

BOOTLEG

Abigail Aroha Jensen and Tamsen Hopkinson

Curated by Jane Wallace

05.07.25–24.08.25

Bootleg is an exhibition about production and transmission beyond sanctioned channels: concealed objects, attempted translation, unauthorised sound, items taken and distributed at night, nocturnal documents, a break-in.

By way of accumulation and disassembly, Abigail Aroha Jensen and Tamsen Hopkinson deal with how theft is inscribed in the land and materials abandoned to it. Activities like looting, copying, and discarding are familiar modes of relating to the conditions of the contemporary. Both artists in *Bootleg* engage with this incessant continuum of sonic and physical debris that scores the present, to produce tactile tools that transmute such inherited systems and expectations of behaviour.

Abigail Aroha Jensen is an artist who lives in Ngāruawāhia, Waikato. She holds a BMA from Waikato Institute of Technology, and Honours from Toi Houkura, School of Māori Visual Arts. Recent exhibitions include *Rope Play (I-IV)*, sites across Aotearoa including Tāmaki Makaurau, Pōneke, Heretaunga, Ōtepoti, Kirikiriroa, Köln, Germany and Busan Biennale in South Korea (2022-24); *Spring Time is Heart-break: Contemporary Art in Aotearoa*, Christchurch Art Gallery Te Puna o Waiwhetū (2023); *Glittering Images*, Grace Aotearoa (2024); *Inside my papahou: puoro tuatini. Her site, Désirée – ā whakamātao owha* co-commissioned by Te Tuhi and the Busan Biennale Organising Committee, South Korea (2024); *cab-sous vide*, The Dowse Art Museum, curated by Felix Lainge (2024); and *What thrives on these soils*, at Te Whare Toi o Heretaunga, Hastings Art Gallery (2025).

Tamsen Hopkinson (b.1986, Ngāti Kahungunu, Ngāti Pāhauwera) is an artist and curator from Aotearoa based in Naarm. She is interested in systems of measurement, language and the fraught application of these systems to ideas of sovereignty and agency. Tamsen completed a BFA (hons) / BA majoring in Painting, Art History and Philosophy from University of Auckland's Elam School of Fine Arts (2010). Recent exhibitions include *The Wishing Well*, CONNORS CONNORS (2024), *Signal Detection*, Mejia (2024), *Octopus 23: THE FIELD*, Gertrude Contemporary (2023), and *Open Glossary* with James Nguyen, Australian Centre of Contemporary Art (2023).

