



# CONTEMPORARY HUM ANNUAL REPORT 01.01 - 31.12.2020

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*cover image: Crystal Te Moananui-Squares*



# WHO WE ARE

## Trustees

Heather Galbraith  
*Chair*

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Chloe Geoghegan  
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*Director and Editor (and Trustee)*

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Hannah Murray  
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## In collaboration with

Catherine Dale  
*Guest Editor - Asia Region*

Amy Weng  
*Guest Editor - Asia Region*

Millie Ridell  
*Copy-editor*

Jessica Palalagi  
*Expert Reader*

# WHAT WE DO

Launched in December 2016, Contemporary HUM is the first and only platform (online or printed) dedicated to documenting New Zealand projects abroad, offering a much needed conduit for global exchange.

HUM is primarily an online publication, which, together with geographical associate editors based in different regions, commissions new critical writing. Our publications are long-form texts produced by international writers who respond to, review and interview artists and art professionals from Aotearoa New Zealand who are working internationally.

Each text offers critical, considered and contextualised commentary, and this depth of analysis differentiates us from most reviews in print or digital media today; writing which provides audiences with a deep insight into the creative work of Aotearoa New Zealand artists, aspects of a project's production, and the socio-political and cultural contexts of its global presentation and reception.

We also publish a calendar of events and exhibitions, presenting an overview of the wide spectrum of projects and disciplines operating abroad, and ensuring greater visibility to artists and art professionals from Aotearoa.

*HUM is unique in our field: we are the 'go-to' for calendar listings and in-depth responses to a variety of projects spanning emerging to senior practice*

Alongside our publishing activity, HUM is a hub for the New Zealand arts diasporic community, encouraging relationship building and fostering new networks.

We facilitate public events, such as panel discussions, that seek to generate debate, react to, unpack, and understand contemporary topics including the presentation of Aotearoa New Zealand artists within a global context.

We also develop new partnerships and collaborative projects in response to changes in society, including the ongoing impacts of the COVID-19 pandemic on makers, audiences and arts organisations.

HUM's main priority is to play a leading role in raising the international awareness, recognition and understanding of visual arts from Aotearoa New Zealand, and to be a hub of information; a centralised, accessible place where Aotearoa New Zealand international visual arts activity and related discourse is recorded, archived, and readily accessible for all of those interested.

We've always believed that digital publishing is the best forum for delivering to a geographically widespread audience like HUM's, and with the onset of COVID-19, this means of corralling and sharing information has become all the more necessary and relevant.

# 2020 HIGHLIGHTS

## HUM highlights from 2020 include:

- attending the Dhaka Art Summit 2020 in Bangladesh in February, where HUM Editor Pauline Autet interviewed participating artists Mata Aho Collective
- expanding HUM's reach to cover NZ art activity in Asia in collaboration with local associate editors, launching a new series of publications, which included a review of André Hemer's exhibition *Images Cast by the Sun* at Yavuz Gallery in Singapore, and a review of *Koloa: Women, Art, and Technology* at Para Site in Hong Kong, which featured Tanya Edwards, Nikau Hindin, and Vaimaila Urale
- commissioning pieces on major international exhibitions including the 22nd Biennale of Sydney; *Cosmopolis #2* at Centre Pompidou in Paris; and Shannon Te Ao's *Ka mua, ka muri* at Oakville Galleries and Remai Modern in Canada
- fundraising over NZD\$10,000 through our campaign *Ignite our Site* on Boosted, to go towards the design and development of HUM's new website
- supporting and publishing the transcript of the panel discussion, *Taiwan-New Zealand Dialogue on Cultural Exchange Policies amid Covid-19*, held on October 24 2020 in Taipei, as part of the Tua-Tiu-Tiann International Festival of Arts (TTTIFA).



Images on right: **(top)** Taiwan-New Zealand panel discussion in Taiwan, October 2020; **(bottom)** Mata Aho Collective at DAS 2020.



