



Image: Areez Katki, *Words are pilgrims* (detail), 2021. Installation view at Colomboscope 2022, Barefoot Gallery. Supported by Creative New Zealand and TARQ. Photo: Shehan Obeysekara. Courtesy Colomboscope.

CONTEMPORARY HUM ARTS TRUST ANNUAL REPORT

01 January - 31 December 2022

WHO WE ARE

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WHAT WE DO

Launched in December 2016, Contemporary HUM is the first and only platform (online or printed) dedicated to documenting Aotearoa 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 who are working internationally.

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

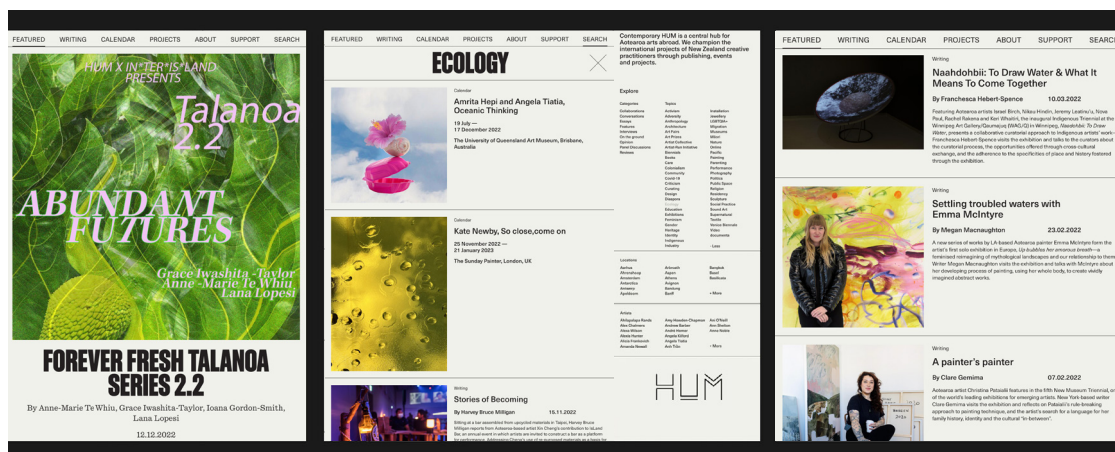
We also publish an international calendar of events and exhibitions, presenting an overview of the wide spectrum of projects and disciplines operating abroad, and ensuring greater visibility to art practitioners from Aotearoa.

Alongside our publishing activity, HUM is a hub for the Aotearoa 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.

We also develop partnerships and collaborative projects with institutional and private partners in response to societal changes that impact 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, and to be a hub of information; a centralised, accessible place where Aotearoa international visual arts activity and related discourse is recorded, archived, and readily accessible for all of those interested.

Digital publishing is the best forum for delivering to a geographically widespread audience like HUM's, and in a post Covid-19 context, this means of corralling and sharing information has become all the more necessary and relevant.



2022 HIGHLIGHTS

During a year in which events multiplied and travel routes re-opened to the public post-Covid, HUM welcomed several chances for connection and collaboration. Our highlights in 2022 included:

- Jan/ Feb • being an **advisor and media partner for The Goethe-Institut New Zealand's *Kunst Kopfüber / Art Upside Down*** - a series of portraits on six Aotearoa artists based in Germany; Sam Rountree Williams, Hinemoana Baker, Freya Copeland, Michael Stevenson, Juliet Carpenter and Ruth Buchanan
- Feb/ March • being an **advisor and media partner for Christie's, Paris' *OCEANIA NOW: Contemporary Art from the Pacific***, a physical exhibition and online sale featuring 14 artists, many based in Aotearoa. HUM initiated their collaboration with Wellington-based gallery Bartley & Co and promoted Christie's first dedicated auction of contemporary art works from the Pacific
- April • being a **media partner of New Zealand at Venice**, disseminating exclusive content across our comms channels ahead of the 59th Venice Biennale
- April • attending **the 59th Venice Biennale** and interviewing Yuki Kihara, the artist representing New Zealand, and Natalie King and Ioana Gordon-Smith, the curatorial team of the national pavilion
- April • Kim Hill interviewing **HUM Editor Pauline Autet on Radio New Zealand** while in Venice
- June • attending **documenta 15 in Kassel**, Germany and meeting FAFSWAG, the Aotearoa art collective participating in the event
- Sept • holding HUM's **first-ever editorial hui** online with our international team of associate editors
- Sept • **special feature in partnership with Art News New Zealand** in response to the national review of Aotearoa's official participation at the Venice Biennale
- Oct • launching **the second *Forever Fresh Talanoa Series***, a collaboration between HUM, In*ter*is*land Collective and Ioana Gordon Smith, consisting of four edited online talanoa between several tagata Moana across the globe
- Oct • securing **increased CNZ funding** for the next year in order to continue our activities and **expand HUM's core team with two new roles**; Senior Editor and Administrator
- Dec • celebrating **6 years of HUM**
- Dec • receiving a **high number of high-level applications** for HUM's new roles



The top three most-visited publications on HUM during 2022: (top) *An interview with Yuki Kihara*, on *Paradise Camp* at the 59th Venice Biennale (3,346 views); (middle) *Settling Troubled Waters with Emma McIntyre*, on the artist's show *Up bubbles her amorous breath* at Air de Paris (2,445 views); (bottom) *Chance and Impermanence* feat. Kate Newby's work in *Reclaim the Earth* at Palais de Tokyo in Paris (1,157 views).

PUBLICATIONS

In 2022, HUM commissioned and published a total of 24 texts, including 21 long-form publications, 1 special feature and 2 responses in our second talanoa series. Within those 21 publications, we featured 42 artists and curators from Aotearoa. Our publications from 2022 are:

Caretaker to Caretaker (on working for artist-run initiatives in Vancouver, Canada)
A conversation in two parts between Bopha Chhay and Paula Booker
both parts published 18.01.2022

A painter's painter (on Christina Pataialii in the fifth New Museum Triennial in New York, USA)
by Clare Gemima
published 07.02.2022

Settling troubled waters with Emma McIntyre (on McIntyre's solo at Air de Paris in Paris, France)
by Megan Macnaughton
published 23.02.2022

Naahdohbii: To Draw Water & What It Means To Come Together (feat. Israel Birch, Nikau Hindin, Jeremy Leatinu'u, Nova Paul, Rachel Rakena and Keri Whaitiri at the Indigenous Triennial in Winnipeg, Canada)
by Franchesca Hebert-Spence
published 10.03.2022

Reimagined Futures (feat. Edith Amituanai, Brian Fuata, Christina Pataialii, Shannon Novak, Shannon Te Ao and collaborators from *Kā Paroro o Haumumu: Coastal Flows/Coastal Incursions* at 10th Asia Pacific Triennial in Brisbane, Australia)
by Johanna Bear
published 23.03.2022

Betty Collings and 'To Begin, Again: A Prehistory of the Wex, 1968–89' (at Ohio State University's Gallery of Fine Art, USA)
by Dan Munn
published 07.04.2022

The Mind's Eye (Gill Gatfield at Kunstverein am Rosa-Luxembourg-Platz in Berlin, Germany)
by Susanne Prinz
published 11.05.2022

