

Frog World  
Abigail Aroha Jensen

Eau de Plume  
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Lake of Wandering Spirits  
Frances Libeau

We Also Share Our Mother's Health  
Iulia Boşcu & Will Gresson

THIS ARTWORK WAS BORN IN IRAQ  
IN THE YEAR 2095  
Mariam Tawfik

Mai i te maunga ki te moana  
Ngaroma Riley

1 March –  
3 May 2026

**TeTuhi**

# March exhibitions

Abigail Aroha Jensen (Aotearoa NZ)

Conor Clarke (Aotearoa NZ)

Frances Libeau (Aotearoa NZ)

Iulia Boşcu (RO) and Will Gresson (Aotearoa NZ)

Mariam Tawfik (Aotearoa NZ)

Ngaroma Riley (Aotearoa NZ)

## Abigail Aroha Jensen

### → Frog World

*Frog World* builds on Abigail Aroha Jensen's exhibition *Inside my papahou: puoro tuatini. Her site, Désirée - ā whakamātao owha*, commissioned by Te Tuhi and the Busan Biennale Committee for *Busan Biennale 2024*. This work brought together field recordings of taonga pūoro resonating through the ruins of the Tokomaru Bay Freezing Works, alongside a series of concrete boxes featuring objects and traces from Jensen's own *papahou* (treasure box), such as a pāua shell saved from her first meal in Busan or lipstick kisses.

*Frog World* continues Jensen's conceptual exploration of papahou as the carrier from which she creates and learns. While in Busan for the 2024 Busan Biennale, she participated in a puppet-making workshop led by the Indonesian artist collective Taring Padi, where she made a cardboard frog.

In *Frog World*, Jensen presents an upscaled version of the frog she made in South Korea, which has travelled with her ever since. Inside are fragments of her own world—perfume cards, pill boxes, a handbag—ephemeral objects collected during her travels. Together, they transform the frog not only into a giant papahou, but a theatre: an expanded vessel for everyday taonga collected through acts of life. The work is accompanied by a 12-channel “sonic tukutuku” which is how she frames her sound practice. *Frog World* is scored from recordings gathered by Jensen in South Korea, Japan, Thailand and Aotearoa, as well as recordings sent to her by her Instagram followers.

## About Abigail Aroha Jensen

Abigail Aroha Jensen is an artist who lives in Kirikiriroa Hamilton. She holds a BMA from Waikato Institute of Technology with Honours from Toihoukura, School of Māori Visual Arts. Recent exhibitions include: *cab-sous vide*, The Dowse Art Museum (2024); *Inside my papahou: puoro tuatini. Her site, Désirée - ā whakamātao owha*, commissioned by Te Tuhi and the Busan Biennale Committee for *Busan Biennale 2024*; *Glittering Images*, Grace Aotearoa (2024); *Spring Time is Heart-break: Contemporary Art in Aotearoa*, Christchurch Art Gallery Te Puna o Waiwheteū (2023); *Old/Niu, A Drawing Showcase* with Māpura Avondale Artist Group, All Goods Artspace (2023); *Rope Play (I-IV)*, sites across Tāmaki Makaurau, Pōneke and Köln (2022-23); *R.Boudoir*, RM (2022); *Ata Koia!*, Te Tuhi (2022); *Te Pō*, Papatūnga (2022). She was the recipient of the 2025 Caselberg Trust Residency in Dunedin, and of the 2025 Gasworks Residency in London.

Conor Clarke

→ Eau de Plume

*Eau de Plume* is a new exhibition by Conor Clarke exploring the sensory landscape the Kaikōura Tītī (Hutton's Shearwater) navigate by.

The exhibition title, *Eau de Plume*, plays on an onomatopoeic assonance with 'odour plume', a term describing how DMS (dimethyl sulphide) plumes into the air when zooplankton—the seabirds' main food source—eat phytoplankton. These plumes not only guide seabirds towards food but also act as wayfinding markers, generating scent maps that reflect the seafloor below. Sensory ecologist Gabrielle Nevitt describes such maps as "[...] peaks and valleys of DMS over shelf breaks, seamounts, and other underwater features [...]", challenging the assumption of seabirds' experience of the ocean being 'featureless'.

