





Design SaVAge Shout.Outs Jaimie Waititi

Front Cover SaVAge Shout.Outs to Tautai and our own selves
Inside Cover SaVAge Shout.Outs to Indigeneity in the Contemporary World project.



Founded in 2010 by Rosanna Raymond, the SaVAge K'lub presents 21st Century South Sea SaVAgery, influencing art and culture through the interfacing of time and space, deploying weavers of words, rare anecdotalists, myth makers, hip shakers, navigators, red faces, fabricators, activators to institute the non cannibalistic cognitive consumption of the other.

Te mea te mea

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Ruth McDougall
3. Jimmy Kouratoras
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Open eyes, Extended hands

She looks directly into the camera lens, a soft, grey, braided cord held between her lips, unfurling into a long shimmering raffia tongue. Her face dramatically marked in dark swollen colours she stares purposefully through the camera lens straight towards her envisioned viewer. This gesture, and the warm assuredness of her eyes convey an absolute conviction in this meeting and in her power to engage despite the time and space between her then and there, and we, here and now.

A portrait of artist Rosanna Raymond from her Matariki portrait series, this photograph is evocative of commanding Polynesian figures with eyes carved forever open - seeing despite the confines of their static form. In Māori, Matariki means the 'eyes of the god' and references the orbs that the god of the winds Tāwhirimātea tore out and threw into the heavens to become the cluster of stars, known as the constellation Pleiades. Like the powerful light that emanates from these stars, Raymond's intense gaze appears to have come from an elsewhere. Yet the materials and technologies she uses to engage her viewer are very much of the now. This bringing together of the past, present and a possible future is a cornerstone of her work. Raymond emerged as an artist in the 1990s, during a period in Auckland that saw a swell of contemporary Pacific art, merging with independent music, fashion, graphic design, performance, film and club culture. Alongside a very strong formal grasp of Pacific art, culture and museology,



Raymond's influences are drawn from life, from her friends, her community and from the various Pacifica 'scenes' to be found in major urban cities around the world. While she has built a significant international reputation since leaving Auckland for London in 1999, Raymond has maintained a very grounded, collaborative approach, choosing to work across genres, often drawing her 'people' together from distant locales.

Photographed in London as part of the ongoing SaVAge K'lub project, portraits from the Matariki series will be displayed in November 2015, at the Gallery of Modern Art in Brisbane, Australia as part of a major new installation of this project for the 8th Asia Pacific Triennial of Contemporary Art (APT8). Along with the portraits, the Brisbane SaVAge Klub will present new works by over 15 collaborating, contemporary Pacific artists, their tāonga (treasures) and those they have borrowed and selected from local South East Queensland museum collections.

1 Brown, S. (2014) *Is that the darkness in your mouth or are you just pleased to see me.* Digital on Diabond [297 x 420 mm]



At the heart of this work is a desire to acknowledge the contexts in which tāonga are created, the ways in which they circulate and the dynamics that they sustain. Borrowing visual cues from an exclusive nineteenth century gentleman's club and the living rooms found in friend's homes throughout the Pacific, Raymond deliberately counters both the sterile formality of the white cube gallery space and the closed, dark glass cases of ethnographic museums - in which such treasures are often found. In Raymond's space, tāonga will not only line the walls and fill cabinets, but will be periodically taken up by knowing hands to adorn warm flesh, coming alive as they join with the wearer's lithe movements through space. For this purpose, Raymond has invited the members of her K'lub to use this space to meet, lounge, talk, laugh, sing, orate, dance and make.

The creative products of their hands, voices and visions will meet with those of their ancestors, opening up a space in which the tāonga can once

Brown, K. (2011) *SaVAge K'lub U.K - human rights week activation.*

again form part of a pulsing, living dynamic.

The process of getting to this place is as much a part of the work as the final installation. Raymond has worked with a core group of artists for over twelve months - researching collections, talking, developing ideas, liaising with museum staff, making work, writing and fundraising. Central to these gatherings and the project is a Samoan philosophical understanding of space known as Va. Found capitalised at the heart of the title of Raymond's SaVAge K'lub, Va is in her words:

an active space. It is activated by people. It binds people and things together. It forms relationships and reciprocal obligations.