An interview with the curators of 'Paradise Camp' (for the New Zealand pavilion at the 59th Venice Biennale, Italy)
by Contemporary HUM
published 24.05.2022

An interview with Yuki Kihara (for the New Zealand pavilion at the 59th Venice Biennale, Italy)
by Contemporary HUM
published 24.05.2022

Purple Rain (on Ruth Buchanan at the Kunstmuseum Basel, Switzerland)
by Clémentine Deliss
published 07.06.2022

The Way Through Doors (on Fiona Connor at Château Shatto in LA, USA)
by Andrew Berardini
published 22.06.2022

Clinic of Phantasms (on Giovanni Intra's writing and life in LA, USA)
by Jennifer Bornstein
published 12.07.2022

Chance and Impermanence (interview with Kate Newby on show at Palais de Tokyo in Paris, France)
by Daria de Beauvais
published 27.07.2022

documenta fifteen or lumbung one? (feat. FAFSWAG, in Kassel, Germany)
by Bruce E. Phillips
published 12.08.2022

On Wet Ontologies, Fluid Hierarchies and Hope-Soaked Propositions at the 23rd Biennale of Sydney (feat. Sopolemalama Filipe Tohi and Mata Aho Collective, in Sydney, Australia)
by Emma O'Neill
published 26.08.2022



Publications continued...

Meandering Gestures, Infiltrating Language
(on Areez Katki at Colomboscope in Sri Lanka)
by Imaad Majeed
published 08.09.2022

FAFSWAG at documenta fifteen (in Kassel, Germany)
by Will Fredo
published 20.09.2022

Still Alive (on Yuki Kihara and Nikau Hindin at Aichi Triennale in Japan)
by Stuart Munro
published 18.10.2022

A Time of Uncertainties – Remodelling Reality (on Dane Mitchell at Ludwig Museum of Contemporary Art in Budapest, Hungary)
by Zsófia Danka
published 31.10.2022

Stories of Becoming
(on Xin Cheng at Taipei Performing Arts Centre in Taipei, Taiwan)
by Harvey Bruce Milligan
published 15.11.2022

A Place You Didn't Know That You Didn't Know About (on Imogen Taylor's residency at ISCP in New York, USA)
by Chloe Lane
published 06.12.2022

Special feature

Aotearoa Reviews its Official Participation in the Venice Biennale
Comments from the sector by Anna Brown, Bruce Barber, Heather Galbraith, Hutch Wilco, James Goggin, Jennifer Flay, Jhana Millers, Julia Holderness, Laura Preston, Michael Stevenson, Ron Hanson, Sophie Thorn, Tessa Giblin, Tessa Laird
published 26.09.2022

Forever Fresh Talanoa Series 2

Episode One: BE(COM)ING GLOBAL
by Ioana Gordon-Smith; feat. Rosanna Raymond, Tanu Gago
published 10.10.2022

Episode Two: Abundant Futures
by Ioana Gordon-Smith; feat. Anne-Marie Te Whiu, Grace Iwashita-Taylor and Lana Lopesi
published 12.12.2022

Publications commissioned

21

Artists & curators from Aotearoa featured in publications

42

Countries covered in publications

12

Images on previous page: (clockwise from top left) Richard Tuttle with Betty Collings in Ohio State's Hopkins Hall Gallery, 1977. Courtesy of The Ohio State University Archives; Christina Patailii's work in *2021 Triennial: Soft Water Hard Stone*. Exhibition view: New Museum, New York. Photo: Dario Lasagni. Courtesy New Museum; Bopha Chhay. Courtesy of Bopha Chhay; Fiona Connor, *My muse is my memory, an archive of Closed Down Clubs*, installation view, Château Shatto, Los Angeles, 2022. Courtesy Château Shatto; Giovanni Intra in the desert. Courtesy Steve Hanson; Ruth Buchanan, *Spiral Time*, 2022, and *Priorities*, 2022, installation view, 3rd Floor. Photo: Jonas Hänggi. Courtesy Kunstmuseum Basel and the artist; Brian Fuata, *Errantucation (mist opportunities)* (still), 2021. Commissioned for APT10. Photo: Chloë Callistemon, QAGOMA; Nova Paul, *Ko ahau te wai, ko te wai ko ahau*, 2018. *Naadohbii: To Draw Water*, 2021, Winnipeg Art Gallery/Qaumajuq. Photo: Serge Gumenyuk. Courtesy WAG-Qaumajuq.

Images on next page: (clockwise from top left) Dane Mitchell, *The Smell of an Empty Space Perfume Plume (Solid)*, 2011–2022. © Ludwig Museum – Museum of Contemporary Art. Photo: József Rosta. Courtesy of the artist; in background: Mata Aho Collective, *He TokaTū Moana: She's a Rock*, 2022. Installation view, 23rd Biennale of Sydney, *rivus*, 2022, The Cutaway at Barangaroo. Photo: Document Photography. Courtesy the artists; Tanu Gago and Jermaine Dean from FAFSWAG Arts Collective, *ATUA*, 2022. *documenta fifteen*, Hessisches Landesmuseum, Kassel, June 2022. Courtesy of the artists; Nikau Hindin, Aichi Triennale, installation view, 2022. © Aichi Triennale Organizing Committee. Photo: ToLoLo studio; Imogen Taylor, *Bud* (detail), 2020. Courtesy of the artist and Michael Lett, Auckland. Photo: Samuel Hartnett; Xin Cheng, *Stories of Becoming*, 2022. *Island Bar – Ratava* (rehearsal), Taipei Performing Arts Centre. © Yu-Quan Lin.



CALENDAR LISTINGS


In 2022 the HUM Calendar page listed a total of 156 international events, exhibitions, and art residencies (up from 107 listings in 2021 and 52 listings in 2020).

It included major events featuring artists from Aotearoa such as: Colomboscope Interdisciplinary Arts Festival; the Hawai'i Triennial 2022; the 4th Kathmandu Triennale; the 23rd Biennale of Sydney; Hannah Ryggen Triennale 2022 in Trondheim; Toronto Biennial of Art; the 59th Venice Biennale (official and collateral events); documenta 15 in Kassel; Aichi Triennale 2022; Busan Biennale 2022; the Singapore International Photography Festival; the 17th Istanbul Biennial; the 58th Carnegie International in Pittsburgh; and Nuit Blanche in Toronto.

In total, HUM's Calendar page featured exhibitions and events in cities across 32 different countries (up from 29 in 2021 and 20 in 2020), and featured over 147 artists from Aotearoa (up from 115 in 2021).

10 July —
06 November 2022

Zac Langdon-Pole, Lines of Flight
Centre International d'Art et du Paysage, Vassivière Island, France



Lines of Flight is a collective exhibition around ideas of movement across territorial and political boundaries held at Centre International d'Art et du Paysage (CIAPV), Vassivière Island in France. Drawing together natural and anthropogenic processes, the works on view question notions of native and non-native species, climate change, and voluntary and involuntary migrations. From 19th-century scientific expeditions that facilitated imperial expansion, to the transnational movement of plants, to the passage of migrants through territories, the exhibition proposes a series of encounters between plants, animals and humans in all our varied states of restlessness.

