

Image: Kaaterina Kerekere, *Te Rawheoro*, from the motion graphic digital composition *Takuahiroa*, in Nuit Live 2020. Courtesy of the artist.

# CONTEMPORARY HUM ARTS TRUST ANNUAL REPORT

01 January - 31 December 2021

# WHO WE ARE

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*Website Development & Design*

# 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.

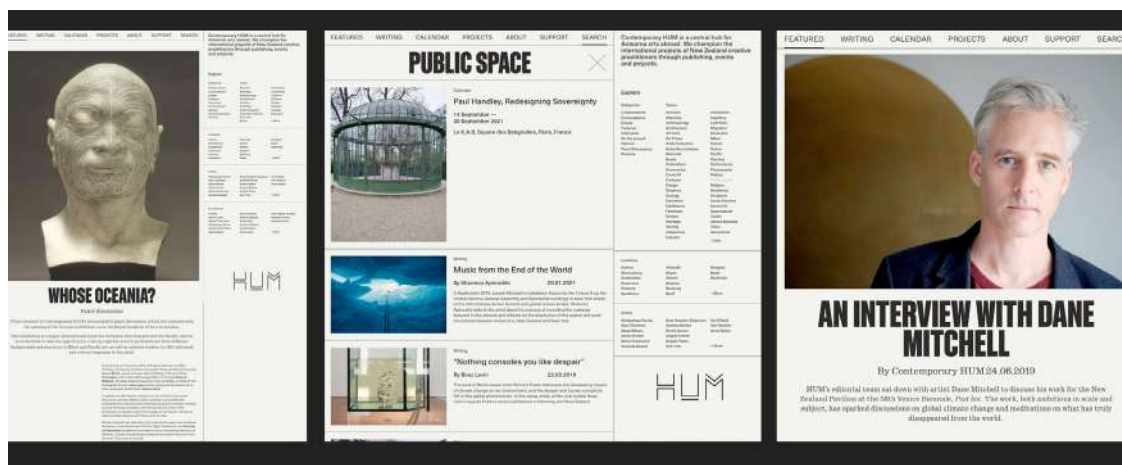
We also publish a calendar of events and exhibitions, presenting an overview of the wide spectrum of projects and disciplines operating abroad, and ensuring greater visibility to artists and art professionals from Aotearoa.

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.



# 2021 HIGHLIGHTS

During a year when travel was highly restricted and the need for collaboration and connection was greater than ever, HUM experienced many highlights. They include:

- the *Forever Fresh Talanoa Series*, a collaboration between Contemporary HUM and In\*ter\*is\*land Collective consisting of four edited online talanoa between several tagata Moana across the globe
- our partnership with Paris-based non-profit organisation AWARE: Archives of Women Artists, Research and Exhibitions, for which we commissioned seven portraits on women artists from Aotearoa to be added to their online database of women artists of the 20th century
- HUM's new website launched in July, designed and developed with Sons & Co., and winning Bronze in the Small Scale Websites category at NZ Best Design Awards 2021
- redesigning HUM's visual identity across all communications platforms with graphic designer Eva Charlton
- promotion through online advertising campaigns to run on Frieze.com and Ocula.com
- reviewing HUM's editorial process and starting work towards a contributors agreement
- HUM's third public panel discussion, *On Civicness and participating in public life through art practice*, held on 03 October in Berlin, with New Zealand artists Cat Auburn, Ruth Buchanan, and Daniel Malone
- celebrating 5 years of HUM on 08 December



**Images: (left)** HUM's full-page ad printed in Art+Object's July 2021 catalogue promoting the new website; **(right)** *On Civicness and participating in public life through art practice* panel discussion hosted by HUM in Berlin, 03 October 2021. Photo: Stephanie O'Connor.

# PUBLICATIONS

In 2021, HUM commissioned a total of 22 published texts, including 18 long-form essays and 4 responses in our Talanoa series. Within those 22 texts, we featured at least 46 artists from Aotearoa working in 11 countries. Our publications from 2021 are:

*Looking for Home: Yona Lee at the Boundary between Migration and Settlement*  
(at 2020 Busan Biennale in South Korea)  
by Jungah Lee  
published 13.01.2021

*Music from the End of the World*  
*Joseph Michael's 'Antartica: while you were sleeping'*  
by Sharmini Aphrodite  
published 28.01.2021

*Movements of Outsiders: Nomadic New Zealand Dance Artists during the Pandemic*  
by Alexa Wilson  
published 10.02.2021

*Amidst and Beyond*  
by Alice Connew and Virginia Woods-Jack  
published 10.03.2021

*Living Currency*  
(on Alex Chalmers' 'working title' in Berlin, Germany)  
by Henry Babbage  
published 25.03.2021

*Ann Shelton's Strange Flowers Set the Stage*  
(at Denny Dimin Gallery in New York, U.S.A.)  
by Katie White  
published 14.04.2021

*A protest and a mourning ritual: Quishile Charan and Bad Fiji Gyals at the 13th Gwangju Biennale*  
(in South Korea)  
by Michelangelo Corsaro  
published 11.05.2021

*Some Kind of Travelogue: Visiting Jupiter at the Turn of the Fifth Age*  
(Sorawit Songsataya in Bandung, Indonesia)  
by Esther Lu  
published 18.06.2021

