



HUM live from the 2017 Venice Biennale  
Updates from the vernissage

by Contemporary HUM

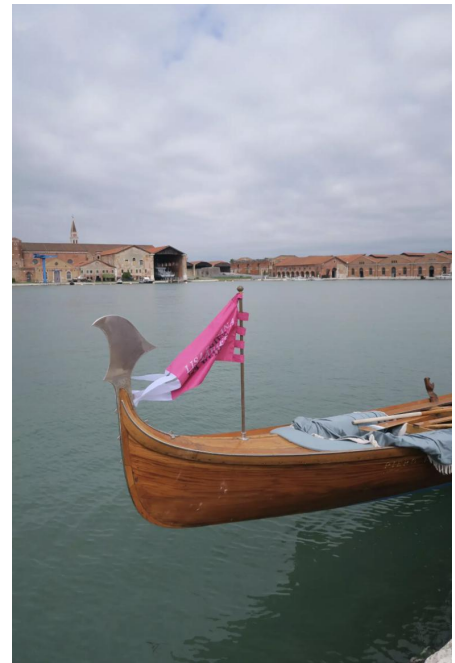
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Venice, Italy. May 2017. Photo: Contemporary HUM.



*Viva Arte Viva*, The 57th International Art Exhibition – La Biennale di Venezia, 13 May - 26 November 2017, Venice, Italy.



A flag for *Lisa Reihana: Emissaries* on the Disdotona, Venice's largest gondola. May 2017. Photo: Contemporary HUM.



Lisa Reihana, *in Pursuit of Venus [infected]*, 2017. Installation view, NZ pavillion, The 57th International Art Exhibition – La Biennale di Venezia. May 2017. Photo: Contemporary HUM.



The 57th International Art Exhibition – La Biennale di Venezia, Arsenale. May 2017. Photo: Contemporary HUM.

May 8, 2017

Now boarding!

The Contemporary HUM team is in Venice this week, attending the vernissage of the Venice Biennale 2017 and bringing you on-the-ground interviews, images, news and more! Follow us on [Instagram](#), [Twitter](#), [Facebook](#) and this page for all the latest. AND if there are

things you'd like to know or questions you'd like to ask, let us know!!

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May 9, 2017

## Encountering Simon Denny's work...

As we arrived in Venice, we found traces of the last New Zealand project for the Art Biennale - Simon Denny's *Secret Power* installation at the Marco Polo International Airport.

In 2015, Denny had scored not one but two venues, including the renown Marciana library on Piazza San Marco, of which he reproduced the ornate interior decor to plaster the international arrivals terminal of the airport. In this way, Denny ingeniously brought into contact the allegorical depictions of power and knowledge of the 16th century with the current prevalence of mass surveillance and data collection at national borders. With projects normally existing from May to November, the airport has clearly decided to not only retain but also preserve the installation.

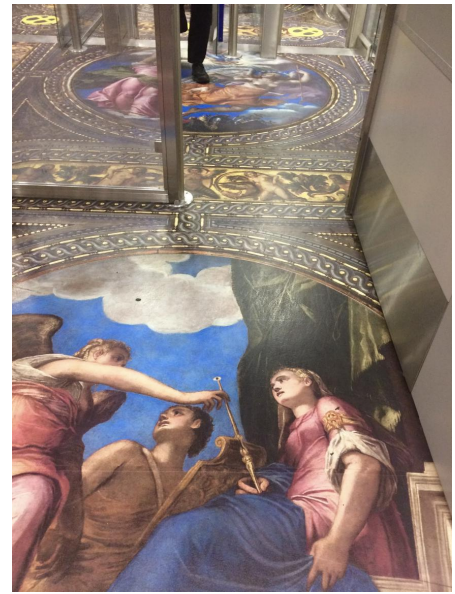
The ceiling of the Marciana antichambre, with Titian's painting of Wisdom, is actually awaiting restoration as evidenced by the white tape holding it together - which is particularly visible in the closeup provided by Denny's reproduction on the floor of the airport. This apparent fragility of Venice's exceptional cultural heritage made us pick our way very carefully as we approached security.



