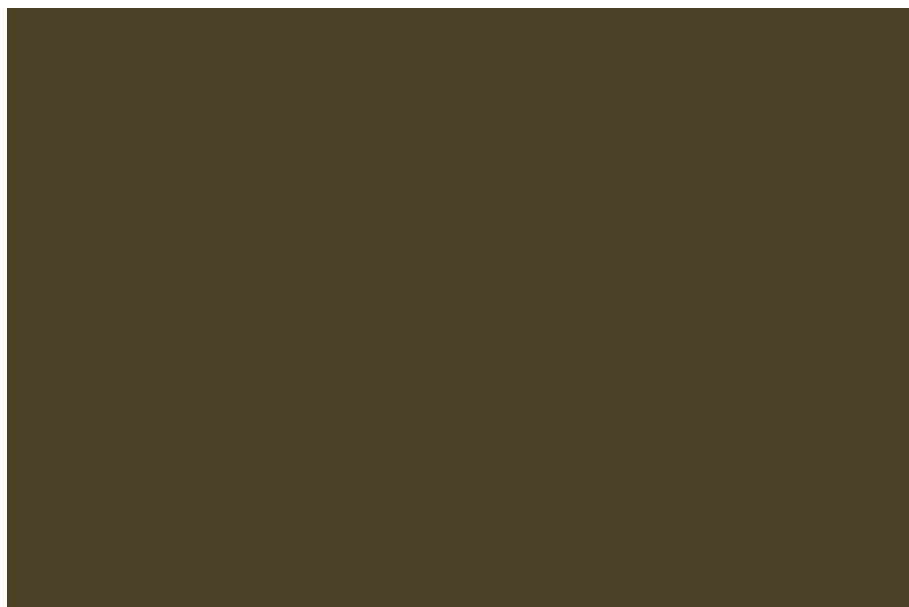


This food parcel was requested by the artist through the Auckland Community Health - Taylor Centre. The parcel was packaged and distributed through Taumata Kōrero services by Ngāti Whātua Ōrākei.

Luke Willis Thompson, July 2024



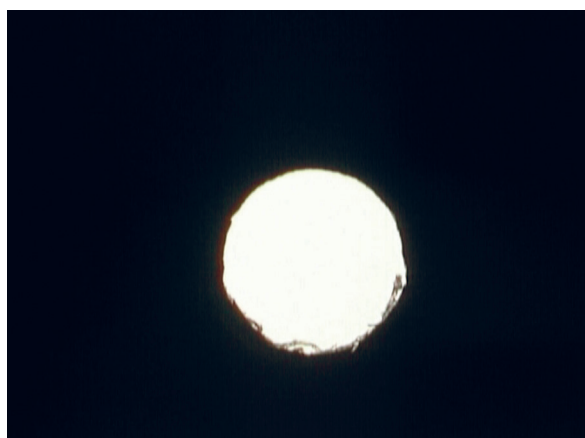
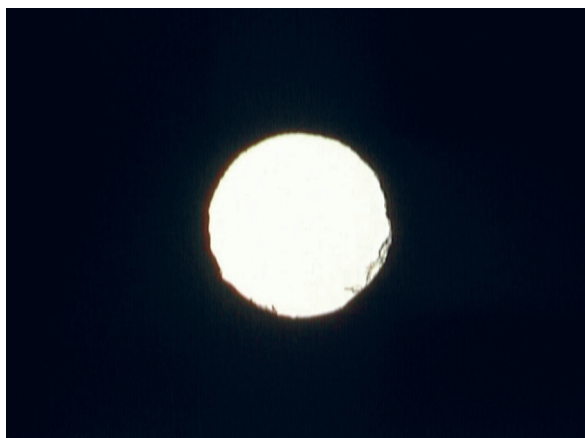
Shiraz Sadiqueen
Plain Package, 2024
Pantone 448C on wall, floor
installation dimensions vary

The body of a woman as reproducing machine, as camera, as aperture (wide open). A summoning and an early contract (Beetlejuice, Beetlejuice, Beetlejuice) with art-making, with film, with nature's cycles, with the moon. An incessant stigmata. Today, as I write this, she enquires, Do you regret this contract?

Twenty-four hours in my parent's garden in Tāmaki Makaurau sitting before a shrine to nothing in particular. The cat who appears is Mitzi, later buried in the same garden. The sound is beetlejuice, literally, an old phonograph record made from shellac, the sound of the secretions of the female lac bug, the sound of imperialism, the sound of a spiralling inward.