# PUBLICATIONS & CALENDAR LISTINGS

## Publications

*The 16th Istanbul Biennial: Moana, Unimagined*

by Millie Riddell

published 08.01.20

*Handshake 5: In Dialogue; Emerging Contemporary New Zealand Jewellery at Coda Museum, Holland*

by Roseanne Bartley

published 22.01.20

*Permanent Migration*

by Signe Rose

published 06.02.20

*Stirring Motion; Len Lye – Motion Composer at Museum Tinguely, Switzerland*

by Stefanie Bräuer

published 20.02.20

*Situated practices: Lisa Reihana and Nandita Kumar in Cosmopolis #2*

by Zhang Hanlu and Kathryn Weir

published 07.03.20

*Between Light and Memory: André Hemer's Images Cast by the Sun*

by Sharmini Aphrodite, guest editor:

Catherine Dale

published 23.03.20

*Resistance through Koloa*

by Ysabelle Cheung, guest editor: Amy Weng

published 06.04.20

*Mata Aho Collective at the Dhaka Art Summit*

by Pauline Autet

published 21.04.20

*The Near Side: Artists from Aotearoa at NIRIN*

by Jon Bywater

published 13.05.20

*Making Art in the time of COVID-19: Amy Howden-Chapman and Emma McIntyre in the United States*

by Chloe Lane

published 28.05.20

*Odysseus escapes the cyclops: rethinking ways of seeing*

by Zoe Crook

published 10.06.20

*Abstracting Ambivalence: An Interview with Anh Trần*

by Eloise Callister-Baker

published 25.06.20

*Plants, love, and multispecies engagements: A conversation from Finland*

by Robyn Maree Pickens and Essi Kausalainen

published 09.07.20

*Treatise as Exhibition, a Conversation with Simon Denny - part one*

by Amira Gad

published 23.07.20

## Publications cont.

*Treatise as Exhibition, a Conversation with Simon Denny - part two*  
by Amira Gad  
published 10.08.20

*Time and Water: Shannon Te Ao's Ka mua, ka muri in Canada*  
by Maya Wilson-Sanchez  
published 03.09.20

*Everything Stops for the Baby*  
by Peter Gouge and Chloe Lane  
published 23.09.20

*Playing with Gender at the Tropenmuseum*  
by Millie Riddell  
published 08.10.20

*Interview with Joel Kirkham of Tokyo's Goya Curtain Project Space*  
by Catherine Dale  
published 22.10.20

*Forever Fresh*  
by Jessica Palalagi  
published 06.11.20

*Social Imagination: Xin Cheng's Seeing Like A Forest*  
by Lance Pearce, guest editor: Chloe Lane  
published 20.11.20

*Listening Like Breathing—Environmental Immersion in the Work of Annea Lockwood*  
by Ron Hanson  
published 09.12.20

*Taiwan-New Zealand Dialogue on Cultural Exchange Policies amid Covid-19*  
with Catherine George, Ron Hanson, Isis

Mingli Lee, Catherine Lee and Wan-Jung Wei  
published 22.12.20

**Total number of publications commissioned during 2020: 23**

**Total number of events and exhibitions listed on HUM Calendar page: 52**

NB: In 2019, HUM's publications featured either exhibitions in, or New Zealand artists based in, seven different countries. In 2020, that number jumped significantly; HUM featured activity from New Zealand artists in 17 different countries.

23

publications  
commissioned  
during 2020

52

events listed  
on HUM  
Calendar

45

artists from  
Aotearoa  
featured in  
publications

20

countries  
covered in  
Calendar  
events

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Images on next page (clockwise from top left): Shannon Te Ao, *Ka mua, ka muri*, Remail Modern, 2020, photo Blaine Campbell; *Koloa: Women, Art and Technology*, Para Site, Hong Kong, 2020, photo: Kitmin Lee; Robyn Maree Pickens with plant at Saari Residence, Finland, 2020, photo: Jussi Virkkumaa; Simon Denny, *Remainder 1* (detail), 2019, photo: Nick Ash; works by Len Lye at Museum Tinguely, Basel, 2019, photo: Nicolas Lieber; Anh Trần at Rijksakademie, Amsterdam, 2020, photo: Donghwan Kam; Peter Gouge's living room, Florida, 2020, image courtesy the artist.







# COMMS & PATRONAGE

## HUM Newsletter

Since launching in 2016 Contemporary HUM has been steadily building a database of engaged and active newsletter subscribers. In 2020 we sent out eight newsletters to more than 700 people, and gained 94 new subscribers.

Open rates for newsletters in 2020 were well above average for the Arts and Artists category (according to Mailchimp's data), with HUM's Newsletter Average Open Rate sitting at 38.4%, and Newsletter Average Click Rate at 5.9%.

Our best performing newsletter was in August 2020 (with the Subject line: Shows reopening + NEW publications feat. Simon Denny in Berlin, Robyn Maree Pickens in Finland, & Anh Trần in Amsterdam), which received 324 opens (48.94% open rate) and 29 clicks (4.38% click rate).