Simon Denny's *Secret Power* installation at the Marco Polo International Airport, May 2017. Photo: Contemporary HUM.



Simon Denny's *Secret Power* installation at the Marco Polo International Airport, May 2017. Photo: Contemporary HUM.



Simon Denny's *Secret Power* installation at the Marco Polo International Airport, May 2017. Photo: Contemporary HUM.



Simon Denny's *Secret Power* installation at the Marco Polo International Airport, May 2017. Photo: Contemporary HUM.



Simon Denny's *Secret Power* installation at the Marco Polo International Airport, May 2017. Photo: Contemporary HUM.



HUM's co-founder Winsome Wild arriving in Venice, Italy, May 2017. Photo: Contemporary HUM.

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May 9, 2017

## Kāryn Taylor at Personal Structures

Today we had the chance to preview this year's Personal Structures show *Open Borders*, organised by Global Art Affairs and hosted by the European Cultural Centre across three Venetian venues: Palazzo Mora, Palazzo Bembo and the Giardini Marinaressa.



As in previous years, artists from around the world were invited to take part, including three New Zealanders in 2017 - Bruce Barber, Paul Handley and Kāryn Taylor. We met up with Taylor to ask her about *Field Notations* (2017), a multimedia installation she produced for the show. The work, in line with the artist's broader practice, is inspired by ongoing research into quantum physics and the relationship between the nature of consciousness and reality.

Installed in situ at Palazzo Mora, the work exists as three drawings in space, comprised of physical, painted and projected lines. The resulting geometrical shapes play with the viewer's perception of what is real and illusory, physical or virtual, light or shadow.

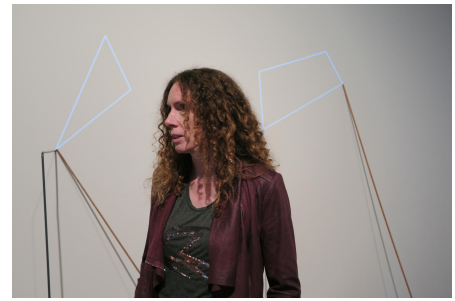
We'll be featuring a full interview with Kāryn Taylor in the coming weeks.



Pauline Autet from Contemporary HUM talks with Kāryn Taylor in front of Taylor's work *Field Notations*, 2017, installed at Palazzo Mora, Venice, Italy. Photo: Contemporary HUM.



Kāryn Taylor, *Field Notations*, 2017, Palazzo Mora, Venice, Italy. Photo: Contemporary HUM.



Kāryn Taylor, 2017. Photo: Contemporary HUM.



Kāryn Taylor, 2017. Photo: Contemporary HUM.



Kāryn Taylor, in Venice, Italy, 2017. Photo: Contemporary HUM.

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May 10, 2017

## Half of New Zealand present for opening of national pavilion

Living in Europe, we haven't encountered that many New Zealanders in one place in a long time. It started this morning in the vaporetto, where we bumped into writer Anthony Byrt, artist Steve Carr and curator Aaron Kreisler on our way to the launch of the New Zealand exhibition for the 2017 Venice Biennale.

Once inside the Arsenale, we made our way to the NZ pavilion and as the room quickly filled up, it became evident just how many

people and institutions have been involved in making this happen. In the midst of sponsors, organisers, officials, supporters and press, we spoke with senior curators from Te Papa and Auckland Art Gallery, as well as some of the 150 patrons who have made the trip to be here.

In the absence of a waka, Lisa Reihana and the New Zealand Governor-General Dame Patsy Reddy arrived outside the venue on Venice's largest gondola, helmed by 18 rowers. The historic boat, which has carried previous national emissaries through Venetian waterways, was intended to reference the voyaging themes depicted in Reihana's panoramic video work *in Pursuit of Venus [infected]*.

The crowd was ushered indoors before Reihana walked in, accompanied by a karanga. Official speeches were given by Dame Patsy Reddy, who opened the pavilion, commissioner Alastair Carruthers and Arts Council Chairman Michael Moynahan. Highlight of the proceedings, artistic director of the Royal Academy of Arts, Tim Marlow, delivered a concise yet humorous speech in which he addressed the elephant in the room saying, "I'm not just a post-colonial guilt figure here". Marlow then announced that *in Pursuit of Venus* will be included in a major Oceanic art exhibition at the Royal Academy in 2018 and at the Musée du Quai Branly in Paris in 2019.