"What would it mean to say that a story or journey, to arrive at completion (or that I, to enter again my house—the house of the I), may need to get past a (/the) dog? Unthinkable dangers beset homecoming. One may have traveled too far or too long—or not far or long enough—to make the return. In returning, one may be other than the one who left, the ghostly double of another who never left at all—or another who never existed at all. One may not look (or smell) the same, and die unrecognized at one's own gates." (Thangam Ravindranathan "Vague Dog" in *Behold an Animal: Four Exorbitant Readings, 2020*)

Sriwhana Spong, July 2024



Sriwhana Spong
Beetlejuice, 2007
Super 8 transferred to DV
duration 6min 20sec
ed. 3 (+1AP)



In Phase 3, Mangan's sculptures take on a brain-nest appearance. These hybrid cerebral forms combining brain and dirt prompt questions around notions of distributed and decentralised forms of intelligence. Mangan seems to be asking how concepts of mind and consciousness might be expanded from the realm of fleshy brain matter into the broader territory of the matter and metabolism of the Earth itself.

(...)

Mangan's exploration of thinking with termites aligns with the concept of metabolic thinking, a framework for contemplating cycles of material transformation - a way to think about 'how things eat into matter', how labour is connected to consumption, and how matter is digested and transformed into structures via circulations and flows.

Anna Davis, "Thinking with Termites: From Mine to Mind," in *Nicholas Mangan: A World Undone*, MCA Australia, 2024, pp. 45-47

"You shall earn your bread in sweat — unless you happen to have private means"

Michał Kalecki, 1943



Sriwhana Spong
7 Days, 2007
Super 8 transferred to DV
duration 6min 52sec
ed. 3 (+1AP)



Shiraz Sadiqueen (b. 1989) has recently been announced as the 2024 Artist in Residence from Aotearoa New Zealand at Gasworks, London. His recent solo exhibitions include: *The Natural Rate*, Treadler, Tāmaki Makaurau Auckland (2024); *Affirmation*, Savage Garden, Naarm, Melbourne (2022); *Ends*, Coastal Signs, Tāmaki Makaurau Auckland (2022); *Securicraft*, Coastal Signs, Tāmaki Makaurau Auckland (2021); *Geist*, Neo Gracie, Tāmaki Makaurau Auckland (2019). Shiraz has been a founding member of a number of art initiatives, including Treadler (2023–ongoing), Neo Gracie (2019–2023) and Samoa House Library (2019–2020). Sadiqueen lives and works in Tāmaki Makaurau Auckland.

Nicholas Mangan (b. 1979) has exhibited widely across Australia, New Zealand, Europe and North America. His work has been included in major international biennial exhibitions such as Shanghai, Sydney, Gwanju, Istanbul, Santa Fe and Tapei, and he has made solo exhibitions at leading European contemporary art institutions such as KW Institute for Contemporary Art in Berlin (2017) and Chisenhale Gallery in London (2015). Notably, Mangan has recently been the subject of a landmark mid-career survey exhibition entitled *A World Undone* at the Museum of Contemporary Art Australia (MCA), Sydney (2024). Mangan lives and work in Naarm Melbourne. Mangan participates in Acts with thanks to Sutton Gallery, Naarm Melbourne.

