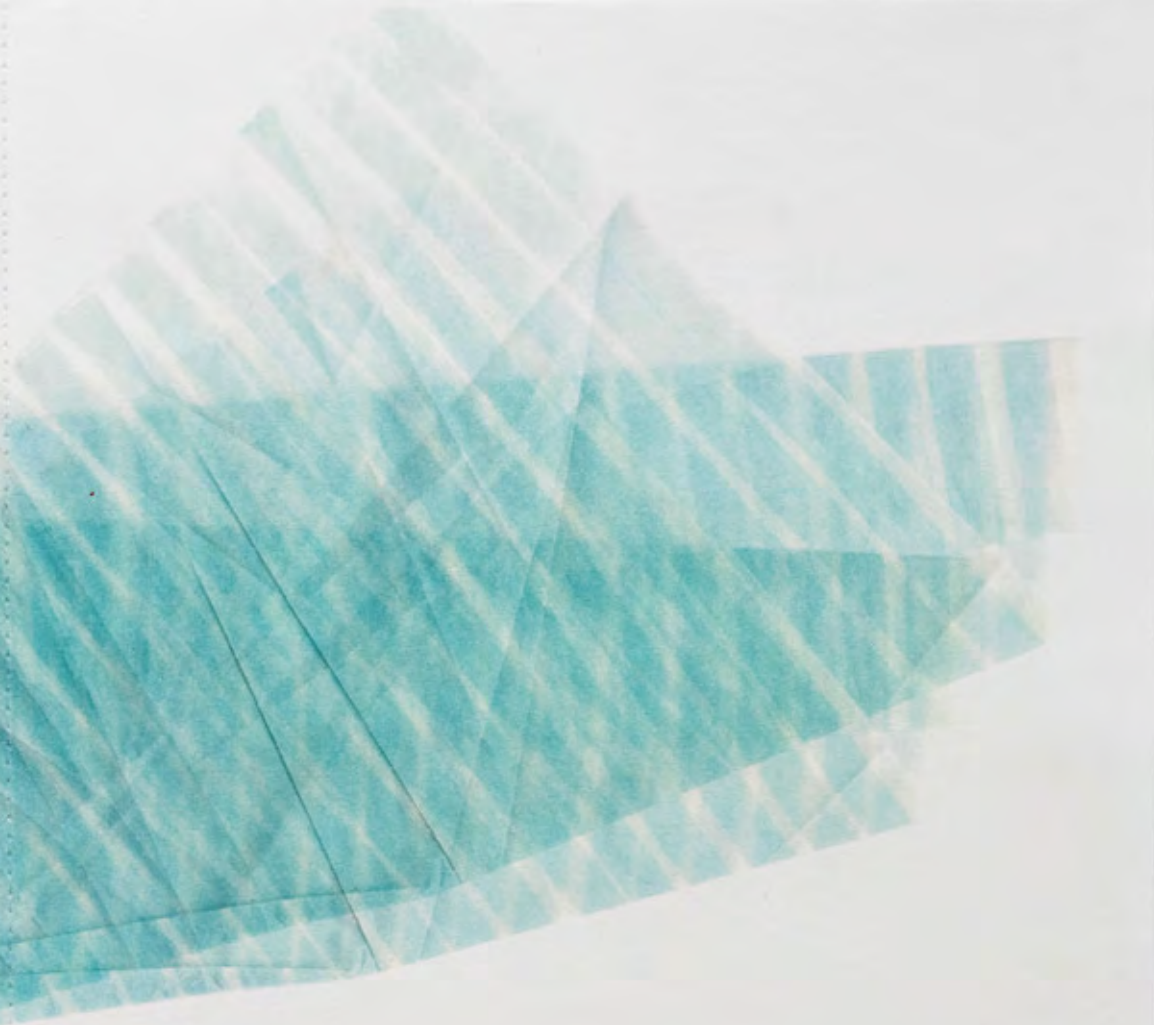
MONIQUE JANSEN











MONIQUE JANSEN







# AOTEAROA AND THE HIVE: THE COMPLEX ADAPTIVE SYSTEM

BRUCE E. PHILLIPS

I am just one unit among ten thousand walking down the middle of the road on Auckland's busy Queen Street. Together we are a swarm of dissenting citizens making our presence and voices heard while leaders from Pacific Rim countries gather together to sign the Trans-Pacific Partnership Agreement. At this point in time little is known about the agreement because its details have been kept classified. Its purpose is to create a free-trade agreement between the countries of New Zealand, Australia, Brunei Darussalam, Canada, Chile, Japan, Malaysia, Mexico, Peru, Singapore, the United States and Vietnam. The concern, among those I am standing with, is that the agreement will give greater powers to multinational companies which could undermine the sovereignty of New Zealand and the constitutional rights of our people.

This type of debate is common in New Zealand; the Treaty of Waitangi and the subsequent wars that ensued when it was breached remind us how international agreements can have clandestine agendas and unwelcome repercussions. Colonisation is more than just a relic left behind in the nineteenth century. It is a system of logic very much alive today, hidden in economic and political rhetoric. Colonisation strategically infects another culture like a virus, infringing the worldview of its people until they are forcibly disenfranchised. Its malice becomes normalised into everyday behaviours. Historic and present manifestations of this logic send shockwaves that ripple throughout successive generations. Those affected must navigate a complex array of tensions that permeate all aspects of life.

These frictions are alluded to in Rangituhia Hollis's 3D animation *Oho Ake*. This 14-metre-long three-channel video work features a psychological odyssey that takes place in a surreal animated world punctuated by a transfixing soundtrack of insectile textures and transcendent electronic beats. A giant figure clambers up high-rise buildings, a car speeds through the night on a covert mission, a choir of digital voices spouts portentous poetry over a pulsating heart and spectrum of hallucinogenic colours. Throughout the work, allusive references to Māori and Pacific cultures are integrated into different architectural environments and suggest a sense of unease with the Western European-dominated drive of modernity.