*Charting the Constellations of the Oceans, Rivers, and Islands*  
(New Zealand artists at various venues, Canada)  
by Julie Nagam  
published 09.07.2021

*Plant Data: Beyond our Understanding of Plant Communication*  
(Yota Ayaan in Porto, Portugal)  
by Alice Bonnot  
published 22.07.2021

*Talk, Protest, Revolt: some thoughts on feminisms, parenting in the art world, and 'Revolt She Said' by Louise Lever*  
by Frances Loeffler  
published 06.08.2021

*On Louise Stevenson's 'Someplace Else'*  
by Chris Holdaway  
published 24.08.2021

*Directions in Art Publishing during Covid-19*  
by Freya Copeland  
published 10.09.2021

*They Call Me The Believer: Michael Stevenson at the KW*  
(in Berlin, Germany)  
by Habib William Kherbek  
published 21.09.2021



## Publications continued...

*Vivian Lynn / Liliane Lijn: A synergy spanning 1991 to 2001*

(in London, U.K. and at 13th Gwangju Biennale, South Korea)

by Laura Castagnini  
published 07.10.2021

*"Don't Learn Anything More!": Virginia Leonard's Fugly Ceramics*

by Connie Brown  
published 26.10.2021

*We See the Same Stars: Gabriela Salgado's 'Southern Stars' in London presents artist Salome Tanuvasa*

by Sabine Casparie  
published 16.11.2021

*On Civicness and Participating in Public Life Through Art Practice - Artist Statements & Panel Discussion Transcript*

(in Berlin, Germany)  
with Cat Auburn, Daniel Malone, Pauline Autet, Ruth Buchanan  
published 14.12.2021

## Forever Fresh Talanoa Series

*Episode Tasi/One: Roots & Routes*

by Anne-Marie Te Whiu; feat. Afatasi The Artist, Momoe i manu ae ala atea'e Tasker  
published 28.02.2021

*Episode Rua/Two: u ok hun? (love + lockdown + London)*

by Anne-Marie Te Whiu; feat. Isoa Tupua, Lyall Hakaraia  
published 04.04.2021

*Episode Ekolu/Three: Blood Memory (Moana Futures)*

by Anne-Marie Te Whiu; feat. AJ Fata, Drew Broderick, Josh Tengan  
published 29.05.2021

*Episode Whā/Four: ReMoanafication*

by Anne-Marie Te Whiu; feat. Ariana Davis, Jaimie Waititi, Jessica Palalagi  
published 25.09.2021



**Images:** (left) Yona Lee, *En Route Home* (detail) 2020. Courtesy of the artist, the 2020 Busan Biennale, and Fine Arts, Sydney; (middle) Virginia Leonard, *Room with a View*, 2019. Photo: Aurélien Mole; courtesy of the artist; (right) Quishile Charan, *Oral History: Glass Bangles Broken in Protest at Police Barrier, Nausori 1920* (detail), 2019. Courtesy of the artist.









# CALENDAR LISTINGS

In 2021 the HUM Calendar page listed a total of 107 international events, exhibitions, and art residencies (up from 52 in 2020).

It included major events featuring New Zealand artists such as: the 13th Gwangju Biennale in South Korea; the PAN: The Pan-Austro-Nesian Arts Festival in Taiwan; the inaugural Winnipeg Indigenous Triennial in Canada; the Tokyo Biennale in Japan; the 7th Athens Biennale in Greece, the 6th Ural Industrial Biennial in Russia; and the Biennale Jogja XVI in Indonesia.

HUM's Calendar page also featured activity in multiple cities across 29 different countries (up from 20 in 2020), and featured over 115 artists from Aotearoa New Zealand.

FEATURED	WRITING	CALENDAR	PROJECTS	ABOUT	SUPPORT	SEARCH
CURRENT	UPCOMING	ARCHIVE	BY LOCATION	BY YEAR	— 2021	
17 July — 11 September 2021				<b>Ani O'Neill and Yuk King Tan, Dreaming, after all, is a form of planning</b> 1301PE, Los Angeles		
17 July — 31 October 2021				<b>Yuki Kihara, John Pule and Ngahina Hohaia at PAN: The Pan-Austro-Nesian Arts Festival</b> Kaohsiung Museum of Fine Arts, Taiwan		
17 July — 31 October 2021				<b>Simon Denny, State and Nature</b> Kunsthalle Baden-Baden, Germany		
16 July — 14 November 2021				<b>Natasha Matila-Smith, Deme Te Atawhai Scott, Salome Tanuvasa and Yvonne Todd</b> Paul Ramsay Galleries and ANZ/Zauner Grand Foyer, MAMA, Albury, Australia		