Curated by Alexandra McIntosh, director, CIAPV, the exhibition features artists Michel Blazy, Mohamed Bourouissa, Zac Langdon-Pole, Richard Long, Isa Melsheimer, Nadia Myre, Mathieu Perrot, Clément Villiers, and Lois Weinberger. Langdon-Pole's sculptures trace the journey of borer beetles through wood and across oceans alongside those of humans in parallel trajectories of colonization. Alongside the artist collages animated sequences of New Zealand landscapes into a single video, questioning how our ways of looking animate and inform a place.

[More Info](#)

FEATURED	WRITING	CALENDAR	PROJECTS	ABOUT	SUPPORT	SEARCH
07 September — 11 September 2022						
03 September — 06 November 2022						
02 September — 23 September 2022						
02 September — 30 October 2022						
01 September — 30 September 2022						
20 August — 11 September 2022						
13 August — 01 October 2022						
09 August — 23 August 2022						

Calendar listings

156

in 2021

107

in 2020

52

Artists & curators from Aotearoa
featured in Calendar listings

147

Countries covered
in Calendar listings

32

PARTNERSHIPS & COLLABORATIONS

Advisor and media partner for Christie's, Paris

Using our expertise in contemporary art from Aotearoa, HUM acted as an advisor and media partner for Christie's, Paris and their historic project *OCEANIA NOW: Contemporary Art from the Pacific*, a **physical exhibition and an online sale**, produced in collaboration with Aotearoa gallerists Alison Bartley and John Gow.

Featuring 36 works from 14 artists, many based in Aotearoa, this was the institution's first dedicated auction of works by contemporary artists from the Pacific.

In February, HUM was proud to support Christie's by disseminating content and information relating to the project, and by attending and documenting the exhibition in person.



UPCOMING AUCTION
Online, 11 February – 1 March 2022

Find out more

CHRISTIE'S

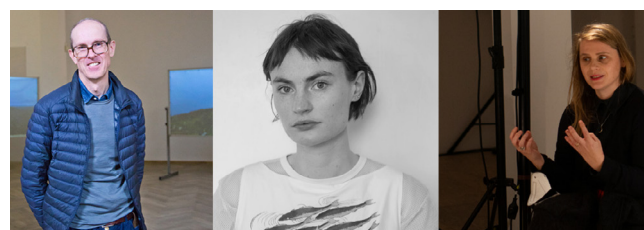
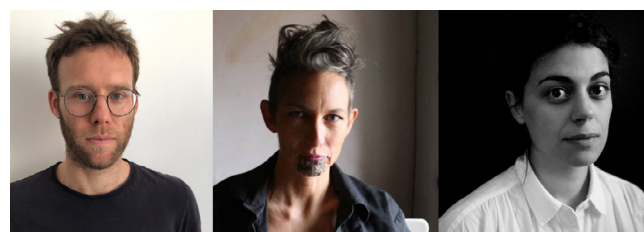


Advisor and media partner for The Goethe-Institut New Zealand

HUM was an advisor and media partner for a series of **six portraits about Aotearoa artists working and living in Germany**, a collaborative project with The Goethe-Institut New Zealand.

Kunst Kopfüber / Art Upside Down paired six international writers and curators with contemporary artists from Aotearoa, resulting in profiles on the practice of Sam Rountree Williams, Hinemoana Baker, Freya Copeland, Michael Stevenson, Juliet Carpenter and Ruth Buchanan.

HUM advised on the selection of artists and writers, and between 25 January and 02 March 2022 promoted the series to reach wider audiences.

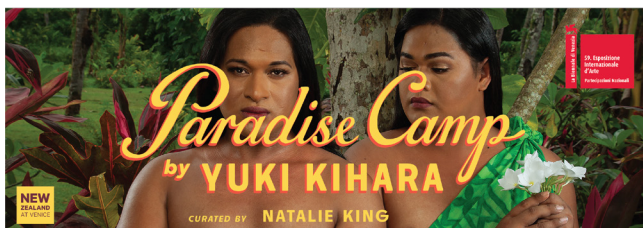


Images: (left, top) *OCEANIA NOW: Contemporary Art from the Pacific* visual; (left, bottom) John Pule, *We stayed all day*, 2021. Included in Christie's, Paris' online auction; (right) Artists profiled in *Kunst Kopfüber / Art Upside Down* (top L-R): Sam Rountree Williams, Hinemoana Baker, Freya Copeland; (middle L-R) Michael Stevenson, Juliet Carpenter, Ruth Buchanan; (bottom) series visual by Isobel Joy Te Aho-White.

Media partner for New Zealand at Venice

Ahead of the 59th Venice Biennale, HUM was a media partner for New Zealand at Venice, **supporting the promotion of *Paradise Camp***, Yuki Kihara's project representing Aotearoa.

This commercial partnership involved dissemination of exclusive content across HUM's comms and social media and the coordinated release of embargoed material provided by New Zealand at Venice.



Collaboration with Art News New Zealand

In light of the review of Aotearoa's 'official' presence at the Venice Biennale, HUM **produced a special feature** in partnership with Art News New Zealand, for which we invited New Zealanders on- and off-shore who have visited or been involved in the event—as artists, pavilion attendants, exhibition installers or designers—to reflect on how involvement in (or experience of) our previous national pavilions have influenced their own careers, and the international profile of contemporary art from Aotearoa.

The piece was published on HUM on 26 September 2022 to complement the substantial coverage in the Spring issue of Art News New Zealand.

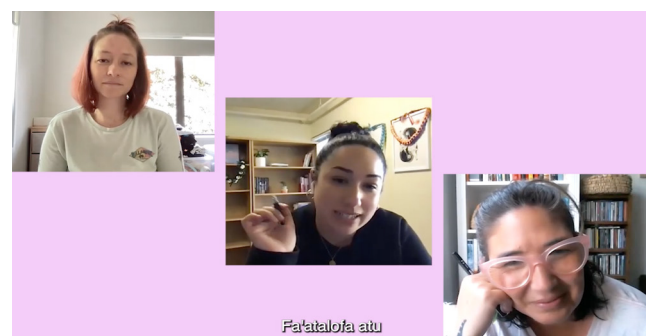
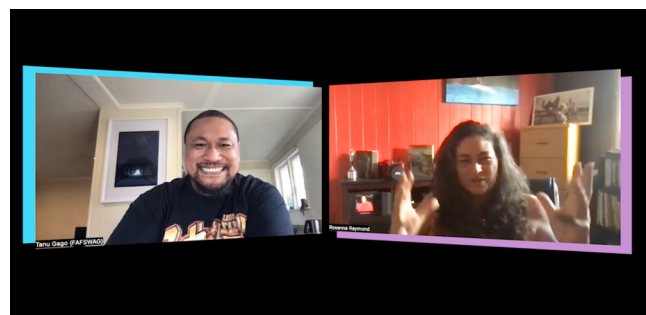


Collaboration with In*ter*is*land Collective

Following on from the first edition in 2021, the second Forever Fresh Talanoa Series launched in October 2022, produced in collaboration with In*ter*is*land Collective and Ioana Gordon-Smith.

A new round of **four edited online talanoa (conversations) between tagata Moana (Māori and Pasifika people)** across the globe are being released until mid-2023.