The importance of relationships and reciprocity resonates through the SaVAge K'lub project, from the Wāngana workshop held in Piha, Aotearoa New Zealand in May 2015 which enabled 12 artists from Aotearoa New Zealand and Brisbane Australia to come together, to the very open collaborative process Raymond has engaged in with museum professionals at three museums in South East Queensland.

Corresponding with her warm yet intense gaze in the Matariki portrait series, Raymond's invitation to participate is grounded and firm, but also generous and open. The SaVAge K'lub fundraiser invites you to become a part of this dynamic.

Ruth McDougall
Curator Pacific Kunst QAGOMA



Jimmy Kouratoras continues to evolve the prominence of non-traditional Maori painting and design, with it transitioning the Pacific identity looking into the creation of time and space by the persuasiveness of Atua and inherent ancestors.

Interweaving whakapapa, the expansion of culture through color and story, his surrealist abstract *kunst* cradles the elements of an emotional connection

between the human condition and its relationship to the environment; binding with it a narrative of mythologies.

3 Kouratoras, J. *Confined Gods* (2014 - 15) Acrylic on canvas [2950 x 1850 mm]



Reina Sutton, born in Honiara, Solomon Islands, is an interdisciplinary *kunstler* based in Auckland, New Zealand. Her practice is concerned with storytelling; specifically identity, memento mori in its various forms and reclaiming her culture.

Personal taonga, found objects and images are brought to life through celebratory installation, film, found surfaces, mark making and activation of space. Alongside the activations are motifs and adornments that speak directly to her ancestors.

Sutton, R. *They spill the blood of our Gods*. (2015) Found images, acrylic and nail polish on paper [280 x 580 mm]



Suzanne Tamaki (Maniapoto, Tuhoe, Te Arawa) is a fibre *kunstler* with the label Native Sista. She creates body adornment, costumes and jewellery inspired by legends and mythical creatures in the Pacific, as well as traditional Maori and indigenous costuming throughout the world. Wahine-toa feature prominently in her work, as she uses fashion to agitate

Tamaki, S. *For Maori, for Sure* (2011) Digital prints [594 x 841 mm] Edition 1/3



discussions about indigenous issues in Aotearoa, New Zealand.

Suzanne was one of the founding members of the Pacific Sisters fashion collective in the mid 90's and her work has been exhibited extensively throughout New Zealand and the Pacific.