In this exhibition, Clarke's photographs of seascapes (or "scentscapes", as the artist calls them) envision scent-led wayfinding, reflecting on seabirds' highly attuned olfactory and navigational abilities, as well as the process of foraging for knowledge and making art in response. The seascapes carry the scent of DMS, evoking these birds' ability to wayfind, forage, and migrate across the ocean, which is often described as 'vast', 'featureless', or 'void-like' due to an absence of visual landmarks. Tube-nosed seabirds such as shearwaters, petrels, and albatrosses, however, are known to rely on odour cues, 'scent maps', and memory to navigate at sea and to locate individual burrows when homing in the dark.

*Eau de Plume* also includes plastics previously ingested by tube-nosed seabirds, confronting us with the direct and devastating consequences of human

waste on these sensitive and fascinating creatures. Research indicates that plastics are ingested not because they look like prey, but because they smell like it. Over time, many plastics accumulate phytoplankton on their surface, which is then eaten by zooplankton and therefore smells like food. In tracing these invisible scent trails, Clarke's work reveals how the systems that guide seabirds home are increasingly entangled with the by-products of human activity.

## About Conor Clarke

Conor Clarke (Ngāi Tahu, Scottish, Welsh) graduated from Elam School of Fine Arts, University of Auckland in 2005. Since graduating, Clarke has exhibited regularly throughout New Zealand, using the medium of photography to explore ecology, conceptions of nature, critical and post-colonial re-readings of Romanticism and the ongoing effects of industrialisation on land use and its representation. Clarke has spent the last decade based between Berlin and Aotearoa, amassing an impressive body of work that blends aspects of both conceptual and documentary photography.

Frances Libeau

→ Lake of Wandering Spirits

Over three days in August 1978, an unknown cameraperson armed with a portable video camera observes a group of Livestock Officers from the Ministry of Agriculture and Fisheries carry out the brutal task of putting to death and burying more than 5,000 sheep at Crater Block, a quarantined sheep station near Rotorua.

Crater Block—where imported “exotics” were bred and data collected on lambing, carcass sizes, and wool samples—had seen an outbreak of the prion degenerative disease known to farmers as scrapie.

*Lake of Wandering Spirits* considers this footage and broader implications of the event through the dispersal and rematerialisation of its contents, reaching for a reanimation of sound, image and language. Carefully selected footage and sound from the slaughter is recast alongside field recordings, material remediations (including submersion of a 1978 cassette in nearby roto Rerewhakaaitu), and other archival ephemera.

The work regards the hauntological properties of the digitised media which—either through its capture on a 1970s Portapak, temporal degradation, or archival digitisation—is visually troubled by strange spectres and a curious disjunct in the synch of sound and image. This point of enquiry is informed by Michel Chion’s ‘phantom sound’, translated from *en creux* (meaning the gap, relief or hollow), as employed in intaglio printmaking<sup>(1)</sup>. Considering the generative possibilities of absence, a spectral materiality in turn unsettles the coherence of the settler-colonial conditions that allowed this life to proliferate and then be reduced to waste.

Emphasising the instability of archival media challenges the narrative of colonial settlement as peaceful or complete. Rather, archival media, as well as the colonial psyche, are riddled with discontinuities—elisions, ruptures, double exposures, delays and divergent endings. A question on the absence of visual coherence or visibility prompts: “What are the consequences for dying images and for images of death?”<sup>(2)</sup>

Taking cues from Keri Hulme’s aptly-named 1986 coastal horror ‘A Tally of the Souls of Sheep’, the work draws attention to tools of cinematic affect (sound, cuts, script) to point to the mediated nature of the archive and its cinematic properties.