## HUMcard

The *HUMcard* is a mailout designed especially for our patrons and most avid supporters, which is sent out every 6-8 weeks. It includes images and a few paragraphs written by a New Zealand artist reflecting on an international

project they are working on, and is a way for them to share their projects with our supporters of New Zealand art abroad.

In 2020 we sent out six *HUMcards* to an audience of 80, and featured artists/curators Cat Auburn, Lisa Walker, Talia Smith, Richard Frater, Anoushka Akel, and Bob van der Wal.

The *HUMcard* Average Open Rate for 2020 was 48.28%. The highest performing *HUMcard* for the year featured Anoushka Akel, and received 31 opens (60.8% open rate).

In 2020 we added 36 new supporters to the *HUMcard* mailing list.

## Patreon

We have a small but important community of 11 patrons on Patreon, who together contribute US\$47 per long-form text published on HUM.

In 2020 we chose not to advertise this patronage strand because of the focus on the Boosted campaign but had two new patrons join Patreon, helping HUM grow in a steady and sustainable way.



## Boosted Fundraiser

In November 2020 Contemporary HUM ran a Boosted campaign, raising funds for the design and development of our new website by Lyttleton-based Sons & Co, launching in May 2021.

From 01 November - 01 December, the campaign, *Ignite our Site*, received a total of NZD\$10,150 from 51 donors.

Among those donations, HUM received NZD\$2,000 from long-time patrons Jim Barr and Mary Barr to kickstart the campaign.

Wellington-based artist and designer Amy van Luijk provided original illustrations used throughout social media and our official comms, and the core HUM team were interviewed by Boosted, featured [HERE](#) on their site.

HUM met our goal because of the generosity and support of our patrons. Our deepest gratitude goes to:

Chloe Geoghegan, Cat Auburn, Melanie Oliver, Mia Gaudin, Ian Hunter, André Hemer, Yona Lee, Paul Handley, Jhana Millers, Ann Shelton, Courtney Johnston, Chelsea Nichols, Susan Ballard, Katie Kerr, Tania Bearsley, Jenny Gibbs, Anne Thomson, Monique Lacey, Miranda Harcourt & Stuart McKenzie, Dayle Mace, Oliver Perkins, Leigh Melville, Zoe Black, Imogen Kerr, David & Libby Richwhite, Jess Hubbard, Andrew Clifford, Sonja Hawkins, Stephanie Post, Madeline Double, Tara Kelly, Jane Groufsky, Bridget Murray, Deborah Rundle, Sean Monro, Anoushka Akel, Raewyn Martyn, Julieanna Preston, Caroline McQuarrie, Sophie Watson, Christopher Ulutupu, Zara Stanhope, and all of our anonymous donors.



719  
newsletter  
subscribers

80  
HUMcard  
subscribers

51  
Boosted  
donations  
in November

11  
Patreon  
supporters



The top three most-visited pages on HUM during 2020: *Cosmopolis #2* at Centre Pompidou in Paris feat. work by Nandita Kumar (**top**); *NIRIN*, the 22nd Biennale of Sydney feat. work by Emily Karaka (**middle**); and *Making Art in the time of COVID-19* feat. work by Emma McIntyre (**bottom**).





# AUDIENCE & ENGAGEMENT

## Website summary

As an online publication, our website is the core of what we do, and year by year, the breadth, depth, and reach of HUM's website grows steadily, as well as our audience engagement.

Between 01 January - 31 December 2020, 15,006 users visited the website, up 57% from the 9,554 received during 2019. Of that total number of users, 10,824 (or 72.13%) were new, and the remaining 4,182 (or 27%) were returning visitors.

A majority of users were located in New Zealand, with 4,440, followed by the United States with 1,352 users, and the United Kingdom with 1,030 users (see next page for more).

The total number of page views for the year was 49,824, with June recording the highest monthly number of page views, at 10,097. July recorded the highest number of users, at 1,577, with the monthly average sitting around 1,250.

After Contemporary HUM's home page, the three top pages most visited during the year were Jon Bywater's essay on *NIRIN*, the 22nd Biennale of Sydney (3,391 views), Chloe Lane's *Making Art in the time of COVID-19: Amy Howden-Chapman and*

*Emma McIntyre in the United States* (3,002 views), and Zhang Hanlu and Kathryn Weir's piece on *Cosmopolis #2* at Centre Pompidou in Paris (2,187 views).