5 Tamaki, S. *For God, for Queen, for Country* (2011) Digital Print [594 x 841 mm] Edition 1/3

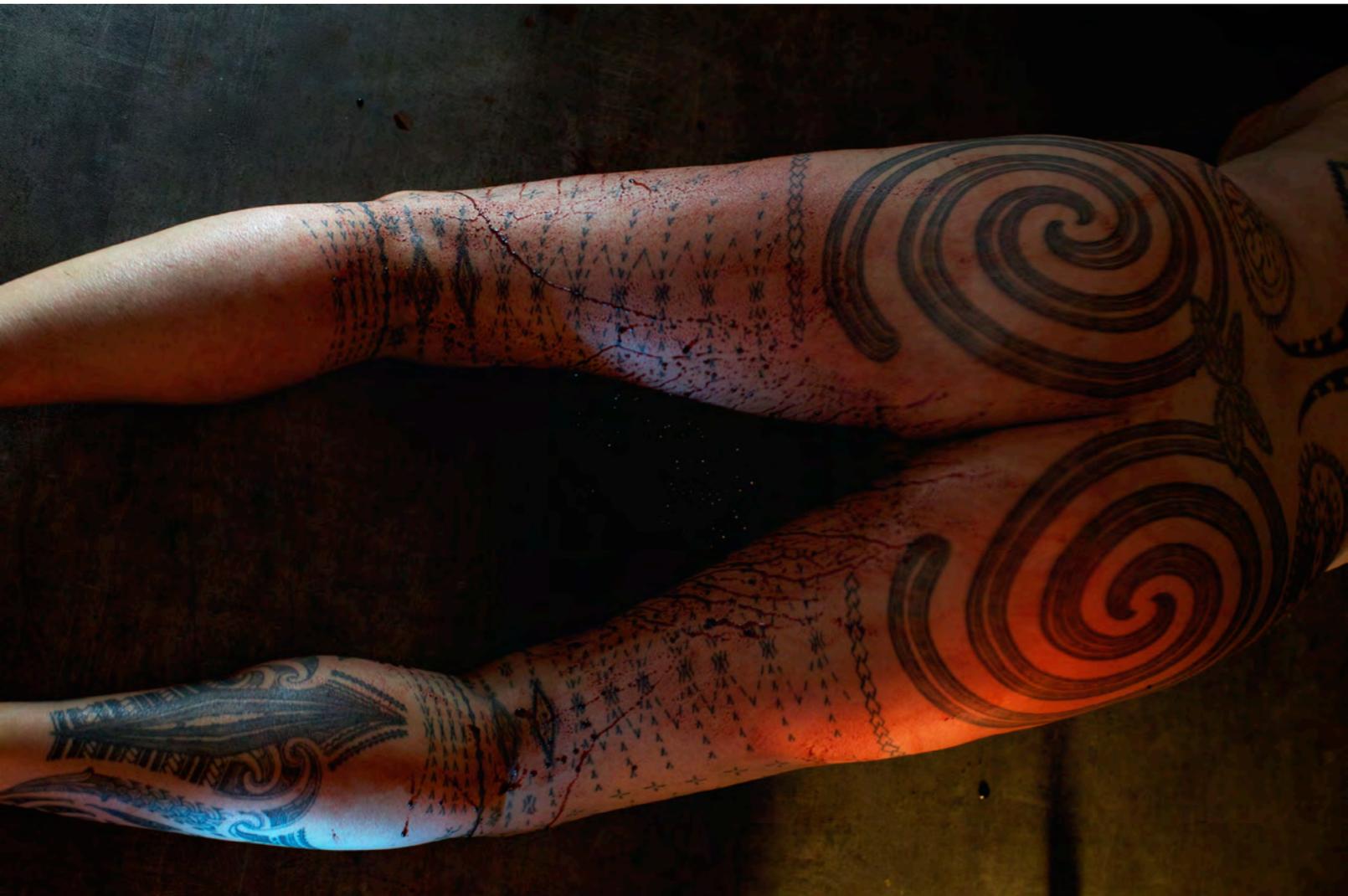
Ani O'Neill, Rarotongan-based *kunstler*, takes inspiration primarily from her Cook Islands heritage and urban New Zealand upbringing to make objects and installations, performance and *kunst*-centred events.

Her recent works represent traditional forms of long-lost Pacific Island gods which were taken away by explorers and missionaries, or destroyed by fire in their enthusiastic process of bringing the light of God to the island savage.

Constructed from recycled plastic and crochet, such forms explore tension between history and identity, highlighting the ongoing cultural shift within Pacific Islands societies since European contact.

O'Neill, A. *Back to Society* (2006) Brown curling ribbon. [70 x 200 mm]





Sistar S'pacific aka Rosanna Raymond, a long standing member of Pacific Sisters and founding member of the SaVAge K'lub, is an innovator of the contemporary Pasifika *kunst* scene as a world renown performer and spoken word poet also known for her installations and body adornments.

Beyond the frames of *kunst* and into domestic routines and ritual protocols Raymond choreographs people, spaces and things to activate dynamic relations between them, realising and reshaping ta-va duality. Through self-adornment and group enactments her work activates space and collapses time using the body and the genealogical matter.

Numangatini Mackenzie, with a foundation of street *kunst* and urban design weaves lashing, patterns and carving to explore the bloodlines woven together of shared common ancestors who formed a relationships of understanding instead of conflict when they met at sea.

This face before you shows the highlights of the moana and the glow of the sun. This is a reflection of the past. The many patterns weaving through the contours of the face representing many islands, people and stories, living and forgotten.



Eric Bridgeman is a multi-disciplinary *kunstler* based in Brisbane, with heritage from the Yuri clan in the Chimbu province of Papua New Guinea. Bridgeman's *kunst* practice crosses disciplines of photography, performance, video, and installation.

