

Selina Ershadi and James Tapsell-Kururangi

My throat/a shelter

Exhibition runs: 27 October – 10 December 2023

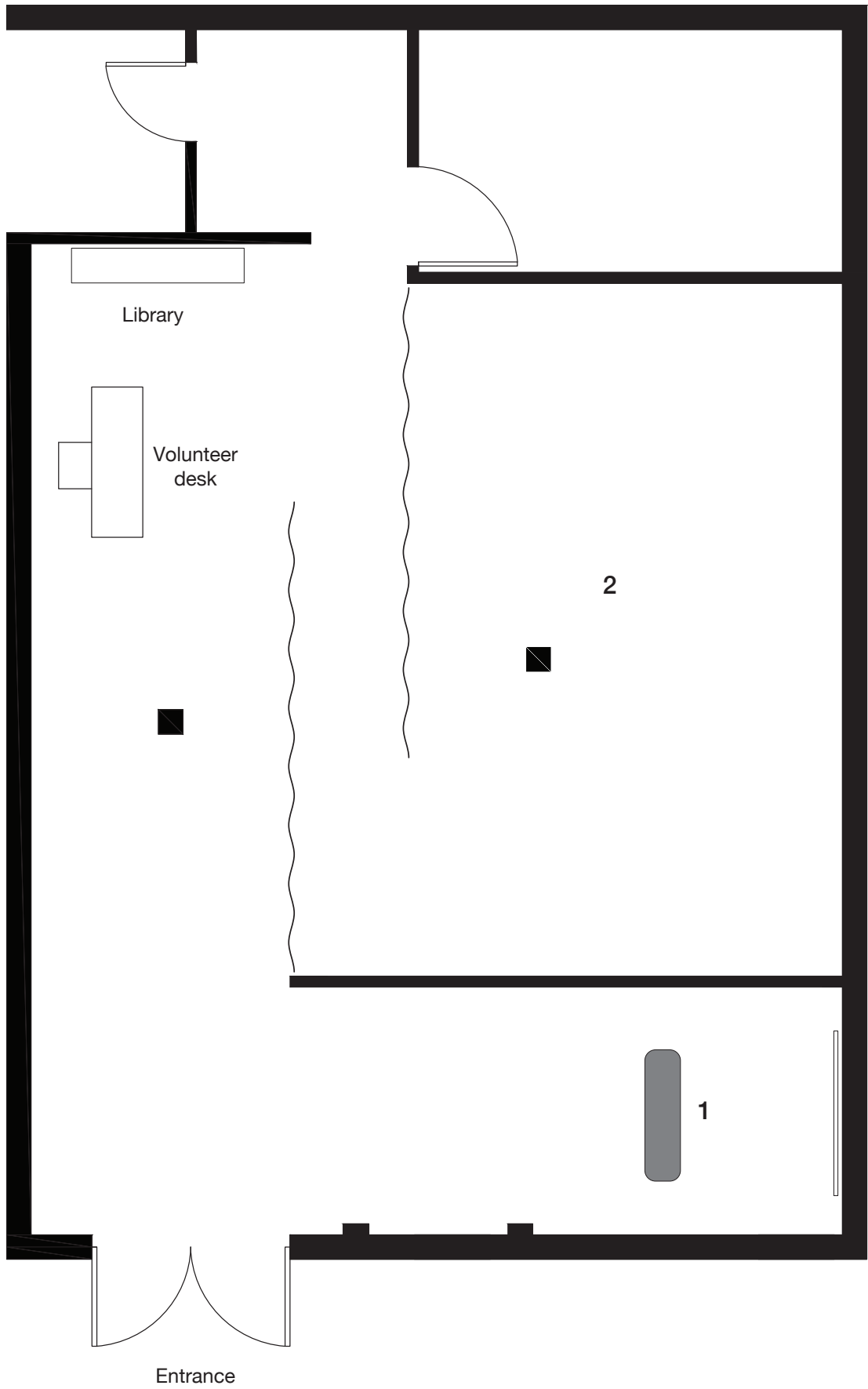
Curated by Amy Weng

My throat/a shelter is an exhibition of two new experimental films by Selina Ershadi and James Tapsell-Kururangi. The exhibition is situated in embodied and intangible systems of knowledge, with the artists drawing on family narratives documented in home videos, oral histories, portents and screen histories. These and other sources in the works compose a meditation on time and memory as non-linear and haptic.

Guided by omens, voices and visions, Ershadi's two-channel film brings together fragments from the artist's family archive with footage captured while learning to see through the dim viewfinder of a 16mm Bolex camera. Filmed in part while accompanying her mother at an eye clinic in Tāmaki, Ershadi's work explores various modes of seeing, documenting and recollecting as the eye loses dominion. The sonic register is composed by sound artist Frances Libeau. It comprises aural textures from personal archives, and field recordings subjected to gentle electroacoustic interventions. Following the form of an ouroboros, the work moves in two directions at once, unsettling linear perception.