FEATURED	WRITING	CALENDAR	PROJECTS	ABOUT	SUPPORT	SEARCH
CURRENT	UPCOMING	ARCHIVE	BY LOCATION	BY YEAR	— 2021	
18 May — 29 August 2021				<b>Sarah Rose, The Normal</b> Talbot Rice Gallery, Edinburgh, Scotland		
		<p>Talbot Rice Gallery presents <i>The Normal</i>, which has been curated in real time, and is a vivid reflection of life during the pandemic. Through artworks that express hope, grief, survival, violence and solidarity, the exhibition situates our lived experience within a global artistic dialogue. Artists are exploring ideas about pausing the train of progress, resurgent communities, an ever-increasing proximity between humans and wildlife and the asymmetrical effects of this pandemic due to socio-economic and racial inequality. All of this remains underscored by the need for a profound re-orientation towards planetary health following the loud wake-up call.</p> <p>Talbot Rice Resident and Aotearoa artist Sarah Rose's new commission for <i>The Normal</i> explores the re-use and re-making of plastic waste, a continuing focus in her practice, which allows her to make artistic works in-situ rather than shipping them across the globe. Rose's working process aims to challenge accepted ideas of where artistic production takes place, at the same time as it physically ties to the broader global and ecological concerns addressed in <i>The Normal</i>. Rose is critical about the recycling industry and how oil and gas companies have propagated false ideas about its effectiveness to obscure their unsustainable practices – whilst fascinated by its lifesaving properties, intrinsic beauty and relation to a fossilised pre-history.</p> <p><a href="#">More Info</a></p>				

22

publications  
commissioned  
during 2021

46

artists from  
Aotearoa  
featured in  
publications

107

events listed  
on HUM  
Calendar

29

countries  
covered in  
Calendar  
events

Images on previous page: (clockwise from top left) Salome Tanuvasa, *Equally Different I and II*, 2021, Kunstraum, London, 2021. Courtesy Southern Stars. Photo: Daniaal Khalid; Freya Copeland representing Replika Publishing at Artslibris, Barcelona, 2021. Photo: tandem projects; Michael Stevenson, *Serene Velocity in Practice: MC510/CS183*, 2017/21, KW Institute for Contemporary Art, Berlin 2021. Courtesy the artist, Michael Lett Gallery, Auckland, and Fine Arts, Sydney. Photo: Andrea Rossetti; Vivian Lynn, 1984. Courtesy of The Estate of Vivian Lynn and Southard Reid; Alex Chalmers, *PacLease* (detail), 2020. Courtesy gr\_und, Berlin; Sound recordist Mark Michel captures audio in Antarctica, 2016. Courtesy Joseph Michael; Louise Stevenson, *Someplace Else*, 2021 (detail of inside pages). Courtesy of Katie Kerr and the artist.



# SPECIAL PROJECTS

## Forever Fresh Talanoa Series

From February - September 2021 HUM ran a partnership with In\*ter\*is\*land Collective that consisted of **four edited online talanoa (conversations) between several tagata Moana (Māori and Pasifika people) across the globe.**

The talanoa within this series focused on topics such as life in the diaspora, moana futurism, queer identities, and ReMoanafication, and were all individually responded to in written form by Anne-Marie Te Whiu.

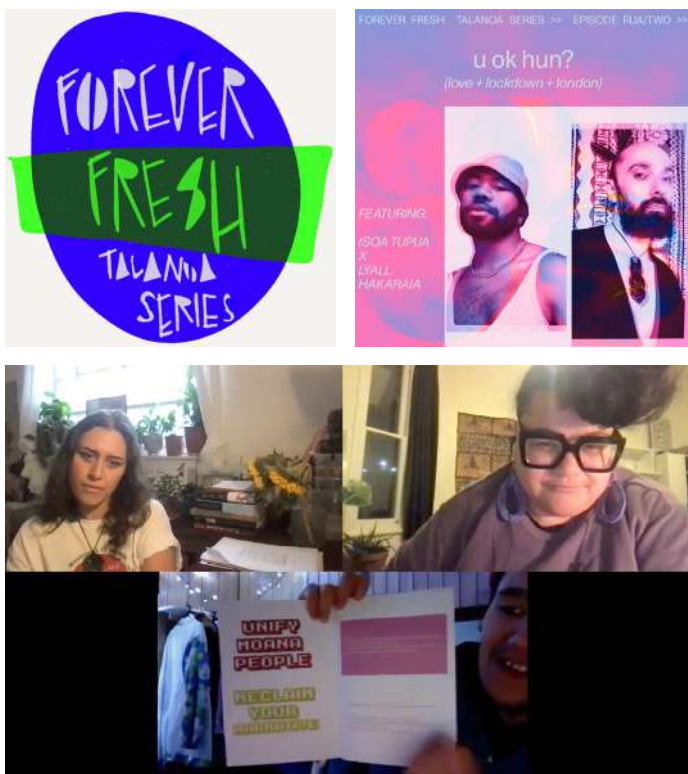
Participating artists from Aotearoa included Momoe i manu ae ala atea'e Tasker, Lyall Hakaraia, AJ Fata, Ariana Davis, Jessica Palalagi, and Jaimie Waititi.

## AWARE profile series

During the last week of April 2021, HUM launched our partnership with AWARE: Archives of Women Artists, Research and Exhibitions, the Paris-based non-profit organisation which focuses on the creation, indexation and distribution of information on women artists of the 20th century.

For this partnership we commissioned **seven new portraits on women artists from New Zealand** to include in AWARE's online database.

Featured artists are Lisa Reihana, Alexis Hunter, Ani O'Neill, Teuane Tibbo, Maureen Lander, Kura Te Waru Rewiri and Marilyn Webb. HUM received a grant from Creative New Zealand for this project.