Lisa Reihana and Governor-General, Her Excellency The Rt Hon Dame Patsy Reddy arrive for the official opening of the NZ pavilion 2017 on the Disdotona, Venice's largest gondola, with 18 rowers from the Canottieri Querini Rowing Club. May 2017. Photo: Contemporary HUM.



Lisa Reihana and Dame Patsy Reddy arriving outside the NZ pavilion on the Disdotona, Venice's largest gondola, helmed by 18 rowers. May 2017. Photo: Contemporary HUM.



L - R: La Biennale di Venezia President Paolo Baratta, Lisa Reihana, Dame Patsy Reddy, and Commissioner Alastair Carruthers outside the NZ pavilion, The 57th International Art Exhibition – La Biennale di Venezia, May 2017. Photo: Contemporary HUM.



Lisa Reihana and Governor-General, Her Excellency The Rt Hon Dame Patsy Reddy with La Biennale di Venezia President Paolo Baratta at the official opening of the NZ pavilion 2017. Photo: Contemporary HUM.



Lisa Reihana and Governor-General, Her Excellency The Rt Hon Dame Patsy Reddy with La Biennale di Venezia President Paolo Baratta, NZ Commissioner Alastair Carruthers and 18 rowers of the Canottieri Querini Rowing Club at the official opening of the NZ pavilion 2017. Photo: Contemporary HUM.



Entrance to *Lisa Reihana: Emissaries*, NZ pavilion, The 57th International Art Exhibition – La Biennale di Venezia. May 2017. Photo: Contemporary HUM.

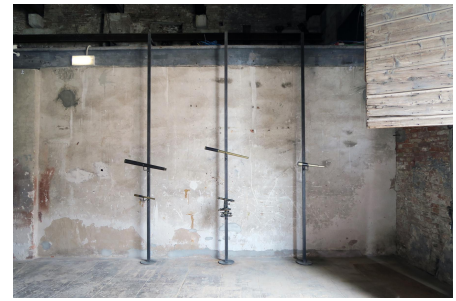




Lisa Reihana, *in Pursuit of Venus [infected]*, 2017. Installation view, NZ pavilion, The 57th International Art Exhibition – La Biennale di Venezia, May 2017. Photo: Contemporary HUM.



Lisa Reihana and guests in front of *in Pursuit of Venus [infected]*, 2017. May 2017. Photo: Contemporary HUM.



Interactive telescopes at the entrance of *Lisa Reihana: Emissaries*, The 57th International Art Exhibition – La Biennale di Venezia, May 2017. Photo: Contemporary HUM.



Rhana Devenport, Director of Auckland Art Gallery, and curator of *Emissaries* and Lisa Reihana at *Emissaries* opening, Venice, May 2017. Photo: Contemporary HUM

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May 12, 2017

## Francis Upritchard in Viva Arte Viva curated section

After representing New Zealand in 2009, Francis Upritchard is back in the 57th Venice Biennale, having been invited by curator Christine Macel to take part in the curated exhibition.

We spoke with Upritchard this week, after she participated in a Tavola Aperta, a special feature of this Biennale in which artists meet visitors over lunch to engage in discussion about their practice.

Upritchard's installation consists of seven new figures made in the last six months, drawn from both human and marine life. Continuing to work with balata rubber, Upritchard has included two works cast in bronze contrasting with the colourful figures that are so characteristic of her practice.

The artist talked to us about the differences between exhibiting in the context of a national pavilion and the international group show, the process of being selected this year, and about what's coming up next for her.

Our full interview with Francis Upritchard will be published in coming weeks.



Francis Upritchard, *Octopus with Fish*, 2016, bronze. The 57th International Art Exhibition – La Biennale di Venezia, May 2017. Photo: Contemporary HUM.