An ambiguous skeletal figure made of Polynesian weaponry haunts many of the scenes in *Oho Ake* by hovering over houses, driving a car and lurking as a silhouette in the Auckland cityscape. This and other elements create a fantastical reflection of the many post-colonial realities that arrest us with their cutting truth but also remain inconceivable spectres that are hard to pin down. As the philosopher Slavoj Žižek writes 'a fantasy is simultaneously pacifying, disarming . . . and shattering, disturbing, inassimilable into our reality'.<sup>1</sup>

If the global effect of modernity and colonisation has such complex psychological implications for a relatively small island nation, then what greater effect could a multinational agreement governed by an economic imperative have on New Zealand. Of course we are already living in this reality and

have done since the industrial revolution and the rise of capitalism. This methodical profit-driven logic infiltrates every entity on the planet to some degree. From the algorithms that crawl through our digital footprints to the way our bodies are corralled in the city — we are handled, tracked, analysed, consumed and made into consumers.

Such systematic abstract logic is represented in Monique Jansen's drawing *A length without breadth*. In this work, thousands of individually hand-drawn pencil lines are combined to create a swarm of optical murmuration and the appearance of a matrix folded in upon itself. Jansen's intricate mark-making depicts a rational but complex system of many individual units that make up a whole, not unlike the many minds that make civilisation tick. The mass of pencil lines could be compared to many things, from the weave of textiles to mapping biological emergence or the representation of 'big data' harvested from the countless clicks we make searching the internet.

The fact that it is possible to read numerous associations into Jansen's linear abstractions may be an indication that human existence is now highly engineered within such patterns. There is no 'off-grid', no escape from the matrix. The only free will we possess is the degree to which we believe in its illusion. Yet, obviously, we are not an army of drones governed by a hive mind like the workers in an ant farm. It is important to remember that our reality is plastic, contestable and can be reconfigured no matter how demoralisingly impossible it may seem.

