Tātaki Whakakitenga
Exhibition Guide

A TIME OF WAITING

The Observatory Project,
Layne Waerea, John Vea,
Public Share, Kalisolaite
‘Uhila, Jeremy Leatinu’u,
Ena Kosovac, Chris Braddock,
Shannon Te Ao, Olivia Webb

4 April - 23 May 2025

NGUTU KĀKĀ

We despise waiting. Waiting exposes our inability to change a situation – to speed up the arrival of the bus, or expedite paperwork being processed outside office hours. Waiting also implies inactivity, which is at odds with our work culture. Both industrialised labour (undertaken within set hours), and our contemporary ‘online’ work culture (which is neither confined to the office nor the nine-to-five) require us to be continually ‘on task’. We don’t have cultural permission to presume people can wait.

Yet viewed another way, thinkers have observed that it’s increasingly rare to experience ‘pure’ waiting. Like the technologically-dated plotlines of so many 20th Century sitcoms, common scenarios for aimless waiting now seem like a thing of the past. A friend will call if they are running late. We can check online where a bus is en route. There’s also no need to endure inert waiting – idle moments can be swiftly plugged with a world of media available at our fingertips. In this sense, philosophers now paradoxically ask, what’s lost if we no longer experience idle time? If Godot’s imminent-arrival points us to an underlying absurdity in everyday life, what does the absence of idle time point to?

Spanning performance, video, installation, and social practice, this exhibition canvases a range of contemporary artists’ approaches to the theme of waiting. For these practitioners, both active or passive forms of waiting don’t occur in a vacuum, and instead have potential to meaningfully respond to a range of contemporary demands; from highlighting labour rights and confronting bureaucracy, to approaching the tyranny of ‘clock-time’ and embracing productive forms of waiting. Viewed as a whole, the exhibition explores the way that seemingly passive actions can be deployed for politically efficacious ends.

A Time of Waiting is accompanied by an active series of talks and events, which kicks off with an opening night performance by Chris Braddock. The exhibition also includes an offsite programme of temporary installations and performances which will be staged in Ōtautahi in partnership with Christchurch Art Gallery Te Puna o Waiwhetū.

Te Wai Ngutu Kākā would like to acknowledge the generous funders and partners that have made this exhibition possible, including AUT’s Art and Design Research Fund, Creative New Zealand Toi Aotearoa, and Christchurch Art Gallery Te Puna o Waiwhetū.

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AUT
TE WĀNANGA ARONUI O TĀMAKI MAKAU RAU

Exhibition Guide
Te Wai Ngutu Kākā Gallery
Auckland University of Technology
2025

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ASAP, 2025

Electromagnetic radiation (detectable from 500kHz-1.6MHz), LPAM radio wave transmissions, amplitude modulation (AM), portable container site office, Adaptable Sound Interferometry Equipment (A SINE), custom antennae, dipoles, AM loop, balun, transmission line, aluminium, antenna, hardware and fixings, field strength meter, gizmo, noticeboard, notes and notices, carrier waves, sidebands, CRT monitor, video (duration variable), custom printed hi-vis vests, cabling (orange power cords, custom signal cable, antennae feed line), portable radios, galvanised metal workbenches, not-measuring events, whiteboard, clipboards, drawings, measurements, not-measurements, steel mesh (ground plane), plastic mesh chairs, bucket, tape (masking, aluminium, and measuring), alligator clips, UNI-T frequency generators, site office computer, signage.

Courtesy of the artists

At 7am on a clear autumn morning, The Observatory Project's site office arrived. With surprising efficiency, a truck backed into a narrow courtyard entrance and elevated the 6 × 2m container into the air, gently guiding it to its destination at the shared entrance of the Gallery and the School of Art and Design. At odds with its stately setting, numerous onlookers queried; 'What's going on?'

Over the course of the exhibition this small structure will operate as a kind of 'bootleg' radio station. In it the observatory houses a complex array of equipment, including their Adaptable Sound Interferometry Equipment (A SINE), and a series of modular sound-generating sculptures housed within large steel cabinets. The site office also serves as a 'plinth' for an aluminium substructure which forms the station's aerial, based on Bolton-Stanley's interferometer (1948). Through this rudimentary and explicitly sculptural means, the obervatory can broadcast across analogue AM frequencies, and while restricted to the immediate vicinity of the exhibition, can sometimes override more established commercial and public radio platforms operating on the same frequencies. Their radio programming will include texts read by local radio presenters, interviews, recordings, and experiments with 'not-measuring' events, a methodology that the pair have developed over several years which deliberately blurs the lines between scientific and artistic models of observing and collating data.

The building is branded 'ASAP', announcing an on-demand model atypical of the strict schedule-focused culture of radio. In this sense, they provoke thought about how responsive and experimental radio could be if untethered from its rigid durational methodology. The installation's distinctly provisional quality also enables it to shift and morph according to the obervatory's activities, which includes sea-cliff interferometry, 'not-measuring', provisional making in observatories, and documentation of machine calibrations.