Francis Upritchard, *Purple and Yellow Diamond*, 2016, steel and foil armature, paint, modelling material, fabric, hair. *Viva Arte Viva*, The 57th International Art Exhibition – La Biennale di Venezia, May 2017. Photo: Contemporary HUM.



Francis Upritchard, *Buey*, 2016, steel and foil armature, paint, modelling material, fabric; and *Makiko*, 2016, steel and foil armature, paint, modelling material, fabric, hair. *Viva Arte Viva*, The 57th International Art Exhibition – La Biennale di Venezia, May 2017. Photo: Contemporary HUM.



Francis Upritchard, *Black and White Fringe*, 2017, steel and foil armature, paint, modelling material, fabric, hair, bone. *Viva Arte Viva*, The 57th International Art Exhibition – La Biennale di Venezia, May 2017. Photo: Contemporary HUM.



Francis Upritchard, installation view at *Viva Arte Viva*, The 57th International Art Exhibition – La Biennale di Venezia, curated by Christine Macel, Arsenale, Venice, Italy, May 2017. Photo: Contemporary HUM.



Francis Upritchard, installation view at *Viva Arte Viva*, The 57th International Art Exhibition – La Biennale di Venezia, May 2017. Photo: Contemporary HUM.





Francis Upritchard, *Buey* (detail), 2016, steel and foil armature, paint, modelling material, fabric. The 57th International Art Exhibition – La Biennale di Venezia, May 2017. Photo: Contemporary HUM.



Francis Upritchard, *Men with Octopus*, 2017, bronze. The 57th International Art Exhibition – La Biennale di Venezia, May 2017. Photo: Contemporary HUM.



Francis Upritchard, installation view at *Viva Arte Viva*, The 57th International Art Exhibition – La Biennale di Venezia, May 2017. Photo: Contemporary HUM.

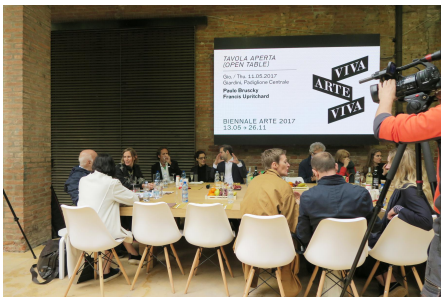


Tavola Aperta with Paulo Bruscky and Francis Upritchard, 11 May 2017, *Viva Arte Viva*, The 57th International Art Exhibition – La Biennale di Venezia. Photo: Contemporary HUM.

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May 13, 2017

## Paul Handley brings smuggling pod to Venice

In our mission to document New Zealand artists' projects in Venice, we visited *Déplacement (Smuggling Pod)*, 2017, a work by Melbourne-based artist Paul Handley. *Déplacement* is installed outdoors in Giardini Marinaressa, on Venice's main waterfront, as part of the international exhibition *Open Borders*, organised by Personal Structures and running from May to November this year.

As a result of the time he has spent in Europe and more particularly in Greece, Handley has become increasingly



concerned with issues surrounding the political climate and refugee situation in Europe. Wanting to bring greater attention to the scale of the issue and the perilous journey undertaken by thousands of people, Handley has created a work made from 30 children's life jackets installed in a circle.

Upon hearing about the accumulation of dumped life jackets on the beaches of Lesbos, Handley decided to investigate it for himself and travelled to the island in search of the reject piles he had seen in the media. This investigation initially inspired a series of photographs before plans were drawn up for a sculptural piece.

Our full interview with Paul Handley will be published in coming weeks.



Paul Handley standing behind *Déplacement (Smuggling Pod)*, 2017, Giardini Marinaressa, Venice. May, 2017. Photo: Contemporary HUM.



Paul Handley talking with Pauline Autet from Contemporary HUM. May, 2017. Photo: Contemporary HUM.



Paul Handley, *Déplacement (Smuggling Pod)*, 2017, installed outdoors in Giardini Marinaressa, Venice. May, 2017. Photo: Contemporary HUM.

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May 14, 2017

Speaking to Lisa Reihana about being a Venice artist

Lisa Reihana talks representation, shifting perspectives and new ways of seeing the world in her exhibition for the 57th Venice Biennale: *Emissaries*.