Images: (left, top row) *Forever Fresh Talanoa Series* artwork; (left, bottom) Episode 4 feat. Ariana Davis, Jessica Palalagi, and Jaimie Waititi. All courtesy In\*ter\*is\*land Collective; (right, top) Ani O'Neill. Photo: Michael O'Neill, Te Papa; (right, bottom) Lisa Reihana. Photo: Kallan MacLeod.

## Advisory activity

Occasionally HUM offers advice when contacted by third parties, if our expertise can be beneficial to NZ arts' international success, acting as an intermediary between cultural organisations and artists, and helping to develop special events and projects.

In 2021 HUM provided services to The Goethe-Institut New Zealand, researching artists from Aotearoa who are living and working in Germany; the first contribution to a partnership launching in 2022.

For Christie's in Paris, HUM connected the team with Auckland gallerist Alison Bartley, and offered general guidance and support in their research and project development for their 2022 exhibition and online auction of contemporary Pacific art.

## Panel discussion + studio visits in Berlin

On 03 October 2021 HUM hosted our third panel discussion: *On Civicness and participating in public life through art practice*, at Prachtwerk in Berlin. We invited Cat Auburn, Ruth Buchanan and Daniel Malone to talk about their practices, recent projects, and what 'civicness' means to them as Aotearoa artists working abroad.

The event was live-streamed and an edited version of the transcript of the event, along with artist statements from the guest speakers, was published on HUM in December.

It was a valuable opportunity for the core HUM team based in Europe to gather together and to connect with the New Zealand creative diaspora in person. Aotearoa-born, Berlin-based photographer Stephanie O'Connor documented the event.

While in Berlin, HUM also visited several studios of New Zealand artists and featured their interviews and images in an article published on HUM. Featured artists include Sam Rountree Williams, Joshua Rutter, Matthew Cowan and Ben Cauchi.



Images: (L-R) audience members at *On Civicness and participating in public life through art practice* panel discussion hosted by HUM in Berlin, 03 October 2021; Cat Auburn; Daniel Malone; Ruth Buchanan. Photos: Stephanie O'Connor.

# NEW WEBSITE

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.

HUM celebrated a major milestone on 01 July 2021 when we launched our new website, designed and developed in collaboration with Lyttleton-based Sons & Co.

This is HUM's first custom-built website, complete with new functionalities including: an extensive database searchable by location, topic, artist or contributor name; reimagined Calendar and Writing pages; and an entirely new Projects page.

Immediately following this launch, HUM saw a jump in almost all web stats (see pg. 14 for more details), including readers spending more time with our content.

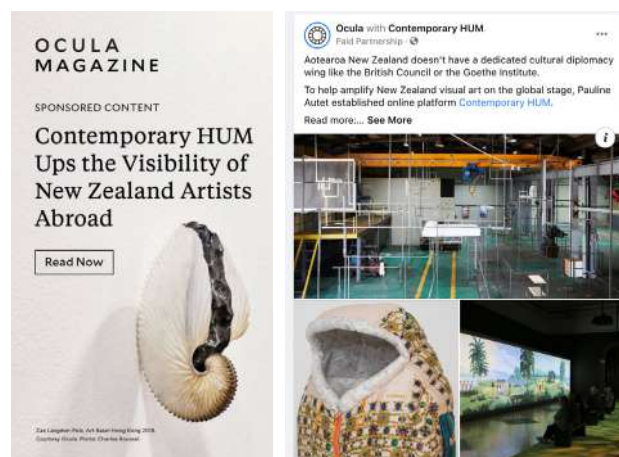
## Online advertising campaigns

To promote HUM's new website we ran an animated ad on Frieze.com for 2 weeks, from 8 - 23 July. Our ad received 45,000 impressions in that time.

We also ran an advertising package on Ocula.com that consisted of a sponsored news article, published on 21 July, and promoted across their social media platforms.

Staff writer Sam Gaskin wrote the first article dedicated to HUM and published on a major international arts platform, interviewing HUM Editor Pauline Autet and discussing the history of the project up to launching the new website.

The promo package also included a listing in Ocula's newsletter sent to 29k subscribers; and a site-wide banner ad online for 2 weeks, from 26 July - 9 August 2021.





# COMMS & PATRONAGE

## HUM Newsletter

Since launching in 2016 Contemporary HUM has been steadily building a database of engaged and active newsletter subscribers. In 2021 we sent out 10 newsletters to 850 people, and had 144 new subscribers.

As in 2020, HUM's Newsletter Average Open Rate in 2021 remained well above average for the Arts and Artists category (according to Mailchimp's data), at 48.3% (up from 38.4% in 2020). Our Average Click Rate for 2021 was 6.5% (an increase from 5.9% in 2020).

Our best performing newsletter was in December 2021 (with the subject line *Coming up in 2022 + NEW publications feat. Salome Tanuvasa & Gabriela Salgado in London + HUM's panel discussion in Berlin!*), which received 419 opens (49.8% open rate) and 40 clicks (4.8% click rate).