The philosopher Alain Badiou surmises that all formalisations are built upon the premise of desiring something impossible and therefore because something is deemed impossible does not eliminate it as a beneficial pursuit. In this instance, Badiou considers the common assertion that it is impossible to achieve equality within a capitalist economy, a formalisation created in the pursuit of profit at the expense of others. He contends that the pursuit of profit and its antithesis, the pursuit of equality, are both comparable impossibilities. For all formalisations are simplistic abstractions created to attain the knowledge of true reality, which Badiou describes as being an impossible pursuit akin to grasping infinity. According to Badiou, the solution to this problem is not in the utopian dream of attaining the infinite but instead the desire to create new possibilities — a desire which requires the conceptualisation of new formalisations.<sup>2</sup>

If our civilisation is dominated by one particular system of logic that clouds our vision, how is it possible to truly gain alternative perspectives from which new formalisations might be created. In his work *Pale blue dot* Shahriar Asdollah-Zadeh and a NASA engineer known only as George discuss the all-inclusive perspective that one gains from viewing Earth from space, known as the overview effect. This profound perspective occurs when astronauts become aware of how insignificant the sociopolitical divisions between countries are in comparison to the whole of humanity, our fragile ecosystem and unique existence within the universe.

As the conversation develops they consider the great potential that Western European countries could gain by welcoming migrants and refugees. George shares that:

approximately a third of PhDs in science, engineering and health in the USA are awarded to foreign-born students. These are the people responsible for scientific and technical advancements. How can anyone argue that providing a home for these promising graduates would not strengthen the economy and society of the country where they studied?

These sentiments of valuing the knowledge and culture that migrants and refugees might contribute are echoed by Asdollah-Zadeh's polygonal paintings which call on a proud history of Middle Eastern mathematics and architecture. The drawings are reminiscent of the tenth to sixteenth-century geometric patterns found in the Topkapı scroll held in the Topkapı Palace Museum in Istanbul, and which were also the basis for many of the tile designs found in mosques around the world. For Asdollah-Zadeh, the future of the Western world could be a new type of formalisation built from an immigrant's blueprint.

The construct of human civilisation may be systematic but it is certainly not harmonious. Rather, it is charged with fertile sociopolitical tensions — tensions that have the potential to create new possibilities or perpetuate further divisions. The hive hums with many minds but we are not all singing to the same tune and perhaps this is a good thing.

1 Slavoj Žižek. 'Passions of the Real, Passions of Semblance' in *Welcome to the Desert of the Real: Five Essays on September 11 and Related Dates*. Verso, London, 2012. p. 18

2 Alain Badiou. 'À la recherche du réel perdu: In search of the lost real'. Lecture, University of Auckland, Auckland, Tuesday, 25 November 2014. <https://www.youtube.com/watch?v=jrnI69UoQ8I> (accessed 12 May 2016)







# LIST OF WORKS

THE HIVE HUMS . . . PART ONE

12 March – 29 May 2016

Te Tuhi

Pakuranga, Auckland

***CHARLOTTE DRAYTON***

*It must be nice to work outside on a day like today*, 2016

pre-grown kapuka (*Griselinia*) hedges, crushed shell, trellis, paint (Alabaster White), concrete pavers,  
irrigation system, variable dimensions

commissioned by Te Tuhi, Auckland

pp. 60–63 (install view)

***RANGITUHIA HOLLIS***

*Oho Ake*, 2016

3-channel colour HD video, 6.2 channel audio, 10:08 mins looped

written, directed and animated by Rangituhia Hollis

sound design: Daniel Campbell-MacDonald

music: Shannon Coulomb

assistant animators: Simey Chhean, Aj Shirley, Natanahira Tuiasau-Makoare

produced in partnership with Manurewa High School, Auckland

commissioned by Te Tuhi, Auckland

p. 65 (video stills), pp. 66–67 (install view), pp. 68–71 (video stills), pp. 72–73 (install view)

***MONIQUE JANSEN***

*A length without breadth*, 2016

pencil on paper, 4040mm x 2970mm

courtesy of the artist

pp. 78–79 (install view), p. 80 (detail)

*From the series Two-fold, 2016*

featured in exhibition:

10 inkjet prints on paper, 415mm x 298mm

courtesy of the artist

commissioned by Te Tuhi, Auckland

pp. 82–87 (install view)

## **ALEX MONTEITH**

*Rena Shipping Container Disaster, 2011–*

5-channel HD video installation, variable durations looped

courtesy of the artist

pp. 26–27 (Rena Disaster, Waihi Beach 11 Jan 2012, photo by Sarah Munro), pp. 28–29 (install view)