## Social media summary

Social media, especially **Facebook**, is a very efficient channel for HUM. By the end of 2020 HUM had 985 total page likes, and the rate of engagement on our posts is relatively high.

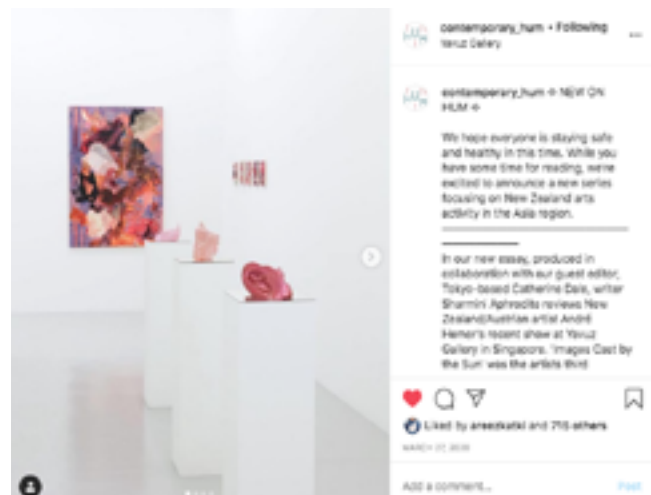
One post that performed particularly well was on 22 January, in which we announced Roseanne Bartley's essay on *Handshake 5* in the Netherlands. That post reached 8,513 people, had 274 engagements including 54 reactions, and saw 220 clicks through to the website.

For HUM, **Instagram** is a smaller channel, but one with high quality traffic - visitors that arrive on our website through the link in our bio spend longer browsing HUM content.

To our 91 posts last year, we received 7,016 'likes', the most popular post being about André Hemer's exhibition in Singapore, with 716 'likes'. In 2020 we surpassed 2,000 Instagram followers.

Country	Users	% Users
1.  New Zealand	4,440	37.16%
2.  United States	1,352	11.32%
3.  United Kingdom	1,030	8.62%
4.  France	940	7.87%
5.  Australia	921	7.71%
6.  Germany	394	3.30%
7.  Switzerland	305	2.55%
8.  Canada	231	1.93%
9.  Taiwan	182	1.52%
10.  Japan	180	1.51%

Page	Pageviews	Unique Pageviews	Avg. Time on Page
	49,824 % of Total: 100.00% (49,824)	19,089 % of Total: 100.00% (19,089)	00:00:24 Avg for View: 00:00:24 (0.00%)
1. /	6,220 (12.48%)	2,348 (12.30%)	00:00:29
2. /jon-bywater-nirin-sydney-biennale	3,391 (6.81%)	913 (4.78%)	00:00:11
3. /amy-howden-chapman-emma-mcintyre	3,002 (6.03%)	651 (3.41%)	00:00:09
4. /cosmopolis-pompidou-reihana-kumar	2,187 (4.39%)	883 (4.63%)	00:00:05
5. /stefanie-brauer-on-len-lye	1,666 (3.34%)	582 (3.05%)	00:00:11
6. /sharmini-aphrodite-on-andre-heimer	1,503 (3.02%)	592 (3.10%)	00:00:09
7. /eloise-callister-baker-anh-tran	1,396 (2.80%)	453 (2.37%)	00:00:15
8. /roseanne-bartley-handshake-5	934 (1.87%)	465 (2.44%)	00:01:24
9. /zoe-crook-invisible-bwa	922 (1.85%)	214 (1.12%)	00:00:11
10. /mata-aho-dhaka-art-summit	907 (1.82%)	273 (1.43%)	00:00:32



### Post Details

Contemporary HUM  
January 23, 2020

NEW ON HUM

Jennifer and writer Roseanne Bartley look at 'Handshake', a project dedicated to developing emerging New Zealand jewellers nationally and internationally, and their recent exchange with Coda Museum in the Netherlands.

Bartley explores the exhibition at Coda, which saw the participants respond to the museum's collection, and make pieces based on their own research and practices. Exhibiting works from jewellers such as Nikki Moe and Vikiel Atkinson, Handshake is a key programme for championing NZ makers internationally facilitating the development of emerging artists.