Each talanoa in this series focuses on different topics central to life in the diaspora and is individually responded to in writing by Ioana Gordon-Smith, a Sāmoan/Pākehā arts writer and curator living in Aotearoa.



Images: (left top) visual for *Paradise Camp*; (left bottom) partnership with Art News New Zealand; (right top) *Forever Fresh Talanoa Series 2* visual; (middle) Episode 1 feat. Tanu Gago and Rosanna Raymond; (bottom) Episode 2 feat. Grace Iwashita-Taylor, Lana Lopesi and Anne-Marie Te Whiu. Courtesy In*ter*is*land Collective.

COMMS & MARKETING

HUM Newsletter

Since launching in 2016 Contemporary HUM has been steadily building a database of engaged and active newsletter subscribers, recently reaching 1,000 people.

Based on IP addresses collected by Mailchimp, 56% of our total subscribers are located in Aotearoa, 9% in France, 8% in United Kingdom and 5% in Australia.

In 2022 we gained 151 new subscribers and sent out 9 newsletters (7 regular newsletters and 2 special mailouts, advertising roles at HUM and fundraising at the end of year).

HUM's Newsletter Average Open Rate in 2022 was 44%, remaining well above the average of 26% for the Arts and Artists category (according to Mailchimp's data). Our Average Click Rate for 2022 was 5.5%, also performing above the industry standard of 2.9%.

HUMcard

This is a special 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 an artist from Aotearoa reflecting on an international project they are working on, and is a way for them to share their projects directly with art appreciators.

At the start of 2022 we encouraged existing *HUMcard* recipients to donate again and continue their subscription; those who didn't were unsubscribed from the list, shrinking the total of recipients from 91 to 73.

In 2022 we sent out six editions featuring artists Areez Katki at Colomboscope in Colombo, Yuki Kihara at the 59th Venice Biennale, Alex Monteith at APT10 in Brisbane, FAFSWAG at documenta15 in Kassel, Yona Lee at Jan van Eyck Academy in Maastricht, and Kate Newby at Palais de Tokyo in Paris.

The *HUMcard* Average Open Rate for 2022 was 72%.

Newsletter subscribers

1,001

Highest Open Rate
for 2022 Newsletters

56%

HUMcard recipients

73

Highest Open Rate
for 2022 *HUMcards*

77%

HUMcard

Notes from an artist

Kia ora e hoa and welcome to our very first HUMcard for 2022! Every couple of months HUM sends you these special mailouts which we produce in collaboration with an artist or arts practitioner from Aotearoa, highlighting an international project they've been working on. They're our way to thank you—our supporters and members of our Publishers Circle—for your encouragement and patronage.

For our previous HUMcard, Daniel Malone shared some insights into his multi-media practice and studio outside of Warsaw. For this edition, we're moving to warmer temperatures; we've invited artist and writer Areez Katki to reflect on his involvement in *Language is Migrant*, the 7th Colomboscope Interdisciplinary Arts Festival in Colombo, Sri Lanka, which ran from 20 - 30 January 2022.

In the coming months, we'll be publishing an in-depth look at Areez's work in Colomboscope: an essay written by multidisciplinary artist and writer Imaad Majed. In the meantime, scroll down to read about Areez's journey to Sri Lanka, see exclusive images of his work-in-progress, and learn about the words that inspired his latest pieces...

From Areez Katki
in Colombo, Sri Lanka




Image: Areez Katki, install at Colomboscope 2022. Image by Shehan Obeyesekere. Courtesy of the artist.

'I met Natasha Ginwala at an opening in Athens on a balmy night in 2019. We kept in touch through channels of social media, and in February 2020 Natasha introduced me via email to her colleague and collaborator Anushka Rajendran.

This year Anushka was the curator of Colomboscope's 7th Edition, *Language*

HUMcard

Notes from an artist

Kia ora e hoa. Welcome to our second—and very special—edition of the 2022 HUMcard! Designed especially for you, our supporters and members of our Publishers Circle, we send out one of these features every couple of months, highlighting an international project by an artist or arts practitioner from Aotearoa New Zealand.

For our previous HUMcard, Areez Katki reflected on his work in the 7th Colomboscope Arts Festival in Sri Lanka. For this edition we are very excited to give you an exclusive look at Yuki Kihara's new project *Paradise Camp*, premiering at the 59th Venice Biennale, from 23 April - 27 November 2022!

Eight years in the making, *Paradise Camp* is a multimedia project filmed in Sāmoa, featuring a local cast and crew of over 80 people, which explores the intersectional issues of colonisation, identity politics and climate crisis. Now, just for you, Yuki has kindly sent us some personal images taken from behind the scenes of the project, and written some thoughts on the process involved. Keep scrolling to learn more about this inspiring work straight from the artist herself...

(And stay tuned this week for HUM's live coverage of *Paradise Camp* + more from the Venice vernissage on our dedicated projects page.)

From Yuki Kihara
at the 59th Venice Biennale




Image: Artist Yuki Kihara during site visit for *Paradise Camp* in the village of Vava'u, Upolu Island, Sāmoa. Courtesy of Yuki Kihara.

HUMcard

Notes from an artist

Kia ora and welcome to our third HUMcard of the year. Because you've joined our Publishers Circle or have supported HUM, we're sending you these special mailouts six times a year. They're produced in collaboration with contemporary artists/curators from Aotearoa New Zealand highlighting an international project they're working on, and they're our way of saying THANK YOU.

For our previous HUMcard, we asked Yuki Kihara to share an exclusive insight into the making of her presentation for the 59th Venice Biennale. For this edition, we're excited to send you a behind-the-scenes look at Alex Monteith's *Kā Paroro o Haumumu: Coastal Flows / Coastal Incursions*, exhibited at the 10th Asia Pacific Triennial at Queensland Art Gallery | Gallery of Modern Art from 04 Dec 2021 - 25 Apr 2022.

A transdisciplinary art project involving many collaborators, Kā Paroro o Haumumu focuses on the landscapes of Aotearoa's South Island, especially during the 60s and 70s. Read on to learn more details about this project straight from Alex herself, and to see images from her time filming in (the very wet and unpredictable) Te Mimi o Tū Te Rakiwhānoa—Fiordland Coastal Marine Area.

From Alex Monteith
at APT10 in Mian-jin Brisbane

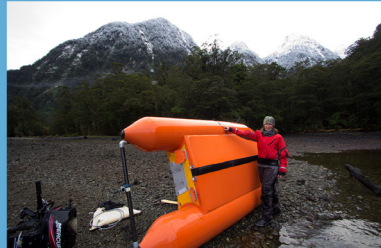


Image: Alex Monteith after checking the IRB for punctures from the many floating logs at Waimanu—Broughton Arm, Te Mimi o Tū Te Rakiwhānoa, Aotearoa—NZ. All images courtesy of the artist unless otherwise stated.

*Kā Paroro o Haumumu: *Coastal Flows / Coastal Incursions* (2012–ongoing) reconsiders material removed from middens and coastal sites throughout Te Mimi o Tū Te Rakiwhānoa (Fiordland coastal marine areas) during archaeological research in the 1960s and 1970s [1].