## **CAROLINE McQUARRIE**

*Homewardbounder #01–07, 2013–14*

digital photographic print on Hahnemuhle photo rag, 900mm x 900mm

courtesy of the artist

supported by Enjoy Public Art Gallery, Wellington and Massey University, Wellington

#01, 2014

#02, 2014

#03, 2014

#04, 2014

#05, 2014

#06, 2013

#07, 2014

p. 17 (#02), p. 18 (#04)

## **LOUISA AFOA**

*23 years, 2013*

HD video and sound, 4:43 mins looped

courtesy of the artist

pp. 56–58 (video stills)

THE HIVE HUMS . . . PART TWO

30 April – 29 May 2016

Te Tuhi Offsite: Silo 6

Wynyard Quarter, Auckland

***SHAHRIAR ASDOLLAH-ZADEH***

*Pale blue dot*, 2016

four framed works: acrylic, pen and ink on paper 210mm x 295mm each

printed hand outs (interview transcript)

commissioned by Te Tuhi, Auckland

pp. 74–75 (detail), pp. 76–77 (install view)

***MAX BELLAMY***

*Avail*, 2011

HD video and sound, 12:24 mins looped

sound design by Chris Miller

courtesy of the artist

pp. 20–21 (install view), pp. 22–23 (video still)

***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

p. 31 (detail), p. 32 (install view)

***REUBEN MOSS***

*Simulations: flood*, 2007–16

HD video, 10:04 mins looped, inkjet billboard print and timber

support 3 x 6 metres

commissioned by Te Tuhi, Auckland

pp. 44–45 (install view), pp. 46–47 (detail)



## ***SUTJ 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

pp. 24–25 (install view)

## ***MARK SCHRODER***

*The new modern efficiency*, 2016

mixed media installation, dimensions variable

commissioned by Te Tuhi, Auckland

pp. 48–49 (install view), p. 50 (detail)

## ***SALOME TANUVASA***

*Appreciation*, 2014

mixed media, dimensions variable

courtesy of the artist

Salome Tanuvasa would like to acknowledge the support of her family

pp. 53–55 (details)

## ***TIM J. VELING***

*Support Structures*, 2011–13

6 C-type prints, 762mm x 940mm each

courtesy of the artist

*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

p. 41 ('Radio Shack' . . .), p. 42 (Robson Avenue), p. 43 (Challenge Service Station . . .)



## LOUISA AFOA

Louisa Afoa is an Auckland-based artist and writer. Through her practice she documents her everyday life and creates socially conscious narratives which offer insight into marginalised communities, popular culture and ideas of diaspora. Afoa is also co-founder and contributor of critical arts website Hashtag500words as well as co-director of the artist run space RM. Selected exhibitions include: *This must be the place* at ST Paul St Gallery (2012); *First Light 2* at NorthArt, Auckland (2012); *Inspite of yourself: Exploring Documentary* at ST Paul St Gallery, Auckland and The Dowse Art Museum, Lower Hutt (2012); *Project* at Gallery Three, ST Paul St Gallery, Auckland (2012); *BYOB* at Snake Pit, Auckland (2012); *Offstage4* at Artspace, Auckland (2012); *As if you were bringing back dust from the moon* at Papakura Art Gallery, Auckland (2013); *Siapo Cinema* at The New Zealand Film Archive, Auckland (2014); *Same STORY, different COLOUR* at ST Paul St Gallery, Auckland (2013); *Return to Sender* at Papakura Art Gallery, Auckland (2013); *#IslandTime* a public art event held in the Mangere and Otara Town Centres (2014); *Offstage6* at The Plantation, Auckland (2014); *Transoceanic Visual Exchange* at RM Gallery, Auckland and Fresh Milk Gallery, Barbados (2015); *Te Ihu o Mataoho* at ST Paul St Gallery, Auckland (2016).