Formed in 2017 after encountering gravitational wave sonifications, **The Observatory Project** is a collaborative project led by Auckland-based artist **Ziggy Lever** and musician and artist **Eamon Edmundson-Wells**, which explores making in relation to scientific processes. Their projects operate at the intersection of art and science, by using sound, video, custom made electronics, and sculptural installation as a means to diagram, interpret, and imagine scientific processes of observation. Their projects, while often occupying galleries, have popped up in specialist labs around the globe, including the Acoustics Research Lab, Auckland; Bidston Observatory Artistic Research Centre (BOARC), UK; and the Large Hadron Collider at CERN, Switzerland.

LAYNE WAEREA

PRINCIPLES OF THE TREATY OF WAITING BILL, FIRST READING, TE WAI NGUTU KĀKĀ GALLERY
2025

vinyl on wall, live performance

Courtesy of the artist

Layne Waerea (Ngāti Wāhiao, Ngāti Kahungunu, Pākehā) carries out performance-based interventions in public spaces. These interventions seek to question, challenge and even exploit social and legal ambiguities in the public sphere. As a former lawyer, Waerea uses these experiences to inform her performance interventions, with a particular focus on how Te Tiriti o Waitangi must continue to play a critical role in the developing the cultural fabric of Aotearoa New Zealand.

A case in point is her Principles of the Treaty of Waiting Bill 2025, which consists of a thinly veiled response of the controversial Treaty Principles Bill currently before parliament. Her ‘bill’ is presented in a state where it is likewise up for public submission, and her forthcoming event will provide opportunity for public feedback on her proposal in order to provide greater clarity and guidelines for the activity of waiting in public spaces. This event is timed to coincide with the New Zealand’s final determination of the Treaty Principles Bill, which could dramatically change how the Treaty is understood and applied by our future governments.

While firmly tongue in cheek, Waerea’s command of legal jargon inherent to such legislative documents exposes the ways that such legalities are frequently layered in cynicism and intrinsic biases. It only recognises the Crown’s agency in determining law without any genuine attempt to honour the co-governance model inherent to Te Tiriti o Waitangi. And to add insult to injury, Waerea’s bill is ‘co-authored’ by OpenAI, exposing an additional pernicious means by which highly destructive bills will continue to be swiftly drafted and put before parliament regardless of how wrong headed and divisive they may be.

Layne Waerea (Ngāti Wāhiao, Ngāti Kahungunu, Pākehā) completed a PhD at AUT University in 2016, titled Free social injunctions: Art interventions as agency in the production of socio-legal subjectivities not yet imagined or realised. Past exhibitions and projects include Free Promises for the Museum of Contemporary Art Busan, co-commissioned by Te Tuhi and the Busan Biennale Organising Committee (2024); Bonus Play, a CIRCUIT and Auckland Council moving image commission as part of the Auckland Arts Festival (2024); and Forecast, as part of Huarere: Weather Eye, Weather Ear, Te Tuhi Gallery, Auckland (2023). In 2018 Waerea staged Free arguments: [Under construction], an open-ended public process that gave agency to the tension inherent in disagreement and suggestions for change.

She is also the current president of the Chasing Fog Club (Est. 2014)

JOHN VEA

TIME OF ARRIVAL/TIME OF DISPATCH, 2025

passport, readymade stanchions, desk, envelopes

Courtesy of the artist

John Vea's Time of Arrival/ Time of Dispatch, dwells on ineffective waiting experienced through encounters with bureaucracy. Timed to coincide with the exhibition John Vea: Ini Mini Mani Mou, currently being staged at Christchurch Art Gallery Te Puna o Waiwhetū, this artwork has been designed to span and operate concurrently across both sites.

Throughout the exhibitions Vea's passport will be continually couriered between the North and South Island venues. Within each organisation's exhibition spaces, the galleries have committed space to establish functional workstations to receive, receipt, and briefly present Vea's passport prior to its imminent departure. Of course, despite this physical infrastructure, Vea knows that the passport will spend the majority of the exhibition in transit occupying a liminal space between the venues, and in doing so it primarily exists in our minds.

The simple action responds to the often bureaucratic challenges faced by new immigrants, specifically those from the Pacific, who seek to make Aotearoa their home. Of course while Vea's passport is in circulation, he remains grounded, and in this way takes part in this common experience of limbo. The work raises questions about the efficacy and power dynamics implicit to this idle period of waiting, and through its own absurd repetition speaks of the inefficiency of restricted travel between Aotearoa and its closest neighbouring Pacific countries.

John Vea (b.1985 / Tongan) works with sculpture, video and performance. His practice confronts the hegemony of migration policies, labour and employment opportunities and their impact on Pacific people. Vea holds a PhD from AUT (2021), a Master of Art & Design 1st Class Honours from AUT (2015), a Bachelor of Visual Arts from AUT (2009). Recent exhibitions include Ini Mini Mani Mou, Christchurch Art Gallery (2025), 96 degrees in the shade, Busan Biennale 2024, You kids should only experience this for a moment - don't be here for life like me (2018), Te Tuhi, Auckland, and Finish this week off and that's it!, Dunedin Public Art Gallery (2018).