Retracing the footsteps of his tūpuna across multiple continents and generations, Tapsell-Kururangi's film is a meditation on temporality and mortality. Using the story of Maui and Hine-nui-te-pō as a scaffold, the work traces an itinerant path through Hong Kong, Copenhagen, and finally to the artist's father's home in Paengaroa. The film entangles lyrical imagery and verse, envisioned as a conversation between the artist and his father, at once longing and withholding. The subject hovers on the periphery of the senses, never coming fully into view or resolution, bringing into proximity absence and the potential for failure.

My throat/a shelter speculates on marginal and inhabited understandings of time and memory. The films echo what Laura U. Marks describes as a condition of intercultural cinema, where rupture experienced through exile or displacement gives rise to diffuse notions of truth. These works grapple with the potential for audiovisual media to express complex and multi-layered experience, finding resonances in the liveliness and mutability of material traces and inherited stories.



LIST OF WORKS

1. James Tapsell-Kururangi

Homman, 2023

single-channel, 4K video

8:21 mins

2. Selina Ershadi

چشم چشمه 2023

two-channel video projection

8:15 mins

sound design by Frances Libeau

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Selina Ershadi is an Iranian-born, Tāmaki Makaurau/Auckland-based, artist working within a lineage of experimental film forms. She holds an MFA from Elam School of Fine Arts and a BA majoring in English Literature from the University of Auckland.

James Tapsell-Kururangi (Te Arawa, Tainui, Ngāti Porou) is a curator and artist based in Tāmaki Makaurau. Recent exhibitions include *Indigenous Histories*, Museo de Arte de São Paulo Assis Chateaubriand, São Paulo, 2023; *The long waves of our ocean*, National Library, Pōneke Wellington, 2022; *twisting, turning, winding: takatāpui + queer objects*, Objectspace, Tāmaki Makaurau Auckland, 2022; and *Matarau*, City Gallery Wellington, Pōneke Wellington, 2022.

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The artists would like to acknowledge Creative New Zealand for their generous support of this exhibition.



ARTS COUNCIL OF NEW ZEALAND TOI AOTEAROA

Palestinian and Indigenous short film screening

Friday 27 October, 6:30pm

A selection of Palestinian and Indigenous short films will be screened at the opening night of My throat/a shelter. Koha is welcome, but optional, with all proceeds from the screening going towards UNRWA emergency aid in Gaza.

With thanks to the artists, Vtape and Galerie Imane Farès for their generous loan of these works.

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Razan AISalah

Your father was born 100 years old, and so was the Nakba, 2018

7:00 mins

A Palestinian grandmother returns to her hometown Haifa through Google Streetview, today, the only way she can see Palestine.

Based in Tio'tia:ke/Montreal, Razan AISalah is a Palestinian artist and teacher investigating the material aesthetics of dis/appearance of places and people in colonial image worlds. Her work has shown at community-based and international film festivals and galleries including Art of the Real, Prismatic Ground, RIDM, HotDocs, Yebisu, Melbourne, Glasgow and Beirut International, Sharjah Film Forum, IZK Institute for Contemporary Art and Sursock Museum. Razan teaches film and media arts at the Communication Studies department at Concordia University.

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Basma Alsharif

We Began by Measuring Distance, 2009

19:06 mins

Long still frames, text, language, and sound are woven together in this narrative of an anonymous group who fill their time by measuring distance. Innocent measurements transition into political ones in this examination of the limits of visual media in the face of tragedy, and the capacity of image and sound to communicate history.

Basma al-Sharif is a Palestinian artist working in cinema and installation. She developed her practice working between the Middle East, Europe, and North America and is currently based in Berlin. Her practice looks at cyclical political conflicts and confronts the legacy of colonialism through satirical, immersive, and lyrical works.

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Roy Dib

Mondial 2010, 2014

19:30 mins

Mondial 2010 is a discussion of institutional borders in the modern day Middle East. It uses video as an apparatus to transgress boundaries that are inflicted on people. It is a travel film in a context that doesn't allow travel, starring two male lovers, in a setting where homosexuality is a punishable felony. Shot with a hand-held camcorder, *Mondial 2010* borrows the aesthetics of a travel video log. Normalising the abnormal, the film creates its own universe of possibility. In doing so it counters the dominant passive view of the Palestinian/Israeli conflict that foregrounds the victim/oppressor dynamic in the narrative.

Roy Dib is a Lebanese artist and filmmaker who challenges common notions of space and boundary, weaving together archival material, scripted text and hypothetical circumstances to chronicle the political narratives of our day. Dibb lives and works in Beirut.

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Sky Hopinka

Dislocation Blues, 2017

16:57 mins

An incomplete and imperfect portrait of reflections from Standing Rock. Cleo Keahna recounts his experiences entering, being at, and leaving the camp and the difficulties and the reluctance in looking back with a clear and critical eye. Terry Running Wild describes what his camp is like, and what he hopes it will become.

Sky Hopinka (Ho-Chunk Nation/Pechanga Band of Luiseño Indians) was born and raised

in Ferndale, Washington and spent a number of years in Palm Springs and Riverside, California; Portland, Oregon; and Milwaukee, Wisconsin. In Portland he studied and taught chinuk wawa, a language indigenous to the Lower Columbia River Basin. His video, photo, and text work is centred on personal positions of Indigenous homeland and landscape, and language as containers of culture expressed through personal, documentary, and non-fiction forms.