Shahriar Asdollah-Zadeh is an Auckland-based sculpture and installation artist. He is of Iranian/Filipino descent, born in the Philippines and raised in New Zealand. In 2004, Asdollah-Zadeh moved to Israel where he lived for two years; this greatly influenced his practice. He returned to New Zealand in 2006 to study at Elam School of Fine Arts, University of Auckland. Since then, his art practice and academic research has addressed issues of diaspora and migration of local and global communities from the Middle East through design-based large-scale sculptures, light-based objects, video and installation works. Selected exhibitions include: *Stand up* at Poznan Academy of Fine Art, Poland (2009); *Ey Iran* at Whangarei Art Museum Te Manawa Toi (2009); *The truth behind the persecution* at Media Interdisciplinary Centre, Auckland (2009); *The revolution has not yet succeeded* at George Fraser Gallery, Auckland (2010); *Credo and Quest* at Whangarei Art Museum Te Manawa Toi (2010); *The revolution continued: what lays in the abyss it has created* at the Media Interdisciplinary Centre, Auckland (2011); *Persepolis* at Snake Pit, Auckland (2012); *Globalising Wall* at Mangere Arts Centre, Auckland (2012); *National Contemporary Art Award* at Waikato Museum Te Whare Taonga o Waikato, Hamilton (2013); *Fear Faith and Persian Pop* at Papakura Art Gallery, Auckland (2013); *The revolution continued: the metamorphosis of memory* at Ngā Taonga Sound & Vision, Auckland (2014); *The Screen* at Enjoy Public Art Gallery, Wellington (2014).

Max Bellamy's interdisciplinary art practice incorporates sculpture, installation, video and photography. Bellamy often investigates social fantasies and realities, specific environments and the technologies that surround us. Selected exhibitions include: *Microcosms* at Enjoy Public Art Gallery, Wellington (2009); *99 Ways to Solve Global Warming* at Blue Oyster Art Project Space, Dunedin (2010); *FOREX* at Blue Oyster Project Space, Dunedin (2013); *SUPERMARKET* at the independent art fair, Stockholm (2013); *Video art programme* at the New Zealand International Film Festival (2013); *Sleight Of Hand* at Dunedin Public Art Gallery (2014); *Home* at Kallio Kunsthalle, Helsinki (2015). He has exhibited and has undertaken residencies such as the Montello Foundation in Nevada, USA; and the 2011 William Hodges Fellowship, Invercargill. His video works have been included in many film festivals and in 2014 his film *The Characteristics of C-Minor* (directed with J. Ollie Lucks) was awarded Best Documentary Short Film at the Mosaic World Film Festival and received a honourable mention at Colorado International Film Festival. [maxbellamy.com](http://maxbellamy.com)

## CHARLOTTE DRAYTON

Auckland-based artist Charlotte Drayton creates work that explores notions of normality through architecture and the relationship between human encounter and the built environment. Selected exhibitions include: *Drinking From The Firehose: New Artist Show pt 2* at Artspace, Auckland (2012); *Towards an outside* at Te Tuhi, Auckland (2013); *Carpet Burn* at Papakura Art Gallery (2014); *A Slow Dance to Elevator Music* at FuzzyVibes, Auckland (2015); *T* at FuzzyVibes, Auckland (2014). In 2014, Drayton received the Te Tuhi Iris Fisher Scholarship. In 2016, Drayton undertook a residency with Ammon Ngakuru as part of the Stazione di Topolò in Italy.

[charlottedrayton.com](http://charlottedrayton.com)

## RANGITUHIA HOLLIS

Rangituhia Hollis (Ngāti Porou) is an artist, writer and the digital visual arts teacher at Manurewa High School. His practice employs a range of collaborative strategies often resulting in large-scale digital animation video works or interactive social engagement projects that explore New Zealand's post-colonial context. He has exhibited throughout New Zealand in leading public museums and galleries. Selected exhibitions include: *Architecture for the Nation*, Artspace, Auckland (2008); *Kapua 1.0*, Enjoy Public Art Gallery, Wellington (2010); *What do you mean, we?*, Te Tuhi Auckland (2012); *Te Hiko Hou (The New Electric)*, New Zealand Film Archive, Wellington and Auckland (2012); *Mata Mata*, Mangere Arts Centre, Auckland (2012); *Kaihono Ahua — Vision Mixer: Revisioning Contemporary New Zealand Art*, The Suter Art Gallery Te Aratoi o Whakatū, Nelson (2013); *Since 1984 He aha te ahurea-rua*, ST Paul St Gallery, Auckland (2015).