## HUMcard

The *HUMcard* is a mailout sent out every 6-8 weeks as a reward to HUM's most avid supporters. 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 2021 we added 11 more subscribers to the *HUMcard* mailing list, raising the total of recipients to 91. We sent out six editions featuring artists/curators Hutch Wilco in Shanghai, Christopher Ulutupu in Sydney, Yota Ayaan in Porto, Ani O'Neill in Los Angeles, Michael Stevenson in Berlin, and Daniel Malone in Warsaw.

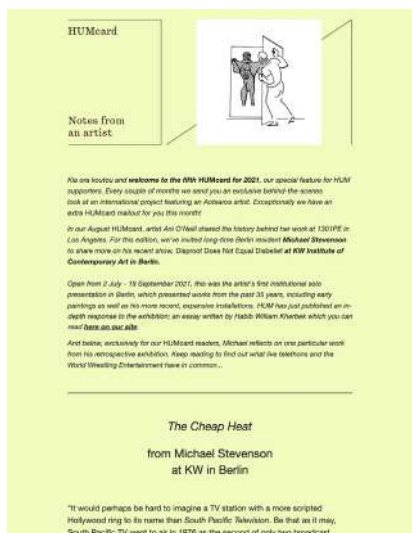
The *HUMcard* Average Open Rate for 2021 was 58.4%. The highest performing *HUMcard* for the year featured Daniel Malone, and received 55 opens (61.1% open rate).

## Patreon

We have a small but important community of 7 patrons on Patreon. Together they contribute US\$23 per long-form text published on HUM, helping us provide fair compensation to our writers.

## Boosted Campaign Donors

In 2021 HUM dedicated the NZ\$9,134 we received from our 51 donors on Boosted to designing and developing our new website.







The top three most-visited publications on HUM during 2021: *Movements of Outsiders* feat. New Zealand dance artists Alexa Wilson, Forest (Vicky) Kapo, Josh Rutter, and Kyah Dove (top); *Plant Data* feat. work by Yota Ayaan at Porto's Botanical Garden (middle); and *Ann Shelton's Strange Flowers Set the Stage* feat. Ann Shelton's photographs at Denny Dimin Gallery in New York (bottom).



# AUDIENCE & ENGAGEMENT

## Website summary

Since launching our new website our number of monthly users in July shot to 3,852 - almost 3,000 more visitors than the 862 recorded in June 2021, and more than double the 1,577 users recorded in July 2020. In the six months that followed the launch (July - Dec), the number of average monthly users rose to 2,230, up from 1,056 during the six months prior (Jan - June).

The number of annual users increased in 2021, to 18,538, up from 15,006 in 2020 and 9,554 in 2019. Of that total number of users, 16,183 (87.3%) were new, and 2,354 (12.7%) were returning visitors, a clear indication of HUM's content reaching new audiences.

The average time spent on page also increased after launching. From July - Dec it was 3:10 min, compared to 0:34 sec from Jan - June. For the entire year it was 1:11 min.

In 2021, Aotearoa New Zealand remained the location where the majority of our readers are based, with 5,220 users (27.9%), followed by the United States with 3,127 (16.7%), France with 1,286, and the United Kingdom with 1,237 (see next page for more details).

The total number of page views for the year was 38,477, with July recording the highest monthly number of page views, at 6,189.

Contemporary HUM's home page recorded over 30% of annual visitors, and the three top most-visited publications from 2021 were: *Movements of Outsiders*, Alexa Wilson's essay on nomadic dance artists during the pandemic (767 views); *Plant Data*, Alice Bonnot on Yota Ayaan's exhibition in Porto (580 views); and *Ann Shelton's Strange Flowers Set the Stage*, Katie White's piece on the photographer's exhibition in New York (470 views).

## Social media summary

Social media remains an efficient way for HUM to disseminate news and content. During 2021 the HUM Facebook page gained 111 page likes, totalling 1096 likes, and reached a total of 218,046 people, up 140.4% on our 2020 reach.

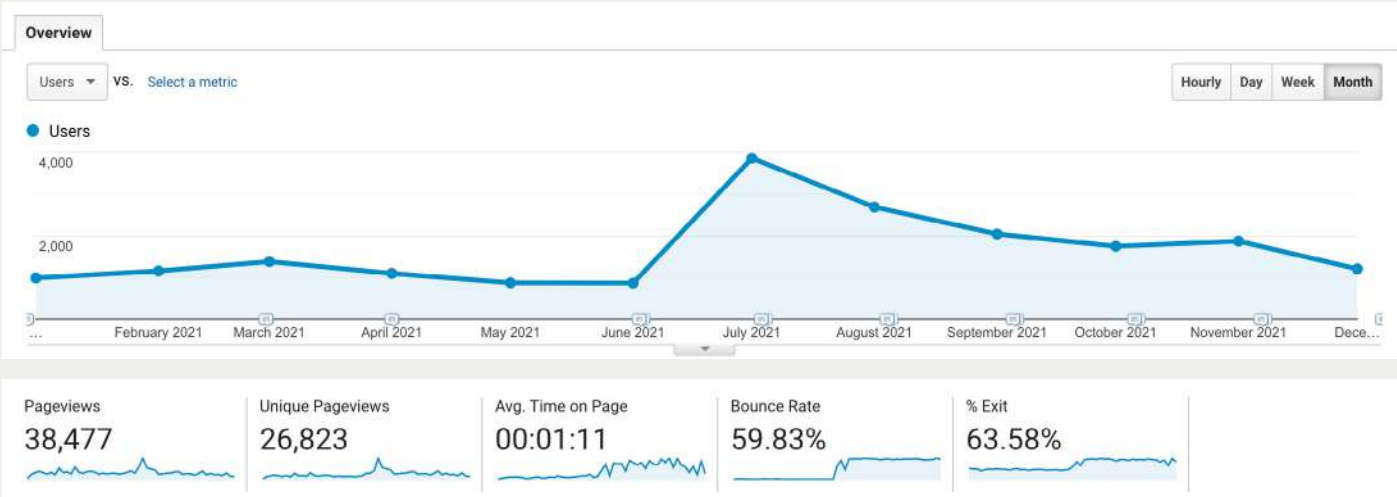
One post that performed particularly well was on 19 June, in which we announced Esther Lu's essay on artist Sorawit Songsataya. That post reached 10,952 people and saw 234 clicks through to the website.