*Lake of Wandering Spirits* was made utilising excerpts from archival media held by Te Rua Mahara o te Kāwanatanga Archives New Zealand (Wellington repository) in their open access collection, and adapted under a Creative Commons Attribution 2.0 Generic License.

(1) Claudia Gorbman, in Michel Chion, *Audio-Vision*, trans. by Claudia Gorbman (Columbia University Press, 1990), p.218.

(2) Laura U. Marks, *Touch: Sensuous Theory and Multisensory Media* (University of Minnesota Press, 2002), p.91.

*Lake of Wandering Spirits* was made with the generous support of a Creative New Zealand Fellowship.

## About Frances Libeau

Frances Libeau is an interdisciplinary artist and writer. Their compositions, sound designs and writing feature across various platforms of contemporary art, film, theatre and dance. Libeau’s work often explores the hauntological potentialities of found audiovisual materials, and possibilities for queering compositional and archival practices. They are currently researching reproductive animacies in agricultural material cultures.

Iulia Boşcu and Will Gresson

→ We Also Share Our Mother's Health

*We Also Share Our Mother's Health* is a five-part sound suite that explores the blurred boundaries between the natural and built spaces, incorporating field recordings from areas affected by flood damage in Tāmaki Makaurau between 2022-2024.

These pieces involve melding the organic and the inorganic together in part to question what our future might look like as we require increasingly complex technological interventions to survive in the unstable environment we've created.

About Iulia Boşcu and Will Gresson

Artists Iulia Boşcu and Will Gresson are a collaborative duo, active since 2016.

They work across multiple disciplines involving visual art, publishing and sound with a focus on climate and environmental tensions. Collage and collected ephemera occupy a central role in the duo's working methodology, delving into relationships between human memory (past and present) and its intersections with the natural world.

Mariam Tawfik

→ THIS ARTWORK WAS BORN IN IRAQ IN  
THE YEAR 2095

*THIS ARTWORK WAS BORN IN IRAQ IN THE YEAR 2095* is conceived by Mariam Tawfik as a speculative text written by one of her descendants seventy years into the future. The work unfolds as the remembered voice of an elder, recounting a story in which the world's largest taniwha swallows the Tigris and Euphrates rivers, while its tail dams the Waikato. With no other option, she is forced to use the taniwha's back as a time-machine bridge to return home.

Passed down through generations, this story traverses time, memory, and identity – spaces in which meanings are both lost and found, entwining the storyteller and the reader. Uncertainty permeates the narrative: where does it begin? Does it ever end? And where, ultimately, is home?

The work is emblematic of the period following the Gulf War (1991), during Saddam Hussein's regime in Iraq. It references the damming of the Tigris and Euphrates ordered by Hussein as a punitive measure against communities involved in uprisings against the Ba'athist regime.

Within Te Ao Māori, and through pūrākau, taniwha are understood as powerful supernatural beings that inhabit rivers, caves, and oceans. They are interpreted through multiple mātauranga: in some contexts, feared as dangerous; in others, revered as kaitiaki (guardians). In Tawfik's work, the taniwha operates across both lenses. It becomes a symbol of cyclical systems of control and protection – structures that claim to safeguard some while inflicting harm on others, and that disregard Indigenous relationships with land and water.

The narrative ultimately shifts toward a cyclical time-warp of destruction, radicalism, and regeneration, engaging mana wāhine as a force that moves between, resists, and reshapes these dualities. Past, present, and future collapse into one another, mirroring the ongoing repetition of colonial, authoritarian, and extractive violences across geographies.

In a contemporary political landscape marked by a three-way coalition government in Aotearoa that compromises the integrity of Te Tiriti o Waitangi, alongside the ongoing crises in the Middle East, Tawfik's work underscores the urgency of art, sound, and language that respond to local environments. Such practices are vital in expanding audience perspectives on religion, sovereignty, migration, refuge, land, and the liminal, ever-shifting notion of home.