## ***HIRAANI HIMONA***

Hiraani Himona (Ngāi Te Whatuiāpiti, Ngāti Rangiwhakāewa and Ngāti Hikarara) has been the CEO of Te Tuhi since March 2015 and was previously the Deputy Director of the South London Gallery which, like Te Tuhi, offers integrated education and outreach programmes. She has a demonstrable commitment to providing opportunities for diverse communities, including working in Māori development (Te Puni Kōkiri and the Ministry of Education), disability (Mental Health Media and Learning Difficulties Media), gender and sexuality (York Lesbian Arts Festival, Women Like Us) and youth at risk (Hi8us South).

## ***MONIQUE JANSEN***

Monique Jansen is an Auckland-based artist and senior lecturer in print and drawing at AUT University in Auckland. Her drawing practice focuses on ecology, natural systems and accumulations. It is a study in abstraction, labour, connections and networks. She has exhibited at many public art galleries and museums throughout New Zealand including Museum of New Zealand Te Papa Tongarewa, Wellington; Auckland Art Gallery Toi o Tāmaki; Suter Gallery Te Aratoi o Whakatū, Nelson; and Te Tuhi, Auckland. Her work is held in many public and private collections, including Te Papa, the Chartwell Collection, the Fletcher Collection and the Jenny Gibbs Collection.

## JOANNA LANGFORD

Joanna Langford creates installations, drawings and videos that explore the tension between utopian and dystopian aspirations through humble or disused materials. She has exhibited extensively throughout New Zealand and internationally. Selected exhibitions include: *26th São Paulo Biennale*, Brazil (2004); *Out of Erehwon* at Christchurch Art Gallery Te Puna o Waiwhetu (2006); *Baltic Wanderer* at SIM House, Reykjavik (2008); *Passing Night* at Oxo Tower Gallery, London (2008); *The Beautiful and the Damned* at City Gallery Wellington (2008); *Twilight Falls* at the Govett-Brewster Gallery, New Plymouth (2008); *The Landless* at the Dunedin Public Art Gallery (2009); *Up from the Plainlands* at Christchurch Art Gallery Te Puna o Waiwhetu (2009); *The Before Lands* at Gertrude Contemporary Art Spaces, Melbourne (2009); *Jungle Fever* at Jonathan Smart Gallery, Christchurch (2011); *SCAPE 6*, Christchurch (2012); *Out of the Dusk* a Four Plinths commission at the Museum of New Zealand Te Papa Tongarewa in Wellington (2012); *7th Asia Pacific Triennial* at the Queensland Art Gallery and Gallery of Modern Art, Brisbane (2013).

## ALEX MONTEITH

Irish-born artist Alex Monteith creates works that explore the political dimensions of culture engaged in turmoil over land ownership, history and occupation. Her works traverse political movements, sports, culture and social activities, and often take place in large-scale or extreme geographies through actions, performances, situations and time-based media such as film, video and sound. Throughout her practice, Monteith penetrates the physical and psychological space of individual and collective performative action. Auckland Art Gallery Toi o Tāmaki director Rhana Devenport writes that 'Her empathetic ability to work alongside high-performance practitioners in so many fields results in artworks of tremendous beauty, power and magnetism'. Selected exhibitions include: *The Museum für Moderne Kunst*, Frankfurt (2012); the *4th* (2009) and *5th Auckland Triennials* (2011), Auckland Art Gallery Toi o Tāmaki; and time-based screenings at the Centre Pompidou, Paris. She was a recipient of the Arts Foundation of New Zealand New Generation Award (2008), a Walter's Prize finalist (2010), a board member of Artspace, Auckland (2012–15), and is currently a senior lecturer at the Elam School of Fine Arts, University of Auckland. Monteith is also a member of the collective Local Time (with Danny Butt, Jon Bywater and Natalie Robertson) and is a some-time political and environmental activist. She is based in Tāmaki Makaurau, Aotearoa.