Handshake 5: Contemporary NZ Jewellery at Coda Museum | Contemporary HUM

Handshake 5: Contemporary NZ Jewellery at Coda Museum | Contemporary HUM

### Performance for Your Post

8,513 People Reached

54 Reactions, Comments & Shares

Like	On Post	On Shares
37	12	25
6	2	4
5	1	4
6	6	0

220 Post Clicks

Photo Views	Like Clicks	Other Clicks
0	150	90

WISATIVE FEEDBACK

0 Hide Post

0 Report as Spam

Reported stats may be delayed from what appears on post

Contemporary HUM  
Published by Hannah Murray • June 23, 2020

NEW ON HUM

Writer Elise Callister-Baker interviews Vietnamese/Aotearoa artist Anh Tran who is currently undertaking the prestigious two-year Rijksakademie artist program in the Netherlands.

From putting her Doctor of Fine Arts on hold to dealing with the isolation caused by the Coronavirus lockdown, Tran discusses why she wanted to take up this international opportunity, her move to Amsterdam and how it's impacted her practice and life.

Interview with Anh Tran | Contemporary HUM

Critical discussion and documentation of New Zealand visual arts and ...

4,219 People Reached

291 Engagements

Learn More

Watch Again



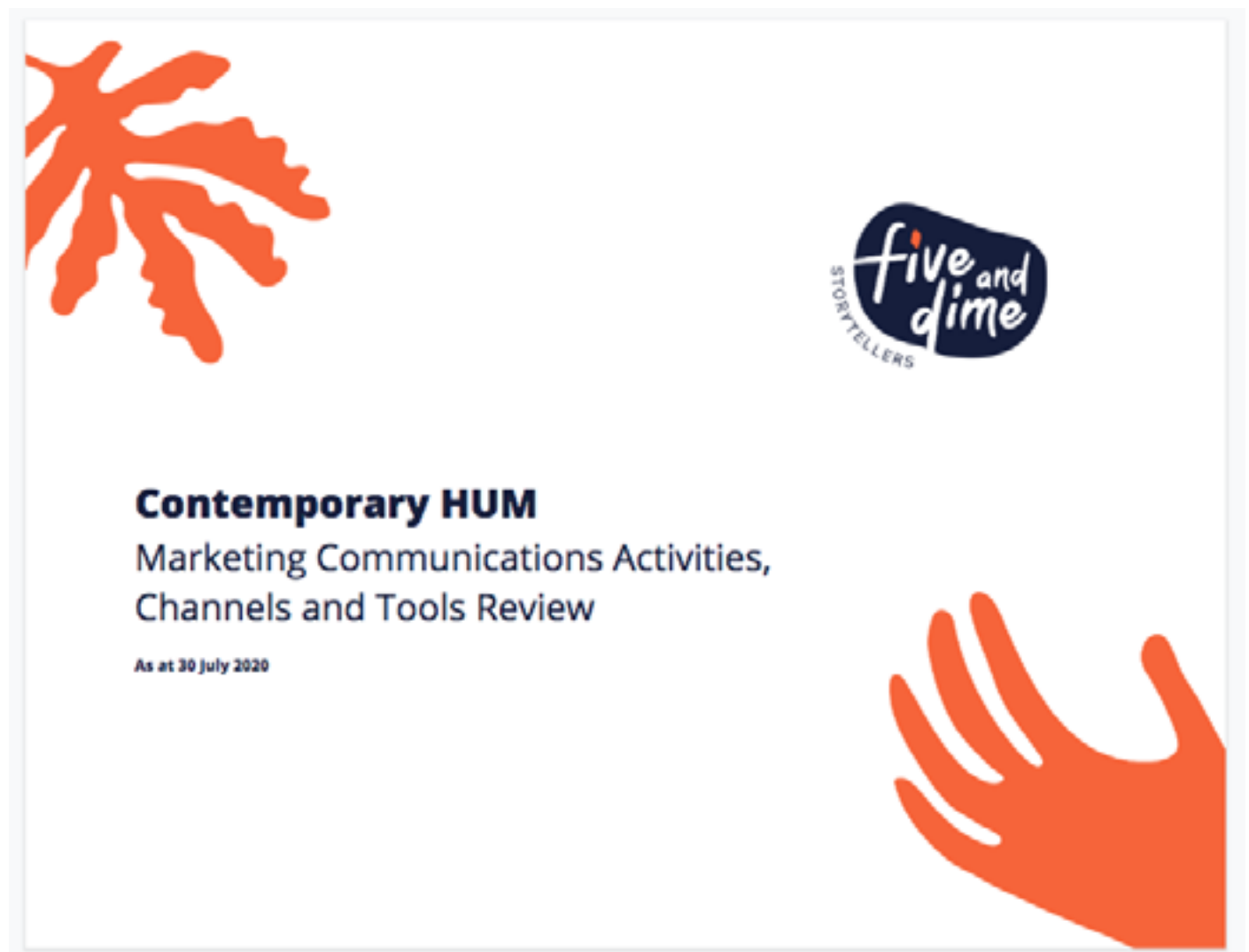
## Five and Dime Marketing Communications Activities, Channels and Tools Review

During July 2020, Contemporary HUM undertook an internal review of its processes, guided by Wellington-based agency Five and Dime, which involved an initial team mapping workshop, documenting current comms and marketing tasks.