## About Mariam Tawfik

Mariam Tawfik is a multidisciplinary artist, sound designer and filmmaker based in Aotearoa, whose work navigates the intersectionality of faith, memory, and land. Her sound designs serve as a drum for storytelling, inviting the listener to engage with the echoes of ancestral lands and spiritual realms. Her work calls for a reclamation of space and an invitation to collectively explore alternative narratives of our past, present and future.

## Ngaroma Riley

→ *Mai i te maunga ki te moana*

*Mai i te maunga ki te moana* is a sculptural installation comprising two tūrehu—small, light-skinned mountain fairies—and a waka kōpapa (small canoe).

Although tūrehu are common to many iwi across the motu, their origins remain uncertain. As a recurring subject in Riley's work, their presence echoes other aspects of Māori knowledge lost or fragmented through colonisation.

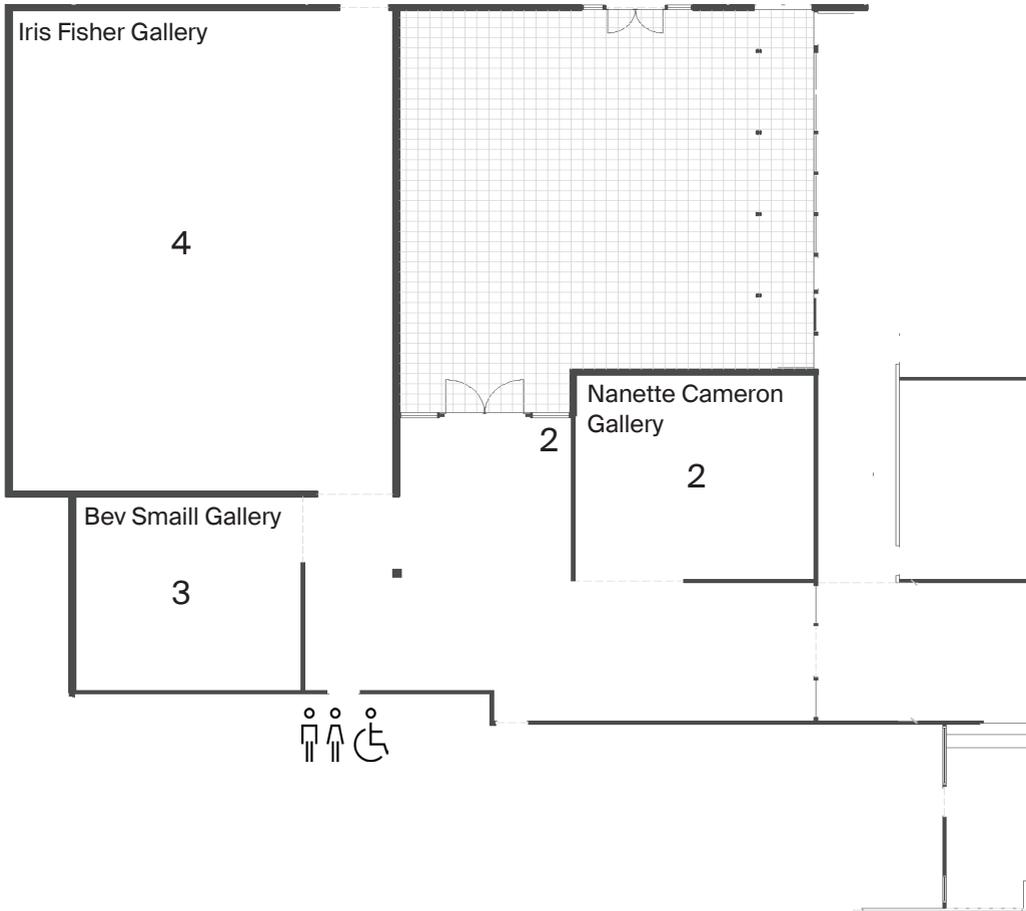
Translating as *From the mountain to the sea*, the politically referenced title draws a parallel between the displacement and cultural erasure of Palestinians and the similar experiences of other Indigenous peoples worldwide.