PUBLIC SHARE

GOOD TO GO, 2025

Socially-engaged event-based installation: studio space (for Public Share use) and social space (for the public to use), 3D printers, ceramic printer, Public Share archive of objects, publications, ephemera and slide show.

Tea station: 52 GOOD TO GO tumblers, Stirrers stamped with various words and phrases (in common use within workplace restructuring).

Tumblers and Stirrers are made from 20% Te Atatu Clay / 80% Low-fired Porcelain; clear glaze mixed with water collected from the WM Building Wet Lab and Digital Fabrication Lab temporary air conditioning unit between November 2024 and February 2025.

Courtesy of the artists

Established in 2014, Public Share is an Aotearoa New Zealand artist collective which engages in ideas of production and exchange.

The Good to Go installation conveys a sense of both looking forwards and backwards, with the generous array of documentation, craft objects, video, publications, and ephemera distributed through the space conveying a sense of a project that has continued to accrue new material across each venue it inhabits.

In this instance Public Share were invited to take over and occupy Te Wai Ngutu Kākā's shared office, which gallery staff have cleared and vacated for the duration of the exhibition. Here they create their own hybrid workspace/smoko-room, which serves as a provocation for thinking through what an ideal workplace might look like. Upon entering the room we are struck by a continual push-pull. The front half of the room initially feels like a welcoming maker-space, with its bold fields of blue and orange, a bank of 3D printers, and a pristine ply table. Yet we quickly pick up on a more complex logic at play, as the collective draws from strictly practical work spaces of the trades. The blue and orange are in fact borrowed from in situ industrial shelving and safety equipment, and austere galvanised fences sharply divide the room into two zones: the front half a 'mixed-use/ social space' with an assortment of junk-store chairs and a steady supply of tea, and the back, which is clearly designated for making.

Combining object making and site exploration with social engagement and critique, the collective works with sites undergoing change and the workplace conditions that govern workers' everyday activities, such as the hard-won entitlement to two 10-minute tea breaks in the working day. Their active blurring of the office/studio/break room, seeks to highlight the basic, yet hard fought, rights to break time and support, such as the 10-minute tea break, which under the pressures of neo-liberalism remains continuously contested. In some senses, while the perils of Fordist labour practices are well documented, the collective finds a certain dignity in a factory-like studio setting, a gesture of solidarity with those who have campaigned for workers' rights.

Public Share is a four-person collective, consisting of **Monique Redmond, Deborah Rundle, Harriet Stockman, and Mark Schroder**. Based in Tāmaki Makaurau Auckland, the collective works collaboratively to produce cups, mugs, tumblers and stirrers for use at tea break events hosted at construction sites and other workplaces, conferences, exhibitions and festivals across Aotearoa New Zealand and Australia. Public Share's activities are situated within the parameters of temporary public event-based installation, participatory and socially engaged art.

Recent projects include: OVERDUE, pt. 1 at the Book Launch of Urgent Moments: Art and Social Change: The Letting Space Projects 2010-2020 at Objectspace, Tāmaki Makaurau Auckland 2024; No nSense: An antidote to Individualism pageworks and associated events for As needed, as possible: Emerging discussions on art, labour and collaboration in Aotearoa, edited by Sophie Davis and Simon Gennard, Enjoy Gallery, 2020-2021; Collective Agreement as part of The Future of Work, The Dowse Art Museum, Lower Hutt, 2019; OVERTIME for Suffrage 125: pt. 1, Celebration event at Parliament, pt. 2, Tea break event at Civic Square, Pōneke Wellington, 2018; Public Share Workers Club as part of Social Matter, curated by Louisa Afoa, RM Gallery, Tāmaki Makaurau Auckland, 2017; Out of Office, curated by Zara Stanhope, RMIT Project Space Spare Room Gallery, Melbourne, 2016.

Tea station hours: Tuesday-Friday, 10am-3.30pm

An open invitation to make use of the social space to take a break and enjoy a cuppa, utilising the Good to Go tumblers. Ceramic stirrers are also on offer for use with a cuppa, and if the public would like, they can be taken away.

KALISOLAITE ‘UHILA

MOHE / SLEEP, 2025

kali (headset), fala (mat), ngatu (tapa cloth)

Courtesy of the artist and
Michael Lett, Auckland

Kalisolaite ‘Uhila’s performance for A Time of Waiting cannot be seen in isolation from his night-shift job. Instead, it might be said to operate at the intersection of the work - sleep - recreation schema, which, as Samuel Parnell advocated, should be in equal proportions for a healthy work-life balance.

For the duration of the exhibition, ‘Uhila will occupy the gallery two days per week, typically on Tuesdays and Thursdays. Timed to begin once his 6pm to 6am security shift work concludes, ’Uhila shifts the ‘rest’ portion of his daily routine to the gallery, and will sleep in situ across these days. This act of making the private activity of sleeping public is extended to Te Wai Ngutu Kākā’s online platform as well as Christchurch Art Gallery Te Puna o Waiwhetū, which will receive a live feed on the days he undertakes his performance. In this way, while ’Uhila’s professional role of surveilling concludes at 6am, Christchurch visitors ironically continue to monitor him via the live feed.