The review resulted in a 26-page document analysing HUM's key marketing and audience engagement activities, channels and tools, and included a closer look at our digital and social media metrics with avenues for further evolution.

As an overall observation, Five and Dime found that Contemporary HUM has a very engaged audience, particularly on social media, and via direct search traffic.

Among other things, the review has given HUM a better understanding of the efficacy of our channels and where our audiences come from, as well as ideas for potential opportunities and marketing objectives in the future. Thanks to the team at Five and Dime for their analysis and advice, and the generous supply of their time.





# MEDIA PARTNERS

HUM actively seeks out relationships with other non-profits and media organisations to establish a network of partners who can share our publications, aiming to increase our visibility and reach a wider audience.

Since February 2019 our dissemination partners have included international news website NZEDGE.com (60,000+ Facebook followers), and in 2020, we had our articles featured on their site 6 times and our banner ad included in their Global Newsletter 6 times.

From The Big Idea, Mark Amery, writing in The Lowdown, mentioned, shared, and/or quoted material from HUM 7 times.

FANZA, Foundation for Australia and New Zealand Arts, included a link to HUM's homepage in their December newsletter, introducing us to any readers who aren't already familiar.

We also regularly liaise with Kea New Zealand and post HUM content to their LinkedIn group of 20,256 people. Last year, Kea shared HUM content 3 times on Facebook, to an audience of over 267,000 people.

Galleries around New Zealand also play a key role in circulating HUM content. Last year we appreciated having:

- Melanie Roger Gallery link to Chloe Lane and Peter Gouge's piece *Everything Stops for the Baby* on Gouge's artist page
- Wellington gallery Bartley + Company Art post the link to Sharmini Aphrodite's review of André Hemer's exhibition, *Images Cast by The Sun*, in Singapore
- Govett-Brewster Art Gallery add a link to Stefanie Bräuer's piece *Stirring Motion Len Lye – Motion Composer at Museum Tinguely, Switzerland* on the event page for their exhibition *Len Lye on the Road, Reflections from Museum Tinguely*
- and Objectspace share Roseanne Bartley's essay on *Handshake 5* to their 3,600 Facebook followers

Other notable mentions and activity on social media include Te Tuhi and New Zealand Business Women's Network sharing our Boosted fundraiser with their respective 4,200 and 4,600 Facebook followers, and White Fungus sharing Ron Hanson's interview with Annea Lockwood to their 13,000+ Facebook followers.

White Fungus also shared the same publication in a newsletter with their subscribers.

NZEDGE > News > Arts > Contemporary HUM: Sharmini Aphrodite on André Hemer Singapore show 'Images Cast by the Sun'



## Contemporary HUM: Sharmini Aphrodite on André Hemer Singapore show 'Images Cast by the Sun'

Online publishing platform Contemporary HUM is excited to announce a new series focusing on New Zealand arts activity in the Asia region.

In the first essay of the series, produced in collaboration with our guest editor, Tokyo-based Catherine Dale, writer Sharmini Aphrodite reviews New Zealand/Australian artist André Hemer's recent show at Yvonne Gallery in Singapore. 'Images Cast by the Sun' was the artist's third exhibition at Yvonne and featured both paintings and video works, based off digitally processed paint forms. Finding parallels between the paintings' location in Singapore and their creation in Vienna, Aphrodite articulates their visceral qualities, and ability to transcend materiality.

"This was the Viennese sky that had for centuries stretched across the city, had existed long before the city's streets, fountains and buildings, a sky that had stood in the background, backdrop to a grand, dusty play. The longer I stayed, the more canvases I walked past, the more intensely I felt this sense of suspension, of floating, of being carried away." - Sharmini Aphrodite. Read the essay in full [here](#) on HUM.