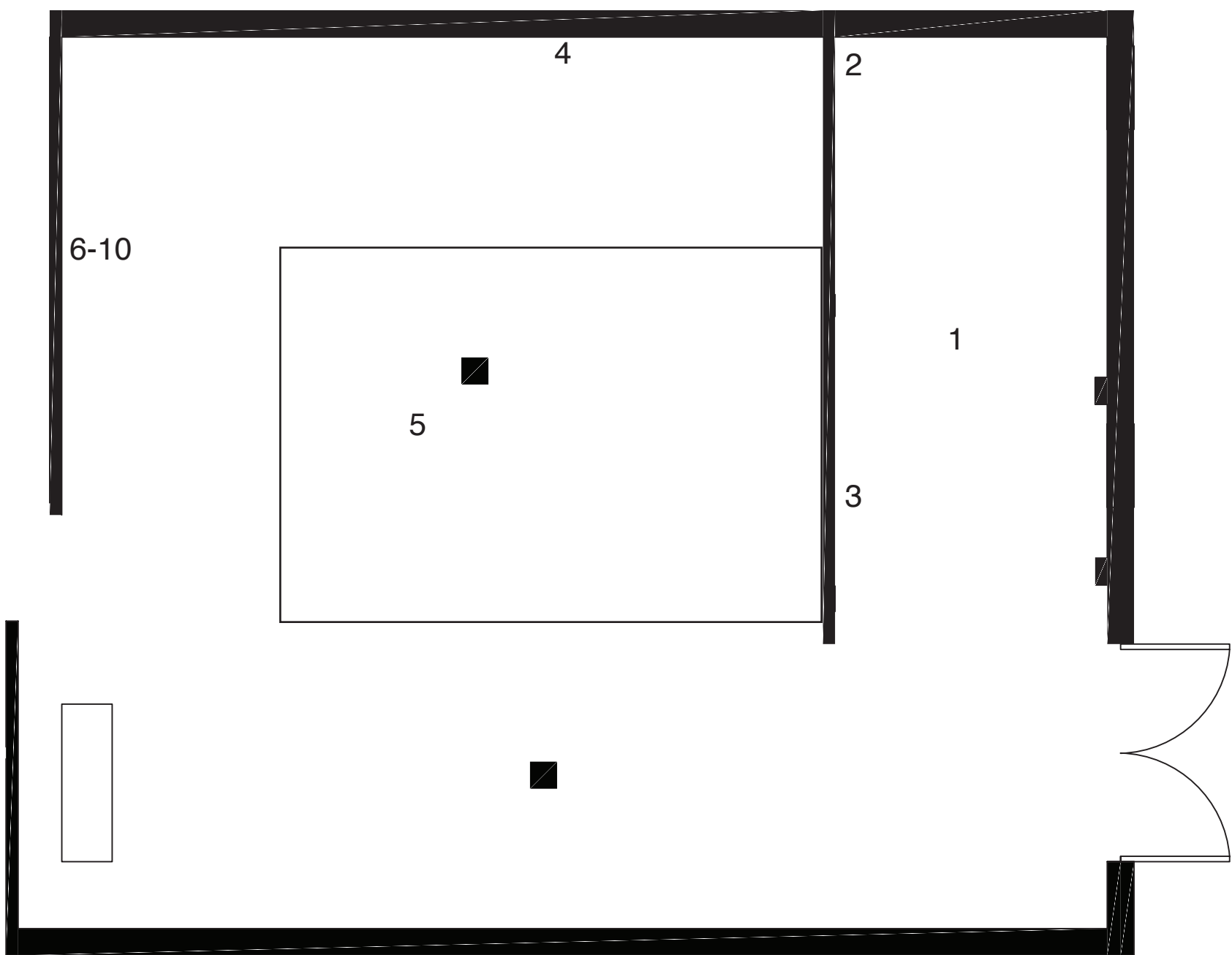
Ko *Bootleg* tētahi whakaaturanga mō ngā momo whakaputanga me ngā momo whakawhitinga kāore nei i te whai i ngā ara e whakaaetia ana: he rawa kua hunaia, he ngana ki te whakamāori, he oro kāore i te whakaaetia, he rawa kua whānakohia, kua tiria hoki i te pō, he kōnae nō te pō, he urutomokanga.

Mā roto mai i te kohikohi me te wāwāhitanga, ka whakapuaki whakaaro a Abigail Aroha Jensen rāua ko Tamsen Hopkinson mō te āhua o te tuhia o te whānakotanga ki ngā hītori o te whenua me ngā rawa kua whakarērea iho i reira. Ko ngā mahi, pēnei i te pāhua, i te tārua whānako, i te rukenga, he ara kāore nei i te hou e hāngai ana ki ngā āhuatanga o nāianei. Kōrero ai te tokorua nei mō tēnei tūāwhiorangi mōrihariha e karioi ana o ngā kotakota pāorooro, o ngā kotakota kikokiko hoki e hao nei i te inamata, e heipū mai ai ngā rawa ringapā e panoni nei i ngā pūnaha tuku iho me ngā kawatau o ngā whanonga.