HUMcard

Notes from an artist

Kia ora and welcome to our fourth HUMcard of 2022. We're sending you these special mailouts six times a year to say thank you for joining our Publishers Circle or for supporting HUM. They're produced in collaboration with contemporary artists/curators from Aotearoa New Zealand highlighting an international project they're working on, and we hope you've been enjoying them.

For our previous HUMcard, we had Alex Monteith share details of her project at APT10 in Mian-jin Brisbane. For this edition, we've invited the Aotearoa collective FAFSWAG to reflect on their participation at *documenta fifteen* in Kassel, Germany, from 18 June - 25 September 2022.

FAFSWAG are the only Oceanic artists to be invited for this *documenta*, presenting existing and new works that model cultural restoration as told through archival discourse and re-imagined indigenous futures. Scroll down for a written reflection and exclusive images from the collective while preparing for *documenta*, as well as pics from FAFSWAG's work installed in Kassel, taken by HUM's Editor Pauline Autet during last week's preview days. In the coming months we will also be publishing new essays responding to this major quinquennial exhibition, keep an eye out!

From FAFSWAG
at *documenta fifteen* in Kassel




Image: FAFSWAG Arts Collective. L-R: Mahia Jermaine Dean, Fabrice Filipo, Taru Gago, Tapuaki Hehiu, Nahoria Isore, Moea Laga, Tim Seaman, Peli Tyrell, James Watiti and Eyessa Wilson Hei. All images courtesy of FAFSWAG unless otherwise stated.

*It's Sunday June 5, 2022, members of FAFSWAG Arts Collective are sitting in the McCahon House studio in Titirangi, in the Waitakere ranges. Attempting to

HUMcard

Notes from an artist

Kia ora HUM supporters and welcome to our sixth HUMcard of 2022! We hope you've been enjoying these special mailouts produced in collaboration with contemporary artists/curators from Aotearoa New Zealand, highlighting an international project they're working on. Each year we send out six editions, to you—our supporters and patrons—to say thanks for your continued encouragement.

In the last HUMcard, Kate Newby shared some thoughts on her exhibition at Palais de Tokyo in Paris. For this edition, we've invited Tāmaki Makaurau Auckland artist Yona Lee to reflect on the work produced during her 11-month residency at the Jan van Eyck Academy in Maastricht, the Netherlands.

Accepting some 45 visual artists from around the globe, the Academy's program is one of the most prestigious international residences, offering participants access to five labs, three departments, a well-equipped library and guidance from staff. From November 2021 - October 2022, Lee had the chance to use the available facilities and expertise to develop her practice and learn about the history of the city of Maastricht. Keep reading to find out more!

From Yona Lee
at Jan van Eyck Academy in Maastricht



HUMcard

Notes from an artist

Kia ora e hoa and welcome to our fourth HUMcard of 2022! We hope you've been enjoying these special mailouts produced in collaboration with contemporary artists/curators from Aotearoa New Zealand, highlighting an international project they're working on. Each year we send out six editions, to you—our supporters and patrons—to say thanks for your continued encouragement.

For our previous HUMcard, FAFSWAG shared some thoughts on their participation in *documenta fifteen*, in Kassel. For this edition, we've invited New Zealand-born, Texas-based artist Kate Newby to reflect on her work produced for *Réclamer la Terre (Reclaim the Earth)*, a group exhibition at Palais de Tokyo in Paris that explores the relationship between bodies and the earth, on from 15 April - 04 September 2022.

Known for her architectural interventions and careful observation of her surroundings, Newby transforms gallery spaces, producing work in-situ using local materials and techniques, and draws attention to overlooked details of the places she exhibits. Keep scrolling to see how she responds to one particular area of Paris' Palais de Tokyo, and visit HUM to read a conversation between curator Daria de Beauvais and Newby!

From Kate Newby
at Palais de Tokyo in Paris




Image: Newby in her workspace at Raineri Montreux. All images courtesy of the artist unless otherwise stated.

Images: *HUMcards* from 2022 featuring artists Areez Katki at Colomboscope, Yuki Kihara at the 59th Venice Biennale, Alex Monteith at APT10, FAFSWAG at *documenta fifteen*, Yona Lee at Jan van Eyck Academy and Kate Newby at Palais de Tokyo.

AUDIENCE & ENGAGEMENT

Website summary

Throughout 2022 HUM continued to build on our large audience numbers seen after launching the new site in July 2021.

We saw a record 38,049 annual users, more than double the 18,538 in 2021 (15,006 users in 2020; 9,554 in 2019).

The average time spent on page in 2022 was 3 mins 39 secs, a significant increase from the 1 min 11 secs average of 2021.

The top three locations with most readers for the year were Aotearoa with 8,854 (23% of total users); United States with 7,543 (20%); and United Kingdom with 2,578 (almost 7% of total users).

HUM's Homepage accounted for almost 20% of all page views (10,517 views), while the Calendar page earned almost 3% of all page views (1,528 views).

Annual users		38,049
in 2021	18,538	
in 2020	15,006	
in 2019	9,554	
Average monthly users		3,170
Average time spent on page		3 mins 39 secs
Top 3 locations of users		Number of users (% of total)
1. Aotearoa New Zealand	8,854 (23%)	
2. United States	7,543 (20%)	
3. United Kingdom	2,578 (7%)	

Social media summary

During 2022, the HUM Facebook page gained 119 likes (total 1,300), up 8% from 2021; counted 1,502 followers; received 2515 visits, up 212% from 2021; and reached 257,406 people, up 22% from 2021.

Our Instagram profile received 6,455 visits, up 29% from 2021; gained 694 followers (total 3,257), and reached 91,755 people (down 41.5% from 2021).

On Twitter in 2022, we gained 28 followers (total 297) and had a monthly average of 1,895 impressions.

Google Ads summary

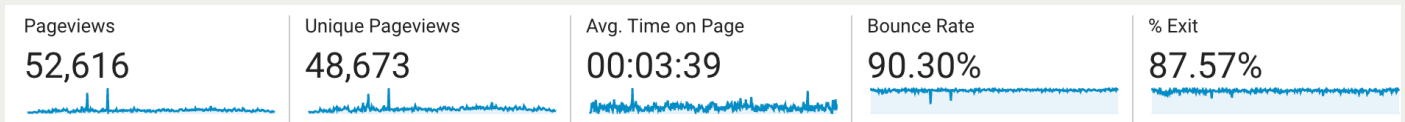
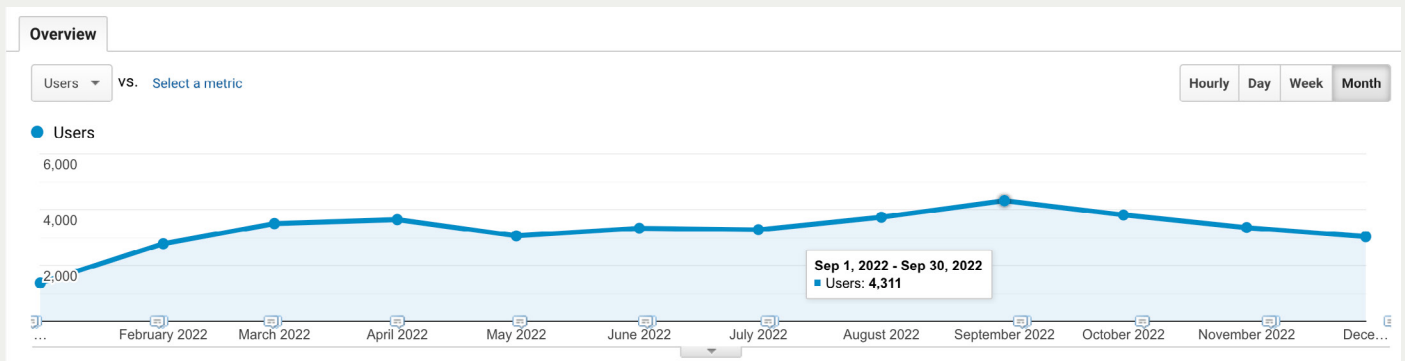
To complement our organic and paid posts on social media, HUM runs campaigns on Google Ads promoting our publications.