Instagram is the channel that saw the fastest growth for HUM in 2021, and where our posts had the strongest reach. In 2021 we had 5,068 visits to our profile (up 110.7% from 2020) and gained 523 new followers.

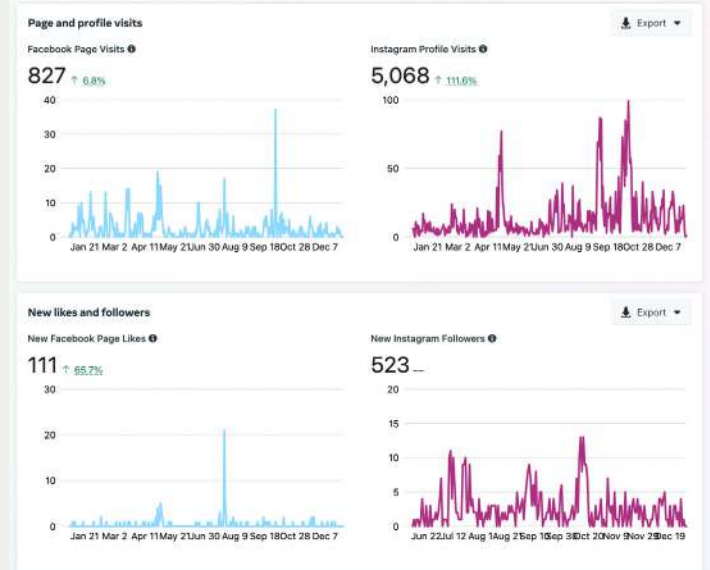
Our top seven performing posts across all of social media in 2021 were on Instagram, each post reaching more than 10,000 people. The post that reached the most people was on 07 October, in which we announced Laura Castagnini's essay on artist Vivian Lynn. That post reached 32,850 people and gained 112 reactions.

To our 123 Instagram posts last year we received 6,336 'likes', the most popular post being about Freya Copeland's essay on art publishing during Covid-19, with 968 'likes'.





Country	Users	% Users
1.  New Zealand	5,220	27.92%
2.  United States	3,127	16.73%
3.  France	1,286	6.88%
4.  United Kingdom	1,237	6.62%
5.  Australia	1,097	5.87%
6.  Germany	767	4.10%
7.  Switzerland	383	2.05%
8.  Canada	382	2.04%
9.  Russia	337	1.80%
10.  China	328	1.75%



Recent content 14

Type	↓ Reach <span>1</span>
<b>NEW ON HUM</b> ♦ As the conte... Oct 7, 2021	32,850
<b>NEW ON HUM</b> ♦ Interdisciplina... Feb 9, 2021	31,665
"Stevenson's screaming untether... Sep 29, 2021	29,868
<b>NEW ON HUM</b> ♦ Check out ou... Aug 24, 2021	27,517
<b>NEW ON HUM</b> ♦ HUM is pleas... Mar 10, 2021	19,311
<b>NEW ON HUM</b> ♦ As the 2020 ... Sep 10, 2021	11,808
<b>NEW ON HUM</b> ♦ Independent ... Jan 15, 2021	11,386

**contemporary\_hum** Message ...

476 posts · 2,725 followers · 1,007 following

**Contemporary HUM**  
An international guide to contemporary art practices from Aotearoa New Zealand  
[linktr.ee/contemporary\\_hum](https://linktr.ee/contemporary_hum)

Followed by [feyvesi2021](#), [zackandmole](#), [nynmnp](#) + 72 more

**Partnershi...** **Essays** **Venice** **USA** **Asia** **UK** **Italy**



# 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.

FANZA, Foundation for Australia and New Zealand Arts, regularly shares HUM content, and in February included a link to HUM's homepage in their newsletter.

HUM arranged for The Goethe-Institut New Zealand to translate Ron Hanson's article on Annea Lockwood into German, which they published on their website in June 2021, helping to increase the readership of HUM content.

In 2021 we enjoyed co-ordinating a partnership with the online platform ArtNow.nz. This saw our two organisations publish a pair of related essays concurrently, linking content and directing traffic between the two sites.

Since 2019 HUM has received the support of the international news website NZEDGE.com. In July 2021, they reposted our sponsored story originally published on Ocula.com in their popular Arts section.