Kalisolaite ‘Uhila (b.1981, Tongan) received a Bachelor of Visual Arts from AUT (2010), followed by a Masters of Performance & Media Arts (2016). His Masters thesis, Maumau-taimi: Wasting Time; Being Useless, explored perspectives of wasting time versus time well wasted in the field of art. ‘Uhila seeks to understand language and patterns hidden inside the body, through live performance. The expression of his ideas takes place unrehearsed, often requiring endurance, in both gallery spaces and a variety of outside locations.

His first performance in a gallery was Pigs in the Yard held at the Mangere Arts Centre (2011) where it won the Auckland Fringe Festival award for best Visual Art. ‘Uhila went on to develop a range of significant projects such as sleeping rough for two weeks Te Tuhi for Mo‘ui tukuhausia (2012), and for three months at Toi o Tāmaki Auckland Art Gallery as a Walters Prize finalist (2014). In 2015, ‘Uhila spent six-hours a day conducting the tide of Oriental Bay, Wellington for Ongo Mei Moana. ‘Uhila has undertaken multiple artist residencies, including the Montalvo Arts Centre Residency, California (2018), Youkobo Art Space Residency, Tokyo (2018), and ZK/U & Ifa Galerie Residency, Berlin (2020). He was also awarded the Harriet Friedlander Residency by the Arts Foundation of New Zealand (2021).

THE BIRD AND THE HEART, 2025

inkjet prints, dual-channel video, sound

Courtesy of the artist

Jeremy Leatinu’u’s artwork for A Time of Waiting has been conceived as a constellation of objects and moving-image works, each of which function as ‘chapters’ from the artist’s complex family history, stemming back to the early 20th Century.

The story begins in 1900, when what we currently know as Western Sāmoa became Malo Kaisalika/German Sāmoa, a colony of Germany. While significant, this constitutional change turned out to be short lived when, in the outbreak of WWI, Sāmoa was swiftly retaken by Australia and New Zealand (this was in fact was the first joint military initiative for the ANZACs). In the aftermath of the war, Sāmoa was officially instated under Crown rule as an outcome of the Treaty of Versailles in 1919, which determined that Germany would cede the colony.

These exceptional geopolitical events provide the scaffolding for a story of two cultures coming together through marriage. To the far left is the artist’s daughter Manaia’s recent portrait of their German ancestor Gusta Adolf Naur, who arrived in Sāmoa in 1896 and later married the artist’s great-great-grandmother Filomena Faumuina. In the middle sits a range of objects that narrate the coming together of cultures, through cuisine, religion, memorial sites, and even an original postcard sent by Naur’s daughters from Germany after they had relocated to Wittenburg in 1914 to pursue education with support of their new extended family.

The final stages of the artwork jump to touchstone moments from the 1960s onwards, as Leatinu’u’s ancestors seek to establish a new life in New Zealand. The artwork tracks across books and objects—fragments from a larger archive, laying bare Leantinu’u’s own research into linking together his whakapapa—and concludes with the artist speaking inaudibly before the camera. In the second video the artist narrates an anecdote of his uncle, who as a child craftily self-determined where he would go to school upon immigrating

QUEEN VICTORIA, 2013 (on view nightly)

single channel configuration of four channel video work

Courtesy of the artist

to Auckland in the 1960s. As the story goes, despite the Catholic affiliations of his family, the young boy talked his way into his preferred public school, bringing to close a longer story of self-determination which seems to be a tangible result Naur and Faumuina’s legacy.

Seen together, the objects narrate the long term impacts for a family formed during a brief 14-year period of colonial rule, which could have been a fruitless period of ineffective waiting, but had much larger ramifications. While rich in nuance and detail, the artist’s forthcoming spoken performance will provide further contextual glue to these stories.

Jeremy Leatinu’u (b.1984, Ngāti Maniapoto, Sāmoa) completed a BVA at Manukau Institute of Technology (2008), and a PGDipFA at Elam School of Fine Arts, The University of Auckland (2009).

Recent works include collaborative and participatory events such as Kawea (2019) and Earthpusher (2017). Film works such as Mai i te kei o te waka ki te ihu o te waka (2018) and When the moon sees the sun (2019) navigate the space between narration and visual arts.

Leatinu’u has shown in a number of film festivals, including the Berlin International Film Festival, Internationale Kurzfilmtage Oberhausen, Montréal First Peoples Festival, and the Wairoa Māori Film Festival. He has exhibited and presented collaborative projects throughout Aotearoa, including Auckland Art Gallery Toi o Tāmaki, Artspace Aotearoa, Te Tuhi, Te Papa Tongarewa, and internationally including in Australia, Hawai’i, France, Venice, China, Germany, Spain and New York.