We caught up with Lisa Reihana the day after the official launch of the New Zealand Pavilion, to discuss her panoramic video work *in Pursuit of Venus* (or is that Venice?) [*infected*], and to hear more about the experience of representing New Zealand at the Venice Biennale 2017.

Reihana was upfront in discussing the challenges involved in presenting a Biennale project through a national exhibition, commenting that the extent of work required (over the two years leading up to the exhibition) shouldn't be underestimated, and is a factor for artists to consider.

In 2007, Reihana was part of the New Zealand committee that visited Venice to assess the country's participation in the Biennale, and this experience offered her an excellent insight into the nature of national pavilions, and the type of projects presented in this context. When the artist developed *in Pursuit of Venus* for another project, she thought it would make a great work for Venice.

We talked with Reihana about the exhibition, and in particular the new elements that were added to the video work after it was shown at the Auckland Art Gallery. We spoke about the sheer technological feat of producing the film, the process of finding the venue in Venice, and about the relationship between the work, and the 19th century wallpaper which inspired it.

This relationship, and the way that Reihana plays with representation of Pacific peoples, is often humourous, and at times ambiguous. It lies at the heart of the work and arguably, its reception.

Our full interview with Lisa Reihana will be published in the coming weeks. In the meantime, you can read [Rhana Devenport's essay](#), curator of the NZ pavilion 2017.



Entrance to Lisa Reihana: *Emissaries*,



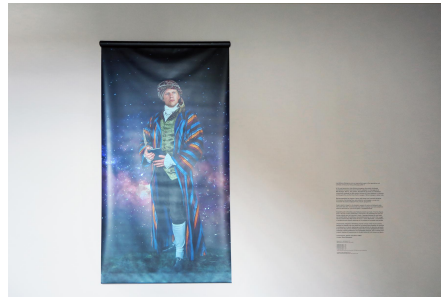
Chief Mourner at the entrance of *Lisa Reihana: Emissaries*, NZ pavillion, The 57th International Art Exhibition – La Biennale di Venezia. May 2017. Photo: Contemporary HUM.



Lisa Reihana, *in Pursuit of Venus [infected]*, 2015-17. Installation view, NZ pavillion, The 57th International Art Exhibition – La Biennale di Venezia. May 2017. Photo: Contemporary HUM.



Signage for *Lisa Reihana: Emissaries*, NZ pavillion, The 57th International Art Exhibition – La Biennale di Venezia. May 2017. Photo: Contemporary HUM.



Installation view of *Lisa Reihana: Emissaries*, NZ pavillion, The 57th International Art Exhibition – La Biennale di Venezia. May 2017. Photo: Contemporary HUM.



Installation view of Lisa Reihana, *in Pursuit of Venus [infected]*, 2015–17 (detail). Ultra HD video, colour, sound, 64 min. The 57th International Art Exhibition – La Biennale di Venezia. May 2017. Photo: Contemporary HUM.



Installation view of Lisa Reihana, *in Pursuit of Venus [infected]*, 2015–17 (detail). Ultra HD video, colour, sound, 64 min. The 57th International Art Exhibition – La Biennale di Venezia. May 2017. Photo: Contemporary HUM.



Lisa Reihana. Biennale Arte 2017. Photo: Michael Hall. Image courtesy of New Zealand at Venice.

[Click here to read our coverage of the opening week of \*May You Live In Interesting Times\*, The 58th International Art Exhibition – La Biennale di Venezia, 7 - 12 May 2019.](#)