We have an ongoing relationship with arts critic Mark Amery, who mentioned HUM in his article *Just like the Olympics, arts should be valued in the newsroom as well*, published on Stuff.co.nz on 02 September. In it, he writes, "This week on Contemporary Hum, an excellent website devoted to NZ artists internationally, I spy that Wellington painter Christina Pataialii will appear in New York's New Museum Triennial devoted to outstanding emerging artists in October. That's big news."

New Zealand and international galleries also play a key role in circulating HUM content. In 2021 we appreciated having:

- Leading New Zealand auction house Art+Object dedicate a full page ad in their July catalogue promoting HUM's new site
- Auckland gallery Artspace Aotearoa share news of our website launch on their own site
- Wellington gallery Bartley & Company feature Katie White's review of Ann Shelton's exhibition at Denny Dimin Gallery in New York on their site
- Auckland organisation Te Tuhi select HUM as a notable resource, listing our website in their digital library
- New Zealand non-profit Photoforum Online post a link to HUM's publication featuring a conversation between Alice Connew and Virginia Woods-Jack
- London gallery Southard Reid share the link to Laura Castagnini's essay on Vivian Lynn in the news section on their website
- The international art publication Ceramics Now feature Connie Brown's essay on Virginia Leonard's ceramics in their October newsletter
- Auckland gallery Gow Langsford post the link to the same Virginia Leonard article in the news section on their website.

Other notable mentions and activity on social media include The James Wallace Arts Trust sharing our piece on Virginia Leonard to their 7,336 Facebook followers; The Physics Room mentioning our series with AWARE to their 5,257 Facebook followers, and The New Zealand Embassy in Berlin sharing news of our *On Civicness* panel discussion to their 4,070 Facebook followers.



NZEDGE > News > Arts > HUM Ups Visibility of New Zealand Artists Abroad



O.C.U.L.A View article source

## HUM Ups Visibility of New Zealand Artists Abroad

New Zealand doesn't have a dedicated cultural diplomacy wing like the British Council or the Goethe-Institut. To help amplify New Zealand visual art on the global stage, Pauline Autet established online platform Contemporary HUM. Ocula features a story about Contemporary HUM's new website.

Contemporary HUM was launched in 2016 by Paris-based editor Autet following her experience as the attendant at Simon Denny's Secret Power exhibition representing New Zealand at the 2015 Venice Biennale.

stuff

entertainment

## Just like the Olympics, arts should be valued in the newsroom as well

Mark Amery · 05:00, Sep 02 2021



Southland Mail

ARTISTS PROGRAMS UPDATES CONTACT

Virika Lynn	Our Silver City 2014	Nottingham Contemporary	20 November - 18 April 2021
Virika Lynn, Janna Patonowski, Colin Hargrove, Asia Cross, Neil Jiles		Pilons London	12 October - 17 October 2021
Virika Lynn	Laura Compton, Virika Lynn / Liliana Lipp: A synergy spanning 1981 to 2021	Contemporary HUM	7 October 2021
Virika Lynn	Consider: a group show about tattooing and identity	Ti Pihaka Tū Aotearoa Art Gallery, Wellington	19 June - 22 August 2021

GOW LANGSFORD GALLERY

ARTISTS Virginia Leonard

AVAILABLE WORKS WORKS ABOUT EXHIBITIONS NEWS VIDEO

16 NOVEMBER 2021

### Virginia Leonard on Contemporary HUM

Artist Virginia Leonard has been interviewed and featured on Contemporary HUM. The interview provides a fascinating insight into her making process and how her own personal experiences have influenced her work.

"With ceramics, she said, 'I'm never bored because they never work. There are always problems as soon as they come out and the problems are the best part'. Auditing control seems high among Leonard's concerns. She is, to some degree, precious about her lack of technical knowledge in ceramics, partly to avoid boredom, but also because a lack of control, and learning to deal with it, is crucial to the experience of chronic pain that she is trying to articulate. A resolved work for Leonard is a piece that is suspended in the slim interstice between her will and the clay's refusal of it. A work might crack in the kiln, requiring a surgical procedure of re-ins, glazes and lustre, the application of which – as thick and as crazy as possible – provides another opportunity for Leonard to approach the form's limits, the point at which it seems to be heaving under its own extravagance."

Read the full article here.



WORKS IN THE KILN AT VIRGINIA'S STUDIO

Menu

TeTuhi

etc.  
He mea anō



1/2 →

HAMSTER Issue 5  
December 2019  
photo courtesy of The Physics Room

Welcome to etc., a selection of videos, audio media and reading material from a variety of sources. For suggestions, please get in touch [here](#).

Jump to  
→ Read  
→ Watch  
→ Listen

Pinulua Reed

→ A Year of Conscious Practice  
Twelve discussions on a variety of methods and motivations for working in or alongside the field of curating.

→ Art News New Zealand  
A quarterly print magazine promoting contemporary visual arts in Aotearoa New Zealand, including interviews, profiles, reviews and more. Selected articles published online, as well as a digital archive of issues back to 2006.

→ ArtNow Essays  
An online venue where writing's imaginative potential meets editorial rigour. In its commitment to the essay, a form that can draw readily from journalism, criticism, and memoir, this site seeks to cultivate a culture of independent, critical and original commentary on contemporary art.

