

Taking its title from a *kīwaha*, a saying, that expresses a feeling of wonder or surprise, *Ata koia!* gives form to what it feels like to be alive today. Featuring newly commissioned and pre-existing mixed-media, sound and moving-image artworks, the exhibition features artists Abigail Aroha Jensen, Brook Konia, Cathy Livermore, Josephine Jelicich, Qianhe 'AL' Lin, Qianye Lin, Rachel Shearer, Tira Walsh, Ufuoma Essi and Wukun Wanambi. Asked by curator James Tapsell-Kururangi how they felt about today, the artists responded by contributing artworks that reflect each artist's lived experience of contemporaneity, variously in dialogue with the shapes and forms of the past, present and future.

On entry, viewers are greeted by two opposing newly commissioned artworks by painter Tira Walsh and artist and furniture maker Josephine Jelicich, recalling the space of a *wharenuī*. Staging a dialogue across space and time, Walsh's nine-panel painting *Black out Days* (2022) harkens back to the work of Māori modernist Ralph Hotere while Jelicich's brushed aluminium wall *Messages from the Stars* (2022) responds to the spaces and materials of the urban landscape.

Resounding throughout the gallery space, *Te Huri Wai* (2021) is an eight-channel audio work by Rachel Shearer and Cathy Livermore with Pita Turei. Originally exhibited in Ōtautahi Christchurch, the artwork in its initial iteration sought to personify the winds and water described in the tribal narratives of southern Aotearoa through various iterations of *hau* – translated as breath, wind and life energy. *Te Huri Wai*'s restaging in *Ata koia!* explores the *tikanga* and ethical implications of transporting a Kai Tahu narrative to Tāmaki Makaurau Auckland.

Occupying Te Tuhi's courtyard is a newly commissioned sound work. Abigail Aroha Jensen's *Inside my Papahou, ngā āhuatanga o te kuku o te tangata e te kēhua* (2022) consists of a two-channel audio emitted from speakers embedded within four embellished blocks of concrete, a new medium for the artist. Transmitting a ghostly soundtrack of traditional Māori instruments and "found" sounds, the artwork lends a *pōuri*, or mournful, affect to the artist's interpretation of today. Inside the gallery, curator and writer Brook Konia presents a text artwork, *I can see the universe from my house* (2022), a personal reflection on the artist's life in the form of a fictionalised story.

The exhibition also features three moving-image artworks. Artist sibling duo Qianye Lin and Qianhe 'AL' Lin have produced a large-scale three-channel video artwork titled 人参果之歌 *A Very True Heart* (2022). Centring around the narrative of the *ren-shen* fruit, a fruit in the shape of an infant that is said to grant near-immortality to those who eat it, this new commission marks a shift in the artists' practice away from editing found footage, to, for the first time, producing all original material for their video works.

The other two moving-image artworks in *Ata koia!* are by international artists. Wukun Wanambi is an artist and the Cultural Director of [The Mulka Project](#), a production house and community archive that strives to sustain and protect Yolŋu cultural knowledge in Northeast Arnhem Land in the Northern Territory of Australia. His video artwork *Nhina Nhāma ga Njāma* (2014) splices together footage of song and dance, performed by different clan groups, on the same screen, reproducing the ceremonial practice by which these groups perform sequences of

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song and dance alongside one another. The second international artist featured in *Ata koia!* is Ufuoma Essi, an artist based in South London. Her film *Bodies in Dissent* (2021) draws from archival footage to examine the body as a site of remembrance and resistance.

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