In 2022 we ran a total of 17 search campaigns on Google, earning the HUM website 200,735 overall impressions and 12,589 overall clicks.*

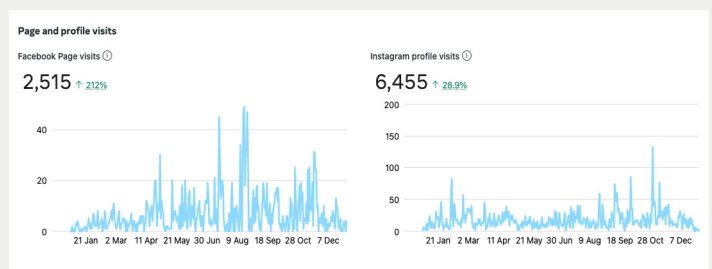
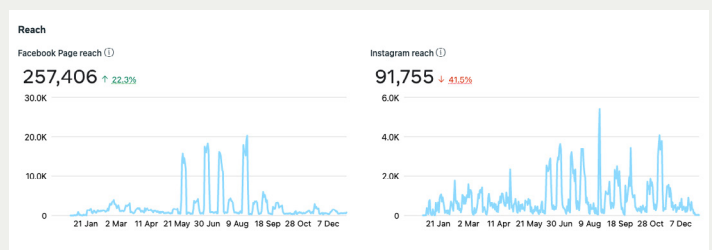
Coincidentally, the top three Google Ads campaigns for 2022 were the top three most-visited publications on HUM. *An interview with Yuki Kihara* received 48,175 impressions and 3,964 clicks; *Settling Troubled Waters with Emma McIntyre* received 34,531 impressions and 2,029 clicks, and *Chance and Impermanence* featuring Kate Newby received 17,315 impressions and 1,075 clicks.**

*Because HUM is a registered charitable trust, we receive an in-kind budget from Google of US\$329 per day to spend on campaigns.

**The number of clicks recorded through Google Ads are slightly higher than the number of page views recorded through Google Analytics (listed on pg. 5). This is due to other technologies preventing Analytics from tracking and recording user activity. In some cases, Analytics might not be able to report these users, but they're reported through Google Ads.



Country	Users	% Users
1. New Zealand	8,854	23.36%
2. United States	7,543	19.90%
3. United Kingdom	2,578	6.80%
4. Australia	2,184	5.76%
5. Ireland	1,442	3.80%
6. France	1,276	3.37%
7. Germany	1,206	3.18%
8. Canada	1,021	2.69%
9. India	583	1.54%
10. Sweden	573	1.51%



Title	Type	Date published	Reach
NEW ON HUM ◊ In our latest publication, ...	Post	Aug 12, 2022	38K People reached
NEW ON HUM ◊ Traversing the topics of s...	Post	May 24, 2022	35.3K People reached
NEW ON HUM ◊ On the occasion of Aotea...	Post	Jun 22, 2022	34.7K People reached
NEW ON HUM ◊ In our latest publication, L...	Post	Jul 12, 2022	31.3K People reached
Post: "NEW ON HUM ◊"	Ad	Nov 18, 2022	20.9K People reached
NEW ON HUM ◊ In the latest publication, ...	Post	Sep 8, 2022	14.2K People reached
Post: "NEW ON HUM ◊"	Ad	Nov 6, 2022	11.5K People reached
NEW ON HUM ◊ Among the fourteen artist...	Post	Jul 27, 2022	11.1K People reached
NEW ON HUM ◊ The Biennale of Sydney, t...	Post	Aug 26, 2022	11K People reached
NEW ON HUM ◊ On the occasion of Aotea...	Post	Jun 22, 2022	10.3K People reached

Contemporary HUM
Published by Isobel Dryburgh · August 12, 2022

NEW ON HUM

In our latest publication, HUM's new associate editor Bruce E. Phillips reviews this year's documenta fifteen in Kassel, which includes the work of Aotearoa collective FAFSWAG. The piece dives into the curatorial approach, 'lumbung' (referring to a rice barn with an associated practice of communal wealth-distribution), established by the Indonesian collective ruangrupa, and how introducing a non-European exhibition-making concept into the heart of arguably Europe's most revered art event was bound to confound those unwilling to consider a differing perspective.

You can read the whole piece, over on HUM! And check back in a few weeks for another essay by Will Fredo focusing on FAFSWAG's contribution to documenta fifteen.

<https://contemporaryhum.com/.../documenta-fifteen-or.../>

Facebook post reach **38,009**

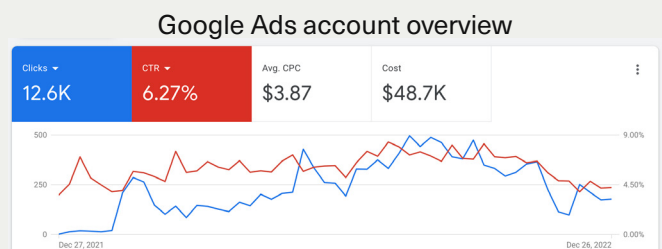
Paid and organic interactions

Link clicks **658** ↑ 32.8%

Facebook post comments **5** ↑ 500%

Facebook post shares **4** ↑ 400%

Facebook post reactions **85** ↑ 2.0K%



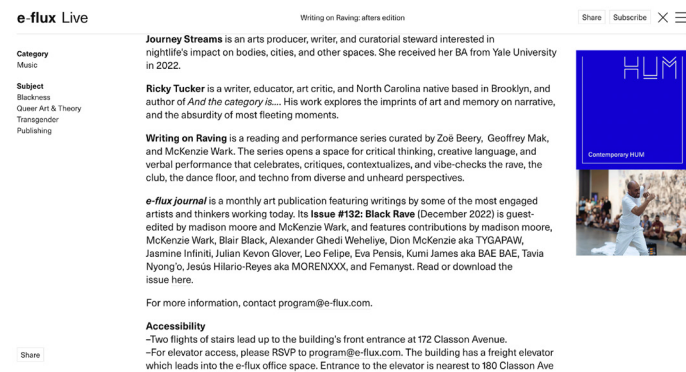
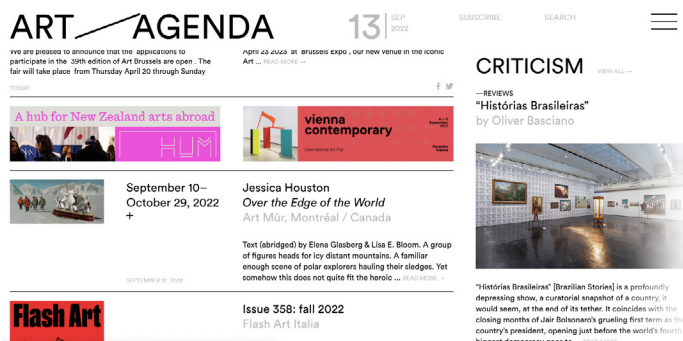
EXTERNAL ONLINE ADVERTISING CAMPAIGNS

As in 2021, we ran several online advertising campaigns in 2022 to promote the HUM website to an international audience and to increase the exposure of artists from Aotearoa to new readers.