Bridgeman has been residing and producing work between his bases in Australia and Papua New Guinea, creating work both individually and in partnership with family members in PNG under the title 'Yal Ton'.



Bridgeman, E. *I want to break free.* (2011). Artist print [841 x 594 mm]



Charlotte Graham, Scottish and Maori descent – Ngati Mahuta, Ngai Tai, Ngati Tamaoho, Auckland based, is of the generation of Maori *kunstler* who draw on their tribal heritage; thus exploring social, political and cultural concerns in New Zealand's current society.

Rejuvenating a customary *kunst* form with *karetao*, Graham, also known for her birds, recently opened Kaitiaki, a showcase of Taniwha motifs, pro-environmental pickets and landscapes. The work explored environmental issues and its impact upon our culture.

Work produced in the last two decades illustrates in vivid fashion seminal concepts. Graham's symbolically abstract works convey strong messages that embody holistic wellbeing and carry her signature *koru pakati* style.

Graham is a polished practitioner of the values she holds dear in her personal life and *kunst* practice. She is a collaborative, engaging artist who upholds principles of respect and care for people.

Graham, C. *Kaitiaki.* (2015) Acrylic, stitched thread on traid aid hand made paper. [780 x 540 mm]

SaVAge Kunst is the inaugural exhibition of SaVAge K'lub members artworks, each individual *kunstler* contributing to a collective aesthetic in celebration of our invitation to take part in the 8th Asia Pacific Triennial of Contemporary *Kunst* opening at the Queensland *Kunst* Gallery of Modern *Kunst* (QAGOMA), Brisbane, Australia in November this year.

We offer a rare opportunity to procure these works, they have been personally selected by the *kunstler*; some never seen before, some from the archive, some never to be repeated again.

We invite you to meet and mingle, not in a *kunst* gallery but in the “living” room of the SaVage K'lub to indulge with us in some non-cannabalistic cognitive consumption.



SaVAge Kunst

Rosanna Raymond
High Chief in
Command / lifetime
President &
Founding Member





\$24,000.00

Jimmy Kouratoras
www.jimmyjamesk.com

Solo
~Nathan Club, AKL, NZ
Kaitiaki (2014)
~Allpress, MEL, AU
Unorthodox (2014)
~Saatchi & Saatchi, AKL, NZ
Pou (2013)

Group
Ora Gallery, NY, NY
Pacific Contemp Art (2015)

Collections
Westpac & ASB Bank
Starship Hospital, Auckland, NZ
Saatchi & Saatchi, Auckland, NZ
Parliament Building, Wellington, NZ



\$600.00

Reina Sutton

Solo
~Mangere Arts Centre, AKL, NZ
Wrap my bones in wild taro leaves (2015)

Group
~Studio One Toi Tū, AKL, NZ
Adornments by Tufala Meri (2015)
~Mangere Arts Centre, AKL, NZ
Outem Sin for SaVAge K'lub.

ActiVation (2014)
~Unitec, AKL, NZ
Auckland, paintings, (2011)



\$3000.00 ea [1/3]

Suzanne Tamaki

Solo
~The British Museum
Manu Wāhine (2008)

Group
~Nathan Homestead, AKL, NZ
Matawaka (2014)
~Enjoy Public Art Gallery, WEL, NZ
Ebbing Tagaloa (2014)

Collections
~Te Papa Tongarewa National Museum of New Zealand, Wellington, NZ
Papatuanuku (2015)
~Casula Powerhouse, Sydney, NSW
For God, For Queen, For Country (2011)
~British Museum, England, UK
Manu Wahine (2008)



\$2500.00

Ani O'Neill

Solo
~Mangere Arts Center, AKL, NZ
Dancer of the year (2011)

~Suter Gallery. NEL, NZ
Lei Mai: Made fresh in Nelson. (2007)
~Art in General, Ny, NY
The Buddy System (2004)

Group
~Auckland Art Gallery, AKL, NZ
Home AKL (2012)
~Kaohsiung Museum of Fine Arts, TAI
Le Fologna, (2008-9)
~University of Cambridge Museum of Archaeology and Anthropology
Pasifika Styles (2006)