ENA KOSOVAC

MAKING-WITH MARLO, 2025

2005 Toyata Passo, hand-stitched synthetic fabrics, felt, plaster, acrylic

Courtesy of the artist

For A Time of Waiting, Ena Kosovac explores grief and loss as a form of waiting, or waiting-with. Her sculptural practice explores cross-species sentience through what she terms ‘nosey’, ‘means-to-an-end props’ and other speculative attempts to connect across the fissures of time and species difference. Kosovac’s love of her life and co-researcher, a Rottweiler dog called Marlo, passed away during the production of these sculptural props. They are presented in the vehicle that Marlo came to know well through journeying to the beach and various walks. Many of the props are co-produced with Marlo and bear the traces of collaboration. Some of them mark the time of memorable events digging at the beach and foraging for favourite materials now embedded in the props themselves, while others mark anniversaries since Marlo’s death. Some of the props, such as the neck/headrest suspended between the two front seats, have never been removed from the car since Marlo’s death.

In this work, Kosovac is guided by a fascination with Christopher Nolan’s 2014 science-fiction film Interstellar, in which the object of the tesseract is known for its power to connect across time and space. Thinking about her means-to-an-end props as tesseracts, Kosovac is attempting to transmit to Marlo across the grave. As such, the tesseract is extremely useful for waiting-with Marlo. Sculpture as tesseract is also a startlingly powerful way of acknowledging an object’s potential to conjure past presence as a palpable sense of being together.

Ena Kosovac (b. 1986) is an artist and researcher based in Tāmaki Makaurau Auckland. Kosovac completed a PhD in Visual Arts at AUT’s School of Art & Design (2024), with a project titled Making-with Marlo, presented at Te Wai Ngutu Kākā Gallery (2023). Other recent projects include Conduits, props, leftovers and other attempts to reach across irreducible differences in the search for knowledge of an intimate other, RM Gallery & Project Space (2020). Kosovac received the Tui Residency at Corban Estate Arts Centre (2020). She was a collective member of RM Gallery & Project Space (2017 - 2022), co-facilitating its programme, and was previously a co-director of artist-run space Second Storey (2011 - 13).

CHRIS BRADDOCK

LESSONS IN WAITING, 2025

cotton, wool, foam, nylon, live performance, and kahikatea fallen in Cyclone Gabriel in 2023. Textile fabricators Arlo Pavlovich and Briar McGlynn. Performers acknowledged on performance scores.

Courtesy of the artist

For Lessons in Waiting, participants are invited to activate Chris Braddock's performance-prop-sculptures. Braddock's work takes the form of aprons, hoods, cushions, bolsters, and quilts, and in this way seeks to invite participation, through activities such as resting, stopping, contemplating, or being silent. Some 'props' are wearable, while another forms a mat or quilt around the central column of the gallery, providing cushioned supports for sitting on or leaning against. Colours conjure up, for example, the orange of workwear/overalls, the yellow of security alerts, and the ubiquitous grey of institutional furniture, suggesting urgent work to be done, but in the ironic arena of slowing down and taking time out.

Braddock's practice draws on a rich history of performance art as well as histories of meditation practices, including monastic attire and Sufi mysticism. The performance scores, including phrases and actions spoken by participants while activating the props, also draw on common commands or requests to wait, as well as some existential literature including Samuel Beckett's Not I (1973). Through mining an array of traditions that contrast with the demands of contemporary life, Braddock seeks out positive attributes of pausing and waiting in such a way as to both participate in a rich tradition of performance art, while resisting a pervasive over-professionalisation and rigidity that has become a feature of the increased rise of performance-based practices across the globe. While also exhibited as sculptures, Braddock's work evokes a provisional quality of earlier modes of performance, requiring us to return at set times for viewing performances, involving ourselves in realising the work through a participatory relationship, and sometimes involving pedagogical workshop sessions as performance.

Chris Braddock, artist and writer, is professor of visual arts at AUT University, Tāmaki Makaurau/Auckland. He is director of doctoral studies and co-leads the Art & Performance Research Group. His work explores themes such as: animism, dialogue, material trace, ritual, silence, spirituality, Sufism, participation and performance.

His most recent book Resetting the Coordinates: An Anthology of Performance Art in Aotearoa New Zealand (Massey University Press, 2024)—which he co-authored and edited with Ioana Gordon-Smith, Layne Waerea and Victoria Wynne-Jones—is the first anthology of performance art of Aotearoa.

He is editor of Animism in Art and Performance (Palgrave Macmillan, 2017) and author of Performing Contagious Bodies: Ritual Participation in Contemporary Art (Palgrave Macmillan, 2013). His performance and installation works have been included in Public Relations at the Govett-Brewster Art Gallery, curated by Simon Gennard (2022), How To Live Together at AUT ST PAUL St Gallery, curated by Balamohan Shingade (2019), and Material Traces: Time and the Gesture in Contemporary Art curated by Amelia Jones in Montréal (2013). In 2011 he represented New Zealand in Prague's Veletržní Palace (Museum of Modern Art) for the PQ11 Prague Quadrennial of Performance Design and Space.

THOMAS, 2025

single channel projection, colour
4:45min
Photography: Harry Culy
Production: Johanna Mechen and Hendrix Hennessy-Ropiha
With thanks to Thomas Te Ao

Courtesy of the artist and
Coastal Signs, Auckland

For several years Shannon Te Ao's works have concentrated on Indigenous notions of time. The title of a previous body of work Ka Mai Ma Muri, derived from a whakataukī often cited as a guiding principle within te ao Māori metaphysics, attests to this preoccupation with time. Typically translated as 'to walk backwards into the future', it suggests that time exists on a continuum, where past, present and future co-exist and are bound together through ancestry (whakapapa) and place (whenua).