We chose to advertise on leading international art platforms with a global audience to maximise our reach.

Working together with our graphic designer Eva Charlton, we launched three campaigns:

- a 'page sponsorship' on **artforum.com**, consisting of two banners running on their 'Columns' page for the month of October. Our campaign recorded 4,884 impressions and 103 unique clicks (Click Through Rate of 2.11%). The Artforum site sees 7.7 million views per year, across 234 countries
- a banner on **art-agenda.com** directly under the first announcement on the homepage, running from 12 September - 12 November 2022. Our banner received 2,119 unique clicks during that time
- a 'skyscraper banner' on **e-flux.com**, running for three months starting 01 November 2022. The e-flux site garners 450k views per month and is read by writers, critics, curators, artists, consultants and collectors worldwide



MEDIA OUTREACH

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

Highlights from the year include HUM's Director Pauline Autet being interviewed by Kim Hill on **Radio New Zealand's Saturday Morning** programme, speaking live from the 59th Venice Biennale in April, and partnering with **Art News New Zealand** to produce a special feature, one part of which was published in their 2022 Spring edition and featured a contribution from HUM's Director.

Galleries/institutions who shared HUM content during 2022:

- **New Zealand at Venice** published on their website excerpts from our interviews with artist Yuki Kihara and national pavilion curators Natalie King and Ioana Gordon-Smith
- Aotearoa-based **Milford Galleries** shared links to our Venice Biennale interviews with Kihara, King and Gordon-Smith on their website
- Los Angeles gallery **Château Shatto** linked to two HUM publications on their site (*Settling troubled waters with Emma McIntyre* by Megan Macnaughton and *The Way Through Doors* by Andrew Berardini on Fiona Connor)
- Tāmaki Makaurau Auckland gallery **Coastal Signs** linked to Andrew Berardini's publication on Fiona Connor in their newsletter
- **The Metropolitan Museum of Art** in New York catalogued two HUM publications (*Naahdohbii: To Draw Water & What It Means To Come Together* by

Francesca Hebert-Spence and *What's for - Decolonial - Dinner?* by Tania Willard), adding them to the Thomas J. Watson Library, an actively-used site of research in modern and contemporary art, and one of the most comprehensive in the world

- **The National Library of New Zealand** added Contemporary HUM to their online collection of websites

Other notable activity include **Yuki Kihara** adding our *HUMcard* mailout to the list of selected reviews and articles on *Paradise Camp* available on her website, and **The Big Idea** publishing three community announcements detailing our special projects and partnerships.

Notable mentions on social media include:

- **The New Zealand Embassy in Berlin** sharing a post on social media highlighting our partnership with The Goethe-Institut New Zealand to their 4.4k Facebook followers
- **Kunstmuseum Basel** sharing Clémentine Deliss' publication on Ruth Buchanan to their 27k Facebook followers
- **The New Zealand High Commission in Sāmoa** sharing our interview with Yuki Kihara to their 29k Facebook followers
- **Mahara Gallery**, located on Aotearoa's Kāpiti Coast, sharing our Venice updates featuring artist Mizuho Nishioka to their 1.6k Facebook followers

Contemporary HUM platform for generating critical discussion of Aotearoa visual arts presented abroad. Interview Yuki Kihara, and curators Natalie King and Ioana Gordon-Smith, over Kihara's Paradise Camp exhibition showing at the New Zealand Pavilion, 59th Venice Biennale 2022.

Photo credit: Ioana Gordon-Smith, Yuki Kihara, Natalie King in Venice. Photographed by Luke Walker.

Yuki Kihara Interview

Natalie King and Ioana Gordon-Smith Interview



Watson Library will be closed Saturday-Monday, January 14-16.

Q Modify search

(Search History)

Keyword

contemporary hum

All Libraries

Search

☐ Limit search to Requestable Items

3 results found. Sorted by relevance | date | title.

Save Marked Records

Save All On Page

Add Marked to My Lists

Keywords (3-3 of 3)

Very relevant titles entries 1-2

1 **Naahdehbiil : to draw water & what it means to come together / by Franchesca Hebert-Spence**
Hebert-Spence, Franchesca, author.
[New Zealand] : HUM, 2022

Request

Available Online:

Full text PDF

View full record for additional links, more information, and complete holdings

2022

TEXT

2 **What's for - Decolonial - Dinner? / by Tania Willard**
Willard, Tania, author.
[New Zealand] : HUM, 2019

Request

Available Online:

Full text PDF

View full record for additional links, more information, and complete holdings

2019

TEXT

CONTEMPORARY HUM: AN INTERVIEW WITH YUKI KIHARA



Yuki Kihara. Photo: Luke Walker

Traversing the topics of small island ecologies, queer rights and decolonisation, Yuki Kihara's Paradise Camp at La Biennale di Venezia 2022 marks a number of firsts for Aotearoa New Zealand's national pavilion as the artist selected is Pasifika, Asian and Fa'afafine, Sāmoa's third gender. Kihara's timely and ambitious presentation, curated by Natalie King, encompasses archival research, photography, video and socially engaged methods to explore the ongoing Sāmoa-New Zealand relations from a Fa'afafine perspective.

For this project, Kihara "upcycled" paintings by French post-impressionist artist Paul Gauguin, created during his time in Tahiti and the Marquesas between 1891 and 1903, and drew on her own extensive research, or Vāhivē, on the Sāmoan origins and gender neutrality of many of Gauguin's models. This produced a suite of eleven elaborately staged and vibrant photographic portraits, shot on location in Sāmoa, with an additional self-portrait of Kihara as Gauguin. Kihara's photographs are presented against an immersive wallpaper of a coastal landscape decimated by the 2009 tsunami, making Paradise Camp a reclamation of Gauguin's imagined Pacific through a contemporary Pasifika, Fa'afafine lens.

As the only Aotearoa publication on the ground at Venice during the opening week, HUM visited the New Zealand pavilion in the Arsenale and sat down with Kihara to discuss her experience representing Aotearoa in the midst of a pandemic, her research processes and plans to bring the exhibition back to the Pacific, and the significance of bringing Fa'afafine narratives to an international audience.

CONTEMPORARY HUM With the Biennale pushed back one year due to the pandemic, can you tell us about the impact on and changes to the project in your preparation for Venice in the last couple of years? For example, you originally wanted to bring mediators from Sāmoa to speak to visitors in the exhibition space but this wasn't possible unfortunately.