[alexmonteith.com](http://alexmonteith.com)

## REUBEN MOSS

Reuben Moss is a New Zealand artist based in Madrid, Spain. He has exhibited throughout New Zealand in artist-run and public galleries such as: Blue Oyster Art Project Space, Dunedin; Gambia Castle, Auckland; Dunedin Public Art Gallery; and Te Tuhi, Auckland. While in Madrid he has participated in exhibitions such as *Arte Útil (useful art)* curated by the artist Tania Bruguera (2011). Moss has a diverse practice that often explores archival or historic material, be it object, place or image. His practice does not sit within a specific media but employs a variety of means to present whatever intervention is being carried out whether it's video, photography or object based or network, software or sound based. Recently he has worked with digital archives including old television and video games available on the internet by editing, reformatting and at times retransmitting them. [reubenmoss.com](http://reubenmoss.com)

## CAROLINE McQUARRIE

Caroline McQuarrie is an interdisciplinary artist whose work explores the concept of home, sited both in domestic space and the land we identify with. Her practice currently explores how the photographic representation of a site engages with both the past and present. In particular, she has undertaken extensive research-based projects that investigate the experience of nineteenth century migrants who came to New Zealand to work in the mining industry. Selected exhibitions include: *Artifact* at Blue Oyster Art Project Space, Dunedin (2012); *No Town* at Te Uru Waitakere Contemporary Gallery, Auckland (2014); *In\_docere* at The Engine Room, Wellington (2014); *Homewardbounder* at Enjoy Gallery, Wellington (2015). McQuarrie is also a lecturer in photography at Whiti o Rehua School of Art, College of Creative Arts, Massey University, Wellington. [carolinemcquarrie.com](http://carolinemcquarrie.com)

## SUJI PARK

Suji Park is a New Zealand-Korean contemporary artist based in Auckland. Her enigmatic sculptural practice surveys an interest in ancient archaeological and spiritual relics, taking a ritualistic, cyclical approach to questioning the bounds of materiality. Park gained a Master of Fine Arts from Elam School of Fine Arts, University of Auckland, in 2013. She has held numerous solo exhibitions and contributed work to many group shows. Selected exhibitions include: *Igigi* at George Fraser Gallery, Auckland (2013); *Not Very So* at Waikato Museum, Hamilton (2013); *Matter at The National*, Christchurch (2014); *Things Beyond Our Control* at ST PAUL St, Auckland (2014); *Slip Cast* at The Dowse Art Museum, Lower Hutt (2014); *Anu* at Brett McDowell Gallery, Dunedin (2014); *All There Is* at Ivan Anthony, Auckland, (2014); *Headland Sculpture on the Gulf* (2015); *Five by Five* at Te Uru, Waitakere Contemporary Gallery, Auckland (2015). In 2015, Park was selected for the McCahon House Artist's Residency.

## BRUCE E. PHILLIPS

Bruce E. Phillips is the Senior Curator at Te Tuhi. His practice is driven by enabling artists to create ambitious new work and to engage the public with contemporary art. He has curated many exhibitions featuring artists such as Tania Bruguera, Ruth Ewan, Newell Harry, Amanda Heng, Rangituhia Hollis, Tehching Hsieh, Toril Johannessen, Maddie Leach, William Pope.L, Santiago Sierra, Shannon Te Ao, Luke Willis Thompson, Kalisolaite 'Uhila and The Otolith Group among many others. Selected group exhibitions include: *Close Encounters* at the Hyde Park Art Centre, Chicago (2008–2010); *What do you mean we?* (2012), *Between Memory and Trace* (2012), *Unstuck in Time* (2014) and *THE HIVE HUMS WITH MANY MINDS* (2016) at Te Tuhi. Together with Jamie Hanton and Charlotte Huddleston he curated *These stories began before we arrived* (2015) in association with the Taipei International Book Exhibition.