## About Ngaroma Riley

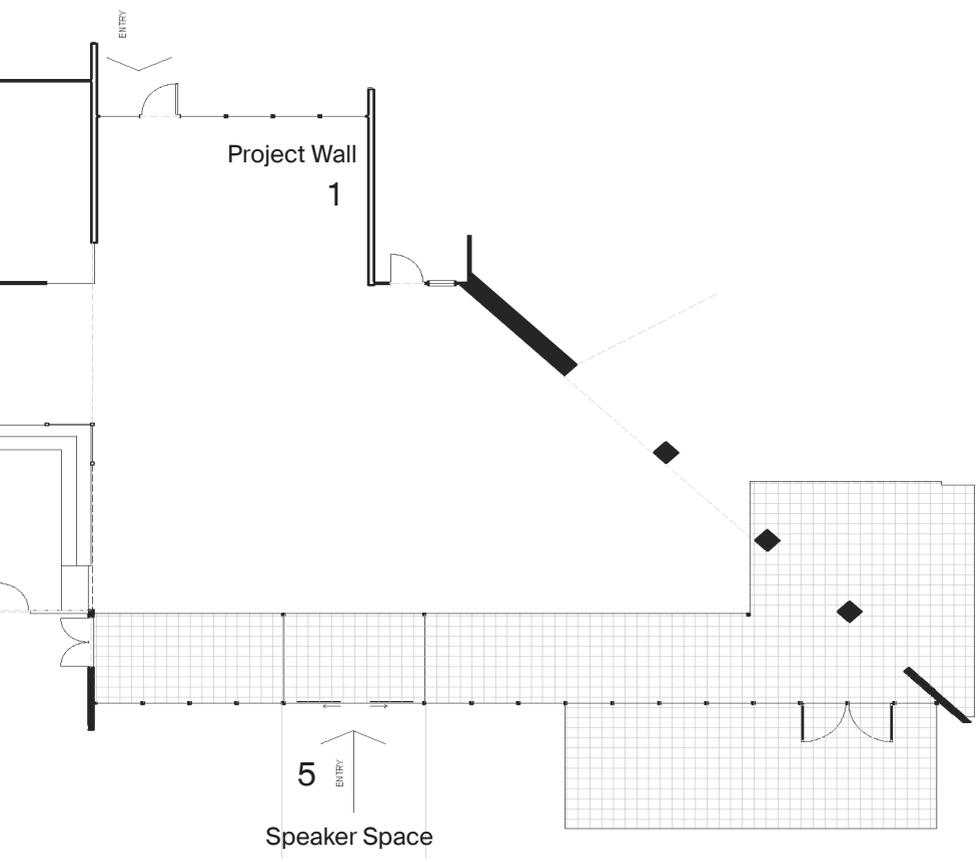
Ngaroma Riley (Te Rarawa, Te Aupōuri) is an artist, curator, and people connector based in Tāmaki Makaurau Auckland. She's the founder of Te Ana o Hine at Te Tuhi, a wāhine-led carving space born out of the need to create a safe and supportive environment for wāhine taketake and others who encounter barriers in the carving world, and a co-founder of Shared Lines Collaborative, an arts collective using art to develop resilience.

Ngaroma began her carving journey making Buddhist statues while living and working in Japan. Since returning to Aotearoa in 2020 she has completed a Certificate in Whakairo at Te Wānanga o Aotearoa. In 2022 she built a storehouse for a sculptural installation at Kaitaia and was shortlisted for the 2023 Kingi Tuheitia Portraiture Award. In 2025, Ngaroma won the Molly Morpeth Canaday Major Art Award. She is known for her karetao (hand-carved puppets) and love of chainsaws.