Like several of his most ambitious moving image works, Thomas is produced in a high-end production studio. A large scale LED wall fills the entire background of each frame, allowing Te Ao to immerse his subject in light-filled landscapes and environments. While embracing these modern technologies, the work also makes use of analogue photography, and is comprised of over 100 individual still photographs which are sequenced together to generate an incremental, slow film. Te Ao embraces these tactile traces of analogue and digital translations of his subject, as a slow shutter speed and a shallow depth of field creates a highly fluid sense of movement within each frame, and celluloid creates pronounced film grain. More so than his other recent bodies of work, unusual green colour casts have enter the shadows of these images, resulting in an almost solarised effect.

The combination of these elements means that the figure's body literally and figuratively 'merges' with the landscape. The scenes become otherworldly, suggesting this as a collapse of whenua and flesh, sky and earth. Learning that Thomas is Te Ao's son further complicates our reading of this work, and seems to imply that such is the bond between father and son that true waiting is now never experienced in isolation from one's whakapapa.

Shannon Te Ao (Ngāti Tūwharetoa, Ngāti Wairangi, Te Pāpaka-o-Māui) is an artist, writer and curator whose research and practice includes performance and video art. Whakataukī (proverbs), waiata (song) and poetry are inspirations for Te Ao in his ongoing exploration of language, ways of knowing and the nuances of communication.

Te Ao holds a Bachelor of Fine Arts from University of Auckland's Elam School of Fine Arts (2009), a Graduate Diploma in Teaching, Faculty of Education, University of Auckland (2010), and an MFA from the College of Creative Arts at Massey University Wellington (2016).

Recent exhibitions include Ia rā, ia rā (rere runga, rere raro) - Everyday (I fly high, I fly low), 15th Gwangju Biennale Pavilion, Gwangju South Korea (2024), and the 10th Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery and Gallery of Modern Art 2021. In 2021 he curated Matarau at the City Gallery, Wellington. Te Ao won the Walters Prize in 2016 with his exhibition Two shoots that stretch far out (2013-14).

CESSION SONGS (PART 5), 2025

single channel projection, four channel sound installation, 8min
Performers: Hannah Ashford-Beck, John Bayne, Sally Blake, Ella Clements, Cameron Davis, Hannah Everingham, Ellie Lawn, Maria Lawn, Matt Harris, Rebecca Harris, Oscar Keresy, Tara Martin, Lila Nicholson, Tamzin Roe, Anna Speechly, Hester Ullyart
Recording engineer: Noel Meek
Courtesy of the artist

Cession Songs (Part 5), by Olivia Webb, was first performed live on Sunday 6 April in Ōtautahi Christchurch. Webb's work inaugurated an offsite programme of events for A Time of Waiting staged in partnership with Christchurch Art Gallery Te Puna o Waiwhetū which continues over the coming months.

Staged in the Gallery's auditorium, Webb's performance was designed to flip the hierarchy of the room. Instead of being sited center stage, a group of 16 vocalists were dispersed amongst the audience in the tiered seats of the auditorium, each standing and facing a projection at the front of the room. The in-situ video projection depicting steamy breath vapour wafting across the frame operated as a 'conductor' for the performers, cuing actions such as stop, resume, continue/ sustain. In response, for three hours the trained singers skillfully projected what would typically be muted humming sounds into the theatre, with their combined voices unfolding as wave-like movements across the room. Cession Songs (Part 5) has two musical movements. The first is an instructional composition that is open and responsive to the interpretations of all musicians involved, shifting slowly over a long period of time. The second movement, quickly attempts to move time through space and vice versa, via the voice. Through such gestures, the work explored concepts of reciprocity and exchange, or what Webb describes as exercises in 'ceding space and time to others'.

For Te Wai Ngutu Kākā Gallery, Webb has created a new iteration of Cession Songs as a stand-alone installation (on view from 7 May). Here, Webb strips the original performance back to its most basic elements; a single-channel projection presenting segments from the original projected footage, and a new quadrophonic mix based on recordings from the rehearsals for the live event. Each speaker is suspended from the ceiling with bespoke brackets, enabling Webb to position them at ear height to give the sound prominence within the installation. While, in fact, each speaker represents multiple voices within the sound mix, their head-like forms also retain a strong echo of the direct bodily experience of sound and voice in the original performance.

Conceived especially for Gallery 2, the installation furthers Webb's interests in pulsing, stretching and contorting sound in actual space. The meditative pace of the vocals slows our experience of time, enabling us to experience a profoundly unmediated perception of the original live performance.

Olivia Webb (b.1988) is an artist, musician and vocalist of Dutch-Pākehā descent, based in Pōneke and Ōtautahi. Her art practice uses performance, participation, video, sound and music to give voice to silent experiences and traditions that pulse through our daily lives. Olivia's work explores how we listen, and her exhibitions often create opportunities for audiences to develop new listening skills through workshops and group activities.