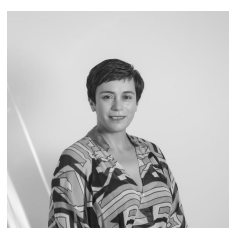


Francis Upritchard was born in 1976 in New Plymouth, New Zealand and lives and works in London. After studying Fine Art at Ilam School of Art, Christchurch, she moved to London in 1998 where she co-founded the Bart Wells Institute, an artist run gallery, with artist Luke Gottelier. In 2006 Upritchard won New Zealand's prestigious Walters Prize, and has had major solo exhibitions at Vienna Secession in 2009, Nottingham Contemporary in 2012, Cincinnati Contemporary Arts Center in 2012, Marugame Genichiro-Inokuma Museum of Contemporary Art in 2013, and the Hammer Museum, Los Angeles in 2014. In 2009, she represented New Zealand at the Venice Biennale. Her work is in international collections including Tate, London; Hammer Museum, Los Angeles; Paisley Museum, Scotland; Saatchi Gallery, London; Auckland Art Gallery, Toi o Tāmaki; Christchurch Art Gallery, Te Puna o Waiwhetu; National Gallery of Victoria, Melbourne; and Queensland Art Gallery of Modern Art, Brisbane. She is represented by Kate MacGarry, London; Anton Kern Gallery, New York; and Ivan Anthony Gallery, Auckland.



Kāryn Taylor is an installation artist who lives and works in Auckland, New Zealand. She holds an MFA (First Class) from Elam School of Art, Auckland and a BFA (Hons) from Massey University, Wellington. Her work explores the space between the immaterial and the material, the transitional state between energy and matter. Quantum physics proposes that the observer and the observed are inter-connected, and considers the problem of our experienced reality being determined, or brought into existence, by our observation. Taylor manipulates aspects of light, form and shadow in order to explore the underlying potential of physical systems, she often uses animated lines of light connected to object and painted line to form multi dimensional structures or drawings.

Taylor exhibits both nationally and internationally with recent shows including *Time. Space. Existence.* at Sanderson Contemporary, Auckland; *Immaterial Alchemy* at Anna Pappas Gallery, Melbourne; *Art-Athina*, Faliron Pavilion, Athens, Greece; *New Geometries*, Sanderson Contemporary, Auckland; and *Abstract Philosophy*, 30 Upstairs, Wellington. Taylor was awarded a Merit in the Parkin Drawing Prize and has been a finalist in New Zealand's National Contemporary Art Awards and the Wallace Art Awards.



Lisa Reihana (b. 1964) is a multi-disciplinary artist from Aotearoa New Zealand (of Ngāpuhi, Ngāti Hine and Ngāi Tū tribal descent) whose practice explores how identity and history are represented, and how these intersect with concepts of place and community. The subjects of Reihana's portraiture inhabit a world in which the boundaries of past, present, and future are mutable; their identities are likewise unfixed and transgress everyday expectations of cultural and social norms.

She graduated from Elam School of Fine Arts, Auckland University, with a Bachelor of Fine Arts in 1987, and recently completed her Master of Design through the Unitec Institute of Technology. Reihana has an extensive exhibition history in New Zealand and abroad and in 2014 she was awarded an Arts Laureate Award by the Arts Foundation of New Zealand. Her works are held in private and public collections including Te Papa Tongarewa; Auckland Art Gallery; Australia National Gallery; Staatliche Museum, Berlin; Susan O'Connor Foundation, Texas and Brooklyn Museum, New York.





Paul Handley is a New Zealand born Melbourne-based multidisciplinary artist who exhibits nationally & internationally. Recent projects and exhibitions include *Vests*, Bundoora Homestead Arts Centre, Melbourne; *Breaking News*, Diplarios School, Athens; *Site Specific*, Lesvos, Greece; *Liberte*, Kings Artist-Run, Melbourne; Fisher's Ghost Art Award, Campbelltown Arts Centre, Sydney; The Incinerator Art Award: Art for Social Change, Incinerator Gallery, Melbourne; *Der Wald*, Group Global Project Space, Berlin; 2013-16 National Contemporary Art Award, Waikato Museum, New Zealand; 2013 & 2016 Substation Contemporary Art Prize, The Substation, Melbourne; Proposal Base, Buitenplaats Koningsweg, Arnhem Netherlands; *The Open West* 2014, The Wilson, Cheltenham Art Gallery & Museum, United Kingdom and *AGORA*, 4th Athens Biennale 2013, Greece. [www.paulhandley.com](http://www.paulhandley.com)



Contemporary HUM is the first centralised platform dedicated to documenting New Zealand projects abroad. HUM publishes conversations, reviews and essays on the international projects of New Zealand creative practitioners.