→ The Art Paper  
The Art Paper focuses on critical thinking and in-depth coverage of art and artists, with a contemporary focus.

→ Contemporary HUM  
An online publication which generates critical discussion and greater visibility of Aotearoa New Zealand visual arts and creative disciplines presented overseas.

## The Inews Times

News Exhibitions Artists Artworks Editorial

Home > News

## The week's news in the ceramic art world – October 27, 2021

October 28, 2021 in News



Applications are open for the XV International Biennial of Ceramics of Manises 2022, which will take place in June-September 2022 in Manises, Valencia, Spain. Deadline: November 15, 2021. The biennale aims to promote the creation and innovation in the fields of artistic and design ceramics, and to promote the name of Manises as a ceramic town. Artists from all over the world are welcome to participate, both individually and collectively.

The online art forum Contemporary HUM just published a piece titled *Don't Learn Anything More!*, about Virginia Leonard's ceramics. Connie Brown talks to Aotearoa artist Virginia Leonard about her process of making ceramic sculptures and the language it offers her for her experience of chronic pain. Here's a glimpse: *The body, as such, rarely offers itself up to her as a succession of soft curvatures or as a well-designed armature. Instead, its irrationality and indomitability are what impose themselves most forcefully. Clay, by contrast, constantly offers itself up to Leonard as a substance through which she can express her experience of chronic pain. Her vessels slump to the side, they leak, bulge and seem always about to topple over.*



# FINANCIAL SUMMARY

## CONTEMPORARY HUM ARTS TRUST Simplified Statement of Financial Performance

for the period from 1st January 2021 to 31st December 2021

	Current Year	2020
<b>Income for the year</b>		
Creative New Zealand grants*	\$ (1,177)*	\$ 92,008
Fundraising Receipts and Donations	\$ 7,961	\$ 9,209
Donation in-kind for website**	\$ 19,575	-
Commercial partnerships	\$ 1,000	-
<b>Total Income</b>	<b>\$ 27,359</b>	<b>\$ 101,217</b>
<b>Operating Payments</b>		
Editorial and Publishing Activities	\$ 35,171	\$ 23,504
Communications	\$ 9,220	\$ 4,950
Special Projects	\$ 4,205	-
Admin and Overhead Costs	\$ 4,547	\$ 4,801
Other Service Delivery Costs	\$ 54,888**	\$ 3,650
Fundraising Cost	\$ 2,250	\$ 1,100
<b>Total Operating Payments</b>	<b>\$ 110,281</b>	<b>\$ 38,005</b>
<b>Operating Surplus or (Deficit)</b>	<b>\$ (82,922)</b>	<b>\$ 63,212</b>
Carry over Sum into the Next Financial Year		
<b>Purchase of Resources</b>	<b>\$ 2,921</b>	<b>-</b>
<b>Total Bank Accounts and Cash at End of the Financial Year</b>	<b>\$ 9,133</b>	<b>\$ 94,976</b>

\* Part of CNZ grant received in 2020 was repaid as it was unspent due to the impact of COVID-19. Grants received may be spent over consecutive financial years.

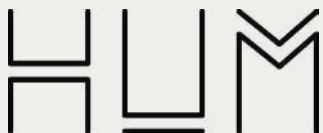
\*\* The full cost of creating a new website - NZD\$49,679 - is included in Other Service Delivery Costs.

*For more detail, see Accountant's Performance Report on Charities Services.*

# GOALS FOR 2022

Contemporary HUM's goals for 2022 include:

- continuing to commission and publish a varied pipeline of high quality, critical, long form writing and comprehensive list of calendar listings
- regularly review our commissioning process to ensure culturally responsive and informed content and produce new writer's guidelines and a contributor's agreement
- launch partnership with The Goethe-Institut New Zealand, releasing first round of six portraits on Aotearoa artists living in Germany
- launch media partnership with Christie's in Paris, helping to promote their exhibition and online auction dedicated to contemporary art from the Pacific
- attend major art events within Europe including the 59th Venice Biennale and documenta 15 in Kassel, providing readers with live updates and exclusive coverage
- continue our collaboration with London-based In\*ter\*is\*land Collective to produce a second series of Talanoa - online discursive responses by Moana people internationally on diverse topics
- develop special projects for 2022/2023 including a public event in Europe such as a panel discussion
- continue working with HUM's Asia and North American-based associate editors to cover activities in the regions, further broadening our coverage of Aotearoa arts' global activity
- foster ongoing and new strategic partnerships to increase international visibility and readership in different regions, working together with international organisations who can disseminate HUM content to a wider audience
- secure further public and private funding for the following year, and continue to promote HUM's website advertising options and comms packages to cultural organisations and artists; diversifying the revenue streams supporting HUM
- continue producing special content for HUM supporters including the *HUMcard*, and seek to attract additional patrons to secure additional funding
- grow and strengthen HUM's core team and capacities, as well as further develop HUM's editorial processes through hui with an advisory editorial panel
- grow HUM's social media presence, helping to disseminate content and to strengthen our international community of artists and news sources



Contemporary HUM is a central hub for Aotearoa arts abroad. We champion the international projects of New Zealand creative practitioners through publishing, events and projects.



Photo: Stephanie O'Connor

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## Contact

hello@contemporaryhum.com

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