Webb completed a practice-led PhD at AUT University in 2020. She has also performed and exhibited internationally both as an artist and vocalist, and has studied early music and 17th to 19th Century ensemble singing in New Zealand, France and England.

EVENTS

OPENING WEEK - 4 APRIL - 5 APRIL

04.04.25 Public Share, Good to Go, 10am - 3:30pm

05.04.25 The Observatory Project, Not-Measuring Event, 2-4pm

WEEK 1 TUESDAY 8 APRIL - SATURDAY 12 APRIL

08.04.25 Kalisolaite ‘Uhila, Mohe / Sleep, 10am - 5pm in gallery / 6am - 5pm live feed

Public Share, Good to Go, 10am - 3:30pm

09.04.25 Chris Braddock, Lessons in Waiting, 12:15 - 12:45pm

Public Share, Good to Go, 10am - 3:30pm

10.04.25 Kalisolaite ‘Uhila, Mohe / Sleep, 10am - 5pm in gallery / 6am - 5pm live feed

Public Share, Good to Go, 10am - 3:30pm

11.04.25 Public Share, Good to Go, 10am - 3:30pm

12.04.25 Chris Braddock, Lessons in Waiting, 1:30 - 2pm

The Observatory Project, Not-Measuring Event, 2-4pm

WEEK 2 TUESDAY 15 APRIL - SATURDAY 19 APRIL

15.04.25 Kalisolaite ‘Uhila 10am - 5pm in gallery / 6am - 5pm live feed

Public Share, Good to Go, 10am - 3:30pm

16.04.25 Chris Braddock, Lessons in Waiting, 12:15 - 12:45pm

Public Share, Good to Go, 10am - 3:30pm

17.04.25 Kalisolaite ‘Uhila, Mohe / Sleep, 10am - 5pm in gallery / 6am - 5pm live feed

Public Share, Good to Go, 10am - 3:30pm

18.04.25 EASTER FRIDAY - GALLERY CLOSED

19.04.25 The Observatory Project, Not-Measuring Event, 2-4pm

WEEK 4 TUESDAY 22 APRIL - SATURDAY 26 APRIL

22.04.25 EASTER TUESDAY - GALLERY CLOSED

Public Share, Good to Go, 10am - 3:30pm

23.04.25 Public Share, Good to Go, 10am - 3:30pm

24.04.25 Kalisolaite ‘Uhila, Mohe / Sleep, 10am - 5pm in gallery / 6am - 5pm live feed

Public Share, Good to Go, 10am - 3:30pm

25.04.25 ANZAC DAY - GALLERY CLOSED

26.04.25 The Observatory Project, Not-Measuring Event, 2-4pm

WEEK 5 TUESDAY 29 APRIL - SATURDAY 3 MAY

29.04.25 Kalisolaite ‘Uhila, Mohe / Sleep, 10am - 5pm in gallery / 6am - 5pm live feed

Public Share, Good to Go, 10am - 3:30pm

30.04.25 Chris Braddock, Lessons in Waiting, 12:15 - 12:45pm

Public Share, Good to Go, 10am - 3:30pm

01.05.25 Kalisolaite ‘Uhila, Mohe / Sleep, 10am - 5pm in gallery / 6am - 5pm live feed

Public Share, Good to Go, 10am - 3:30pm

02.05.25 Public Share, Good to Go, 10am - 3:30pm

EVENTS

03.05.25

Layne Waerea, Public submissions are now being called for Principles of the Treaty of Waiting Bill 2025, 1 - 3:30pm