Image credits:  
 André Hemer, Images Cast by the Sun installation view, 2019. Courtesy of the artist and Yvonne Gallery  
 André Hemer, An Image Cast by the Sun #09, 2019, Acrylic and pigment on canvas, 23 x 16 cm. Courtesy of the artist and Yvonne Gallery

### Other Stories

- [Related](#)
- [Mata Aho Collective in Conversation with Contemporary Artists about Dhaka Art Summit](#)
- [Permanent Migration](#)
- [What's for - Decolonial - Dinner?](#)
- [Artist Jane Birken on Guns, Mingrelism, San Francisco](#)
- [An Interview with Biljana Popovic](#)

Find NZEDGE on [Facebook](#) & [Twitter](#)

HOME / STORIES /

## The Kids Aren't Alright

30 Jan 2020

Great Reading Online

One of my favourite places for quality moving image online is the Pacific hub threatened by [Lost This Internet](#) in [Somers with Paul Lamb](#), who at 81 is getting a profile as a poster of nature, and currently showing at Tivoli's. To this, I've been inspired by the high profile article [Rays of her children - here also is a great web 2.0 story](#) from last year's [Jazz](#).



Sharon Abramson, Rays of her children, 2019, mixed media, acrylic, ink, and wood, 2019. Image courtesy CODA Museum

Now on the platform dedicated to New Zealand artists overseas Contemporary HUM, [journalist and writer Rebecca Bentley](#) looks at the remarkable [Aotearoa](#) journey exchange programme, [Hemlock](#) 5, and their recent exhibition at the [Coda Museum](#) in the Netherlands.

HOME / STORIES /

## Reviving the Dying Art of the Art Review

20 Feb 2020

Live them or hate them - reviewers are a crucial but fading part of art's ecosystem. Mark Athey looks at the recent impact in this week's [Sidelined](#).



Mata Aho Collective at the Dhaka Art Summit. Image: Pauline Aulet

Art collective Mata Aho have been at the Dhaka Art Summit in Bangladesh where, as [Contemporary HUM's](#) Pauline Aulet reports in [their latest newsletter](#), their project was "to practice a type of song or waiata customarily composed by women called a pihene, and which was recently written especially for them by musician Te Kahurangi Taumata. Since exhibiting in documents in 2017, Mata Aho have exhibited internationally a number of times and have felt the need to have a song of their own, which can be used to show support, celebrate and bless a new work installed, or as a way to present themselves to the world with integrity."

### News Index

Flares, Perks  
 Media Titles  
 Beauty-Bonds  
 Trade-Orgs  
 Events

NZEDGE > Magazine > Brian Ramsey > EDGE #401 - New Zealand Will Be Waiting for You + 12 other stories

7 May 2020

## EDGE #401 - New Zealand Will Be Waiting for You + 12 other stories

This newsletter contains the original headlines to the source articles, some links may have now expired. Editor.



Newsletter Archive  
 By Brian Ramsey  
 publisher of  
 nzedge.com

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### News of Global New Zealanders

From Brian Ramsey, publisher, NZEDGE.COM (14 May 2020) (4 pages)

Research, edited and produced by Jane Free (jane@nzedge.com) Auckland, New Zealand.  
 All articles and a choice of stories archived internationally New Zealand news items are at [nzedge.com/news](#).  
 New articles by 2020 nzedge.com founded by Lloyd Morrison.





# Golden Linings for the Silver Screen

21 May 2020

Snaps with Snapchatter and Seagull Success

Good news for the screen industry and its viewers and a whole lot of mixed tidings on the openings of museums and galleries in this week's lockdown art news bulletin with Mark Andry.



Emily Karaka, 'Kingitanga ki Te Ao (They will throw stones)', 2020. Acrylic / mixed media on canvas.

Theatre review site [TheatreReview.org.nz](#) have been doing a good job in reviewing online theatre from here and overseas. And a treat to see critic and editor [John Smythe](#) look at the Auckland Theatre Company's excellent, rather clever adaptation with theatre-makers Eli Kent and Eleanor Bishop of Chekov's *The Seagull*, which can be [viewed here](#).

A great wee arts crossover sidebar in our recent history: Snapchat star Thomas Sainsbury appears in photographer Yvonne Todd's *Ethical Minorities (Vigant)* photo series begun in 2014. Megan Dunn (who has recently taken up the role of Head of Audience Engagement and Education at City Gallery Wellington) [talked to Sainsbury about Todd, his Snapchat characters](#) and how they've touched such a big cultural chord with people over lockdown.