# Floorplan



1. Ngaroma Riley
2. Frances Libeau
3. Conor Clarke
4. Abigail Aroha Jensen
5. Iulia Boşcu and Will Gresson
6. Mariam Tawfik



# List of works

1. Ngaroma Riley

*Mai i te maunga ki te moana*, 2026

macrocarpa, tōtara, tī kouka, harakeke, shell, acrylic paint

commissioned by Te Tuhi, Tāmaki Makaurau Auckland

2. Frances Libeau

*Lake of Wandering Spirits*, 2026

multi-channel video, stereo sound, mixed media

10 mins 25 secs

commissioned by Te Tuhi, Tāmaki Makaurau Auckland

3. Conor Clarke

*Eau de Plume*, 2026

cotton, reactive dyes, wire, Dimethyl Sulphide odour, plastics collected from deceased toanui/flesh-footed shearwater (*Ardenna carneipes*)

chicks on Ohinau Island

courtesy of Wildlife Management International Ltd, with thanks to the Department of Conservation and Ngāti Hei

commissioned by Te Tuhi, Tāmaki Makaurau Auckland

Conor Clarke

*Home, hone, homing (for Betsy Bang)*, 2026

1. 23:52, 14.02.24

2. 22:51, 14.02.24

3. 22:49, 14.02.24

4. 23:54, 14.02.24

5. 22:50, 14.02.24

silver gelatin handprints

commissioned by Te Tuhi, Tāmaki Makaurau Auckland

Conor Clarke

*Holding (for Ted Howard)*, 2026

silver gelatin handprint, framed

commissioned by Te Tuhi, Tāmaki Makaurau Auckland

4. Abigail Aroha Jensen  
*Frog World*, 2026

Frog: corrugated cardboard, rough sawn box grade timber, nail plates, Resene SpaceCote low sheen waterborne enamel interior (tree frog) wood varnish, 3M Scotch double sided mounting tape extreme mega roll, paint stick (non-toxic), butchers paper, craft paper roll, builders pencil, acrylic fluid, gesso, adhesive spray, CRC 550ml ADOS ultra high strength spray adhesive.

CARDBOARD CUT OUTS  
Davids Emporium dumpster

Lady: acrylic, gesso, paint stick(non-toxic), pilot ink, felt tip, builders pencil, Resene SpaceCote flat washable wall and ceiling exterior/interior waterborne enamel, PVA, gorilla tape, masking tape, metallic vinyl, butchers paper.

Butterfly Lace: butchers paper, craft paper roll, builders pencil, acrylic fluid, crayon, gesso, adhesive spray, Resene SpaceCote flat washable wall and ceiling exterior/interior waterborne enamel, CRC 550ml ADOS ultra high strength spray adhesive.

Handbag: Gesso, paint, acrylic fluid, penk,masking tape, PVA, RUST-OLEUM painters touch paint and primer, gorilla tape.

Editions de Parfums, Dominique Ropion by Frederic Malle "Portrait Of A Lady" Perfume card: butchers paper, carpet tape, masking tape, Resene SpaceCote flat washable wall and ceiling exterior/interior waterborne enamel, gorilla tape, coffee, lipstick, mascara, paint stick(non-toxic), kiwas dirty footprints, indian ink, OGT "La femme" eau de parfume

Rose: dowling, butchers paper, cardboard, masking tape, paint stick(non-toxic), acrylic fluid, crayon, PVA, Resene SpaceCote flat washable wall and ceiling exterior/interior waterborne enamel, primer, coloured pencil.

twelve-channel sound  
35 mins 58 secs  
commissioned by Te Tuhi, Tāmaki Makaurau Auckland

5. Iulia Boşcu and Will Gresson  
*We Also Share Our Mother's Health*, 2026  
five-channel sound  
55 mins 33 secs

6. Mariam Tawfik  
*THIS ARTWORK WAS BORN IN IRAQ IN THE YEAR 2095*,  
2026  
Te Tuhi Billboards (Pakuranga and Parnell Station)  
inkjet billboard prints  
commissioned by Te Tuhi, Tāmaki Makaurau Auckland

Curated by Andrew Kennedy, these exhibitions are presented in association with Te Ahueri Toi o Tāmaki Auckland Arts Festival

## Supporters and partners



## Principal funders