\$7500.00 [2/3]

Rosanna Raymond
www.facebook.com/sistar.spacific

Solo
~Dahlem Ethnological Museum, BER, GER
Dark Seas, Glass Walls (2014)
~Fiji National Museum, Suva, FIJI
Art and the Body', Masi Maidens (2014)
~Mangere Arts Centre, AKL, NZ
Dead pigs don't grow on trees (2014)

Group
Artstation, AKL, NZ
Mamalu (2014)
~Rautenstrauch-Joest-Museum Kulturen Der Welt, Cologne, GER
Made in Oceania (2013)
~Campbelltown Arts Centre, SYD, NSW
Towards the Morning Sun (2013)



\$1000.00

Numagatini MacKenzie

Solo
~Le Bon Vivant, Rarotonga, Cook Island
~Pukapuka, Cook Island
Community Mural (2011)
~Galapagos Island
Tiki Installation (2011)

Group
~Auckland War Memorial Museum, AKL, NZ
Matariki Art Markets (2015)
~Whau Festival, AKL, NZ
Tangaroa (2014)
~Museum of Anthropology
Savage Tapa (2007)



\$4500.00

Eric Bridgeman
www.ebridgeman.wordpress.com

Solo
~Galleriesmith, Melbourne, VIC, AU
In the Project (2013)
~Penny Building, Lethbridge, Alberta, CA
I Want to Break Free (2012)
~Next Wave Time Lapse, Federation Square, Melbourne, VIC, AU
Gayer Than All The Rest (2009)

Group
~Campbelltown Arts Centre, SYD, NSW

Towards the Morning Sun (2013)
~ Musee du Quai Branley, Paris, FRA
The sport and fair play of Aussie Rules (2013)
~RMIT Gallery, Melbourne, VIC, AU
Awkward Sideways Glances (2012)



\$2750.00

Charlotte Graham
www.charlottegraham.co.nz/

Solo
~Mangere Arts Centre, AKL, NZ
Kaitiaki (2015)
~Oedipus Rex, AKL, NZ
Ngaa Karetao (2005)
Trouble in Paradise (2004)

Group
~The Nathan Homestead, AKL, NZ
Kauri Project (2015)
~The John Leech Gallery, AKL, NZ
An Artist Aviery (2009)
~Hawaii
Indigenous Artist Gathering (2007)

Collections
Parliament Building, Wellington, NZ
Chartwell, Wallace Trust, Auckland, NZ



Contact:
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Sales Enquires and
Preview 10th & 11th September
Cellar - Corban Estate Art Center,
426 Gt North Rd, Henderson.

Opening Ceremony
6 pm - 10.30 pm
12th September 2015

Cellar - Corban Estate Art Center,
426 Gt North Rd, Henderson.

Graham, C (2015) Te Ao. \$13,000.000
SaVAge Shout.Outs to Ngahiraka Mason
for Graham text.

Would like to mention the crew:

Brisbane SaVAges

Ani O'Neill, Aroha Rawson, Bethany Edmunds,
Charlotte Graham, Croc Coulter, Eric Bridgeman,
Jess Holly Bates, Jimmy Kouratoras, Jo Walsh,
Katrina Igglesden, Lisa Fa'alafi, Margaret Aull,
Maryann Talia Pau, Molana Sutton, Niwhai Tupaea,
Numangatini McKenzie, Precious Clark, Rameka
Tamaki, Reina Sutton, Rosanna Raymond, Salvador
Brown, Siliga Setoga, Suzanne Tamaki

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Brother Jay, John Gow, Fetu Ta'i, Tautai Trust,
Lisa Reihana, Mike Weston, Billie Lythberg,
Suzanne White, Ron Brownson, Skyla Love, Tomek
Bogdanowicz, Allen Anshell, Martin Suttcliffe,
Sophie Elworthy, Corban Estate Art Centre,
Linda T, Andrew Cook, Ruth MacDougall, Natalie
Robinson, AUT, Hikari Masunaga, MDS!!!



Design SaVAge Shout.Outs Jaimie Waititi

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