Welcome is [excellent new commentary](#) on the Aotearoa contribution to the Biennale of Sydney NRIN on *Contemporary HUM* by Jon Bywater. I particularly appreciated Bywater's attention to the work of painter Emily Karaka, whose work speaks to her activism at Ihumatao. "Karaka's assertive, energetic paintings operate diagrammatically," Bywater argues, "deploying expressive colour, gesture and annotations in ways that might have as much to do with placards and toi whakairo, Maori carving, as with neo-expressionism."

Finally, [Sergeant Gallery](#) has started an artists in lockdown blog series. Here are London-based moving image artist [Kay Walsh](#) and [Whanganui artist Kirk Nicholls](#).



Hello friend,

At last, with the roll out of vaccination, there's the prospect of a return to some sort of 'normal' in 2021. With the arts sector having been devastated by the pandemic, we'd like to take this opportunity to celebrate the amazing artists who have managed (somehow!) to respond with resilience and creativity. We'd also like to say a huge thank you to the many [FANZA](#) friends who have stepped in to support.

Wishing you all a safe, happy and peaceful Christmas and a very much better 2021!

The FANZA Team

...



And finally..

If you're not already discovered their website, take a look at [Contemporary HUM](#) – the first centralised platform dedicated to documenting NZ arts in the global context. Discover conversations, reviews and essays on a host of international projects by NZ creative practitioners – plus there's a calendar of events and exhibitions.

[Take a look here.](#)



Kea New Zealand

February 25, 2020 ·

...

A beautiful piece written by Vienna-based Kiwi artist, Signe Rose on the nature of living away from home. [#KeanZ](#)



CONTEMPORARYHUM.COM

Permanent Migration | Life in Vienna | Contemporary HUM



Kea New Zealand

July 5, 2020 ·

...

Anh Trần was the first fine arts student from New Zealand to be accepted to the two-year-long [Rijksakademie](#) residency in the Netherlands. She spoke to [Contemporary HUM](#) about her experience so far. [#KeanZ](#)



CONTEMPORARYHUM.COM

Interview with Anh Trần | Contemporary HUM

Critical discussion and documentation of New Zealand visual art...





# FINANCIAL SUMMARY

## CONTEMPORARY HUM STATEMENT OF FINANCIAL PERFORMANCE

for the period from 1st January 2020 to 31st December 2020

### Income

CNZ Covid Continuity Grant for Period 1/7/20 – 1/9/20	\$	18,567.00
CNZ Annual Grant for Period 4/11/20 – 4/11/21	\$	73,441.00
Private Donations	\$	7,660.29
Boosted Fundraiser for Website in 2021	\$	9,134.60

<b>Total Income</b>	<b>\$</b>	<b>108,802.89</b>
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### Expenses

Editorial and Publishing Activities	\$	23,504.08
Communications	\$	4,950.00
Admin and Overhead Costs	\$	4,800.89
Other Service Delivery Costs incl. Website	\$	3,650.03
Fundraising Cost	\$	1,100.00

<b>Total Expenses</b>	<b>\$</b>	<b>38,005.00</b>
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<b>Net Profit</b> (Carryover Sum into the Next Financial Year)	<b>\$</b>	<b>70,797.89</b>
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*For more detail, see Accountant's Performance Report on Charities Services.*



# GOALS FOR 2021

## Contemporary HUM's goals for 2021 include:

- continuing HUM's core goals of commissioning and publishing a varied pipeline of high quality, critical, long form writing and comprehensive list of calendar listings, while regularly reviewing our commissioning process to ensure culturally responsive and informed content
- develop special projects for 2021/2022 including a public event in Europe such as a panel discussion
- develop and launch HUM's new website produced by Sons & Co, renewing our visual brand and encouraging readers to spend more time with our content
- launch partnership with international arts organisation AWARE to profile seven women artists from Aotearoa New Zealand in the 20th century in AWARE's comprehensive online database
- collaborate with London-based In\*ter\*is\*land Collective to produce a series of four Talanoa - online discursive responses by Moana people internationally on topics such as COVID-19, diaspora, queer, and futurism
- start working with HUM's North American-based associate editor to cover activities in the region, further broadening our coverage of Aotearoa arts' global activity
- develop further strategic partnerships to increase international visibility and readership in different markets, working together with international organisations who can disseminate HUM content to a wider audience
- secure further public and private funding for the following year; diversifying the revenue streams supporting HUM
- grow and strengthen HUM's core team and capacities, as well as further develop HUM's editorial processes with associate editors through developmental workshops.



Contemporary HUM is the first - *and only* - centralised platform dedicated to documenting and discussing visual arts projects from Aotearoa New Zealand abroad

Stay in touch:  
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