Chris Braddock, Lessons in Waiting, 1:30 - 2pm

The Observatory Project, Not-Measuring Event, 2-4pm

WEEK 6 **TUESDAY 6 MAY - SATURDAY 10 MAY**

06.05.25

Kalisolaite ‘Uhila, Mohe / Sleep, 10am - 5pm in gallery / 6am - 5pm live feed

Exhibition opening: Olivia Webb, Cession Songs (Part 5) 5-7pm

Public Share, Good to Go, 10am - 3:30pm

07.05.25

Public Share, Good to Go, 10am - 3:30pm

08.05.25

Kalisolaite ‘Uhila, Mohe / Sleep, 10am - 5pm in gallery / 6am - 5pm live feed

Public Share, Good to Go, 10am - 3:30pm

09.05.25

Public Share, Good to Go, 10am - 3:30pm

10.05.25

The Observatory Project, Not-Measuring Event, 2-4pm

WEEK 7 **TUESDAY 13 MAY - SATURDAY 17 MAY**

13.05.25

Kalisolaite ‘Uhila, Mohe / Sleep, 10am - 5pm in gallery / 6am - 5pm live feed

Public Share, Good to Go, 10am - 3:30pm

14.05.25

Chris Braddock, Lessons in Waiting, 12:15 - 12:45pm

Public Share, Good to Go, 10am - 3:30pm

15.05.25

Kalisolaite ‘Uhila, Mohe / Sleep, 10am - 5pm in gallery / 6am - 5pm live feed

Public Share, Good to Go, 10am - 3:30pm

16.05.25

Public Share, Good to Go, 10am - 3:30pm

17.05.25

Jeremy Leatinu’u, The heart and the bird, 1pm - 1:30pm

Chris Braddock, Lessons in Waiting, 1:30pm - 2pm

The Observatory Project, Not-Measuring Event, 2-4pm

WEEK 8 **TUESDAY 20 MAY - FRIDAY 23 MAY**

20.05.25

Kalisolaite ‘Uhila, Mohe / Sleep, 10am - 5pm in gallery / 6am - 5pm live feed

Public Share, Good to Go, 10am - 3:30pm

21.05.25

Public Share, Good to Go, 10am - 3:30pm

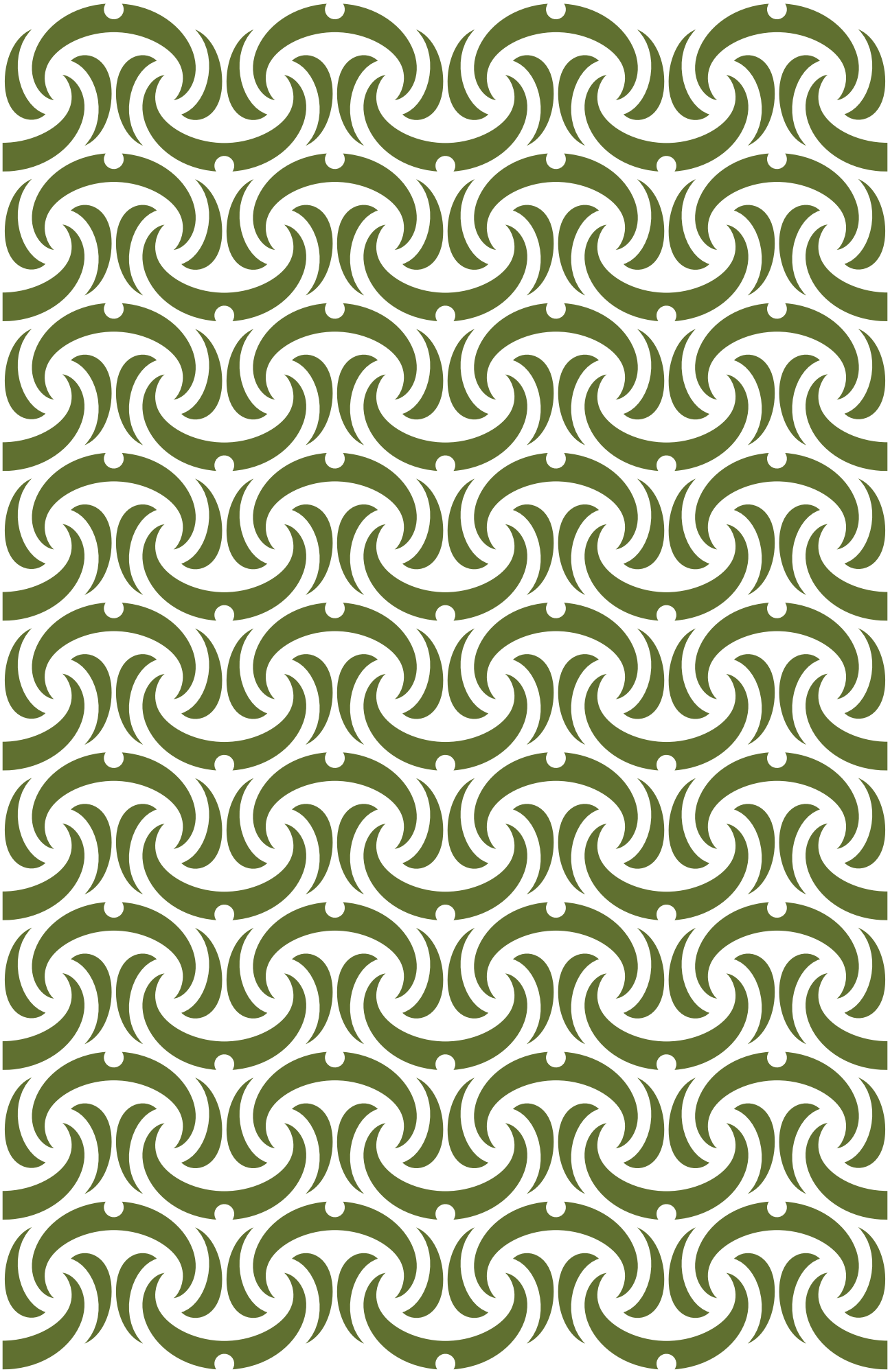
Chris Braddock, Lessons in Waiting, 1:30pm - 2pm

22.05.25

Kalisolaite ‘Uhila, Mohe / Sleep, 10am - 5pm in gallery / 6am - 5pm live feed

Public Share, Good to Go, 10am - 3:30pm

Luke Shaw and Madison Kelly 5:30 - 6:30pm

23.05.25

Public Share, Good to Go, 10am - 3:30pm