## MARK SCHRODER

Mark Schroder is an Auckland-based installation artist. He creates montage-spaces of aspiration and disappointment riffing on malls, storage facilities, hotel foyers, waiting rooms, parking buildings, airport terminals and locker rooms. Mark is also a member of the Public Share collective and is a director of GLOVEBOX. Selected exhibitions include: *Drinking from the Firehose: New Artist Show pt 2* at Artspace, Auckland (2012); *Mosquito Trades (Condominium, pt 2)* at FrontBox, ST Paul St Gallery, Auckland (2014); *I didn't even know we had a lizard / your wife could be a DJ* (collaboration with Theresa Waugh) at Gallery Three, ST Paul St Gallery, Auckland (2015); *Adjacent Industries (Rainfades)* at Fuzzy Vibes, Auckland (2015); *New Perspectives* (group) at Artspace, Auckland (2016); *Swimming the 109* at Glovebox, Auckland (2016).

## SALOME TANUVASA

Salome Tanuvasa's work crosses a variety of media including moving image, drawing, photography and sculpture. Salome's practice explores her immediate surroundings and often reflects the environments she is in at the time. Her work tells stories about her family and home life as well as providing insights into her living spaces. Selected exhibitions include: *This must be the place* at ST Paul St Gallery, Auckland (2012); *Expensive Movements* at Ozlyn Gallery, Auckland (2012) and at Gaffa, Sydney (2014); *The trees, the story of a community action* (with Fiona Jack) as part of the Rosebank Artwalk, Auckland (2013); *Return to Sender* at Papakura Art Gallery, Auckland (2013); *Close to Home* at ST Paul St Gallery, Auckland (2013); *OFFSTAGE 5* at Artspace, Auckland (2013); *A Sense of Place* at Papakura Art Gallery, Auckland (2014); *Awkward feelings* at George Fraser Gallery, Auckland (2014); *2014 July-Heart Movement Matariki Exhibition* at Ruapotaka Marae, Auckland (2014); *ELECTIONS 2014* at RM Gallery, Auckland (2014).

## TIM J. VELING

Through his practice Tim J. Veling explores the psychological landscape and social-political environment. His work straddles the genres of fine art and documentary photography and is currently engaged in long-term projects relating to the aftermath of Christchurch's devastating 2010 and 2011 earthquakes. He has exhibited nationally and internationally. Veling lectures in photography at the University of Canterbury School of Fine Arts, Christchurch. He is a key contributor to and administrator of *Place in Time: The Christchurch Documentary Project*. Selected exhibitions include: *The Naked and the Nude*, Christchurch Art Gallery, Te Puna o Waiwhetu (2009); *Pre-marital Bliss*, Photobook Dummy Award at the 4th International Photobook Festival, Documenta-Halle Kassel, Germany (2011); *Out of Place — When the Rules No Longer Apply* at Christchurch Art Gallery Te Puna o Waiwhetu (2012); *Sapporo White* at SoFA Gallery, University of Canterbury, Christchurch (2012); *Thx 4 The Memories* (with Glenn Busch and Bridgit Anderson) as part of the Christchurch Arts Festival (2013); *Tomorrow will be the same but not as this is* at Mandurah Performing Arts Centre, Perth (2013); *Public Good*, Ramp Gallery, Waikato Institute of Technology, Hamilton (2013); *Tangata/People* as part of the 14th China Pingyao International Photography Festival, China (2014); *Persistency* (with Deagan Wells) at The Physics Room, Christchurch (2015).  
[timjveling.com](http://timjveling.com)





# ACKNOWLEDGMENTS

Thank you to all of the artists who contributed to the exhibition; Te Tuhi staff; Creative New Zealand; Panuku Development Auckland; Manurewa High School; Eightthirty Coffee Roasters; Auckland Arts Festival and White Night; Enjoy Gallery, Wellington; Massey University, Wellington; Marten Bakker Timbers Ltd; Living Scapes; Central Landscape and Garden Supplies, East Tamaki; K.S. Thompson Ltd; and Te Tuhi's core funders the Contemporary Art Foundation and Auckland Council.

Published following the occasion of *THE HIVE HUMS . . . PART ONE*, 12 March – 29 May 2016 at Te Tuhi, Auckland; and *THE HIVE HUMS . . . PART TWO*, 30 April – 29 May 2016, Te Tuhi Offsite: Silo 6, Auckland.

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Published by Te Tuhi, Auckland  
THE HIVE HUMS WITH MANY MINDS  
edited by Rebecca Lal

ISBN: 978-0-908995-57-8

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