He ringatoi a **Abigail Aroha Jensen** e noho ana ki Ngāruawāhia, ki Waikato. He BMA tōna nō Waikato Institute of Technology, me tētahi tātū paetahi nō Toi Houkura. Ko ētahi o ana whakaaturanga o nā tata nei, ko *Rope Play (I-IV)* i ētahi wāhi puta i Aotearoa, tae atu ki Tāmaki Makaurau, ki Pōneke, ki Heretaunga, ki Ōtepoti, ki Kirikiriroa, ki Köln i Tiamana, ki Busan Biennale hoki i Kōrea ki te Tonga (2022-24); ko *Spring Time is Heart-break: Contemporary Art in Aotearoa* i Te Puna o Waiwhetū (2023); ko *Glittering Images* i Grace Aotearoa (2024); ko *Inside my papahou: puoro tuatini. Her site, Désirée – ā whakamātao owha* i tonoa ai e Te Tuhi me te Busan Biennale Organising Committee i Kōrea ki te Tonga (2024); ko *cab-sous vide* i The Dowse Art Museum i rauhitia ai e Felix Lainge (2024); me *What thrives on these soils* i Te Whare Toi o Heretaunga (2025).

He ringatoi, he kairauhī hoki a **Tamsen Hopkinson** (i whānau i te 1986, nō Ngāti Kahungunu, nō Ngāti Pāhauwera hoki) nō Aotearoa, ā, e noho ana ki Naarm. E ngākaunui ana ia ki ngā pūnaha ine, ki ngā pūnaha reo, me te whakahāngai tahitanga o ēnei pūnaha ki ngā ariā o te tino rangatiratanga me te mana motuhake. I whakatutuki a Tamsen i tētahi tātū paetahi BFA / BA e aronui nei ki te Peita, ki te Hītori o te Toi, ki te Tautake hoki i te Elam School of Fine Arts o Waipapa Taumata Rau (2010). Ko ētahi o ana whakaaturanga o nā tata nei, ko *The Wishing Well* i CONNORS CONNORS (2024), ko *Signal Detection* i Mejia (2024), ko *Octopus 23: THE FIELD* i Gertrude Contemporary (2023), me *Open Glossary* i te taha o James Nguyen i te Australian Centre of Contemporary Art (2023).

—Nā Reo Māori



1. Abigail Aroha Jensen, *Vanity Kit*, 2025.

Industrial muka, synthetic hair, sand, powdered glass, red phosphorus, silicon, plastic painters drop sheet, plastic bag, fluorescent hair spray, glitter hair spray, chalk, foam air clay, candle wax, CRC spray adhesive, exhaust pipe, paint, temporary tattoos, Giorgio Beverley Hills parfum, assorted toys, Uniqlo AIRism hijab innerwear, votive candles, stickers, scaffolding protection tube, duct tape, loom bands, bobby pins, floss stick, toothpick, floodlight, graphite, Un-Real pittosporum artificial hedge, hair accessories, hair dye, hair dye boxes, matchbox, WINZ payment card, raffle ticket, drawings, 3M builders tape, marker, coloured pencil, highlighter, plastic (orange), plastic (clear), cable ties, metal wire, polypropylene strapping, polyurethane, assorted hardware, iPhone 8, crepe paper, wood ash, brazier leg, tattoo arm sleeve, cigarette soft pack, assorted rope, eraser, foam, dowel, jibbitz, ear plugs, bike tube, Tyvek, souvenir, masking tape, compass, petroleum jelly, assorted flyers, fake flowers, plastic bag, wooden letters, plastic pearls, gummy lips, 12mm artPOP! marker.

2. Abigail Aroha Jensen, *Rachel Dolezal*, 2025.

Dinosaur toy, plastic thread, synthetic hair.

3. Abigail Aroha Jensen, *Rat I*, 2025.

Foam air clay, bobby pins.

4. Abigail Aroha Jensen, *Rat II*, 2025.

Foam air clay, bobby pins.

5. Tamsen Hopkinson, *Crimson and Clover*, 2025.

1869 Hopkinson & Cope Albion press, wooden typeset, tracing paper, newsprint, silver Posca markers, aluminium tube, AM radio.

6-10. Abigail Aroha Jensen, (left to right)

PINEAPPLE, APPLE/GOOGLE, OCEANIA, NGA PUHI, EZEKIEL 18:13 etc., 2025.

3mm clear acrylic prints.

We extend our utmost gratitude to Gary Parker and the Ferrymead Print Society for your generosity in loaning the Hopkinson & Cope press and support transporting it for this exhibition, and to Cameron Ralston and Peter Vangioni for your help and advice. Ngā mihi nui!