YUKI KIHARA The biggest hurdle that was felt from the global pandemic was the fundraising. This was the trickiest part because you can't fundraise over Zoom. So every time we were able to host gatherings in Aotearoa, my galleries had to quickly organise a series of fundraisers across the country to galvanise support and to help fund the project. I also made additional artworks for sale in order to make it happen, because the Arsenale rent is really expensive.

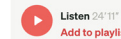
I've had this space in mind since my site visit to Venice in 2019. I could see the wallpaper immediately because it was really important for me with Paradise Camp that people feel really immersed, as if they're there in Sāmoa.

HUM And did you always know that you were going to have to share the space, which is divided in two, with another pavilion? The Albania Pavilion on the other side of the room is also very different to your presentation.

Pauline Autet: the many firsts of the 2022 Venice Biennale

From **Saturday Morning**, 8:35 am on 23 April 2022

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Often dubbed 'the Art Olympics', the Venice Biennale is all about representation. While the Russian pavilion is closed this year, near the centre of the biennale a large wooden temporary pavilion has been erected. It stands smouldering, scorched by fire, expressing the situation in Ukraine.

Delayed for the first time since World War II, there are many other firsts for the 2022 biennale. In a radical reversal from the past, nine out of ten artists in the main exhibition are women, and at the New Zealand pavilion Yuki Kihara is the first Pasifika, Asian and Fa'afafine artist to represent us.

Pauline Autet is the director of Contemporary Hum, an online platform covering NZ artists presenting overseas.



Photo: supplied

CHATEAU SHATTO

CONTACT

ARTISTS

BRUNO MAGLIARDI BOB BY BODY FRANK OCKENBERG ALEXANDER CECILIE EVANS HANDESSCHLAG VAN NISSEN PARKES FIDELIO DUNNISON JACQUELINE DE KONG EMMA MCINTYRE JONNY NICKSON KATA SZABO ZENAB SALEH

Contemporary Hum - "The Way Through Doors" by Andrew Berardini
JUNE 22, 2022

HUM

The Way Through Doors

Fiona Connor 'My muse is my memory, an archive of Closed Down Clubs' at Château Shatto, Los Angeles

by Andrew Berardini
Published on 22.06.2022

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THE BIG IDEA

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The Goethe-Institut NZ + Contemporary HUM present new series on Aotearoa artists living in Germany

2 Feb 2022

Kunst Kopfüber / Art Upside Down invites six international writers and curators to look at the practice of six contemporary artists from Aotearoa living and working in Germany

The written profiles in the collaborative series include:

- Jan Bryant on Sam Rountree Williams
- Claude Kempen on Hinemoana Baker
- Michael Biedowicz on Freya Copeland
- Maja Wismer on Ruth Buchanan
- Cameron Ah-Loo-Matamua on Juliet Carpenter
- Anna Gritz on Michael Stevenson

Links:
[Read more on Contemporary HUM](#)
[Read more on The Goethe-Institut New Zealand](#)

COASTAL SIGNS



OTHER NEWS

Aotearoa Australia has appointed Ruth Buchanan as their new Pacific Director. Buchanan will take up the position in November this year, moving to Australia after more than a decade of working in Berlin. This is the first time an artist has led the organisation since Aotearoa Australia's founding director Mary Louise Browne (1988 - 2016).

HAU NUI HAU NUI: PHOTOGRAPHY - A major solo exhibition by Ruth Buchanan at Kunstforum Basel, is open until 14 August 2022.

A response by curator Catherine Delany is published in [Contemporary HUM](#).

Pauline Connor is now represented by [Hatched Photo](#), London and will make her first solo exhibition with the gallery in October 2022.

Documentation of Fiona Connor, *My Muse is My Memory, an Archive of Closed Down Clubs*, at Château Shatto, Los Angeles is now online, and a long form response by Andrew Berardini is published on [Contemporary HUM](#).

NEW ZEALAND EMBASSY

BOHR SOME

KIWI STORIES FROM BERLIN

New Zealand Embassy - Berlin, Germany

New Zealand Embassy - Berlin, Germany

Goethe-Institut New Zealand

16 hrs

The Goethe-Institut New Zealand and Contemporary HUM present a series of portraits about New Zealand artists who have found a new home - also artistically - in... See more

FINANCIAL SUMMARY

CONTEMPORARY HUM ARTS TRUST Simplified Statement of Financial Performance

For the period from 1st January 2022 to 31st December 2022

	Current Year	2021
Income for the year		
Creative New Zealand grants	\$ 199,450 *	\$ (1,177) **
Fundraising Receipts and Donations	\$ 3,714	\$ 7,961
Donation in-kind for website	\$ 0	\$ 19,575
Receipts from providing goods or services	\$ 4,767	\$ 1,000
Total Income	\$ 207,930	\$ 27,359
Operating Payments		
Payments related to public fundraising	\$ 1,494	\$ 2,250
Production Costs	\$ 86,263	\$ 50,851
Admin & Overhead Costs	\$ 3,681	\$ 4,292
Website & Marketing Costs	\$ 9,814	\$ 52,888 ***
Total Operating Payments	\$ 101,252	\$ 110,281
Operating Surplus or (Deficit)		
Carry over Sum into the Next Financial Year	\$ 106,678 ****	\$ (82,922) *****
Purchase of Resources	\$ 0	\$ 2,921
Total Bank Accounts and Cash at End of the Financial Year	\$ 115,811	\$ 9,133

* \$104,504 is unspent part of CNZ grant for the period October 2022 to October 2023.

** Part of CNZ grant received in 2020 was repaid as it was unspent.

*** The full cost of creating a new website NZD\$49,679 is included in Website & Marketing Costs

**** Carry over sum is for the period to October 2023.

***** Deficit was funded from carry over sum from CNZ grant recognised in 2020.

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

GOALS FOR 2023

Editorial & Programming

- continue to commission and publish a varied pipeline of high quality, critical, long form writing and comprehensive list of calendar listings
- issue a new set of writing guidelines including commissioning process and style guide for our growing editorial team and writers to follow
- hold another editorial hui with HUM's international team of editors as professional development opportunity

Governance & Team

- create two new roles in HUM's core team, senior editor and administrator, increasing our capacities
- search for new associate editors to expand to new regions, such as Australia, and continue working with HUM's Asia, Europe and North American-based associate editors to cover activities in those regions
- recruit new trustees to join HUM's board

Partnerships, Patronage & Audience Development

- initiate the development of our next public event to be held in United Kingdom or Europe featuring arts practitioners from Aotearoa
- attend art events within Europe and beyond, providing readers with live updates and exclusive coverage
- continue our second series of recorded Talanoa produced with In*ter*is*land, confirming speakers for, and releasing, Episodes 2 and 3
- strengthen our relations with global partners including New Zealand diplomatic posts, associations and community groups abroad, and Kea, with HUM's Director and Editor invited to join Kea's global network of World Class New Zealanders
- continue to 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 donors to secure additional funding
- continue to 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.



Image: HUM's first editorial hui featuring Frances Loeffler in Canada, Bruce E. Phillips in Scotland, Alena Kavka, Matariki Williams, Hanahiva Rose, Amy Weng and Jessica Palalagi in Aotearoa, Catherine Dale in Japan, and Pauline Autet in France. Held in September 2022.

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hello@contemporaryhum.com

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