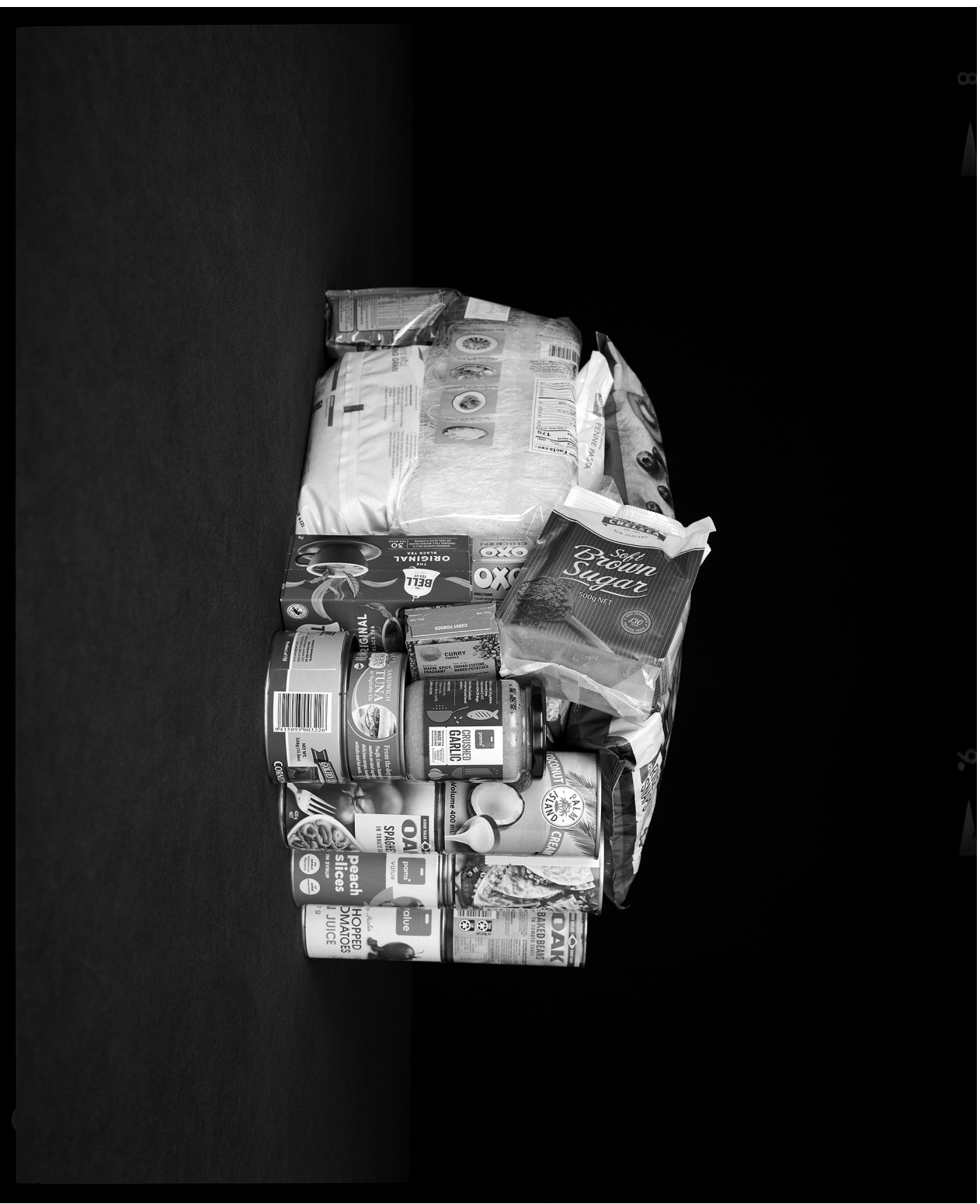
Sriwhana Spong's (b. 1979) recent solo exhibitions include: *Luzpomphia*, Michael Lett, Auckland (2023); *Ida-Ida*, Spike Island, Bristol (2019); *A hook but no fish*, Govett-Brewster Art Gallery, New Plymouth (2018); and *Im Wintergarten*, DAAD Gallery, Berlin (2016). Her work has been exhibited in major international exhibitions including: 17th Istanbul Biennial (2022); *trust & confusion*, Tai Kwun Contemporary, Hong Kong (2022); *Honestly Speaking: The Word, The Body, and The Internet*, Auckland Art Gallery Toi o Tāmaki, Auckland (2020); *Sights and Sounds*, The Jewish Museum, New York City (2015); *Taking Form*, Art Gallery of New South Wales, Sydney (2013); and 18th Biennale of Sydney (2012). Spong lives and work in London. Sriwhana Spong appears in Acts courtesy of Michael Lett, Tāmaki Makaurau Auckland.

Luke Willis Thompson (b. 1988) recently staged a major exhibition, *Mouvement des Malades*, presented by Coastal Signs and Michael Lett at 3 East Street, Tāmaki Makaurau Auckland. Other notable solo exhibitions include: *Hysterical Strength*, GAMeC, Bergamo (2019); *Human*, Kunsthalle Basel, Basel (2018); *Luke Willis Thompson*, Adam Art Gallery, Te Whanganui-a-Tara Wellington (2018); and *autoprotrait*, Chisenhale Gallery, London (2017). Luke was awarded Aotearoa's Walters Prize for in 2013, nominated for the Turner Prize in 2018, and won the Deutsche Borse Photography Foundation Prize in 2018. Thompson lives and works in Tāmaki Makaurau Auckland.

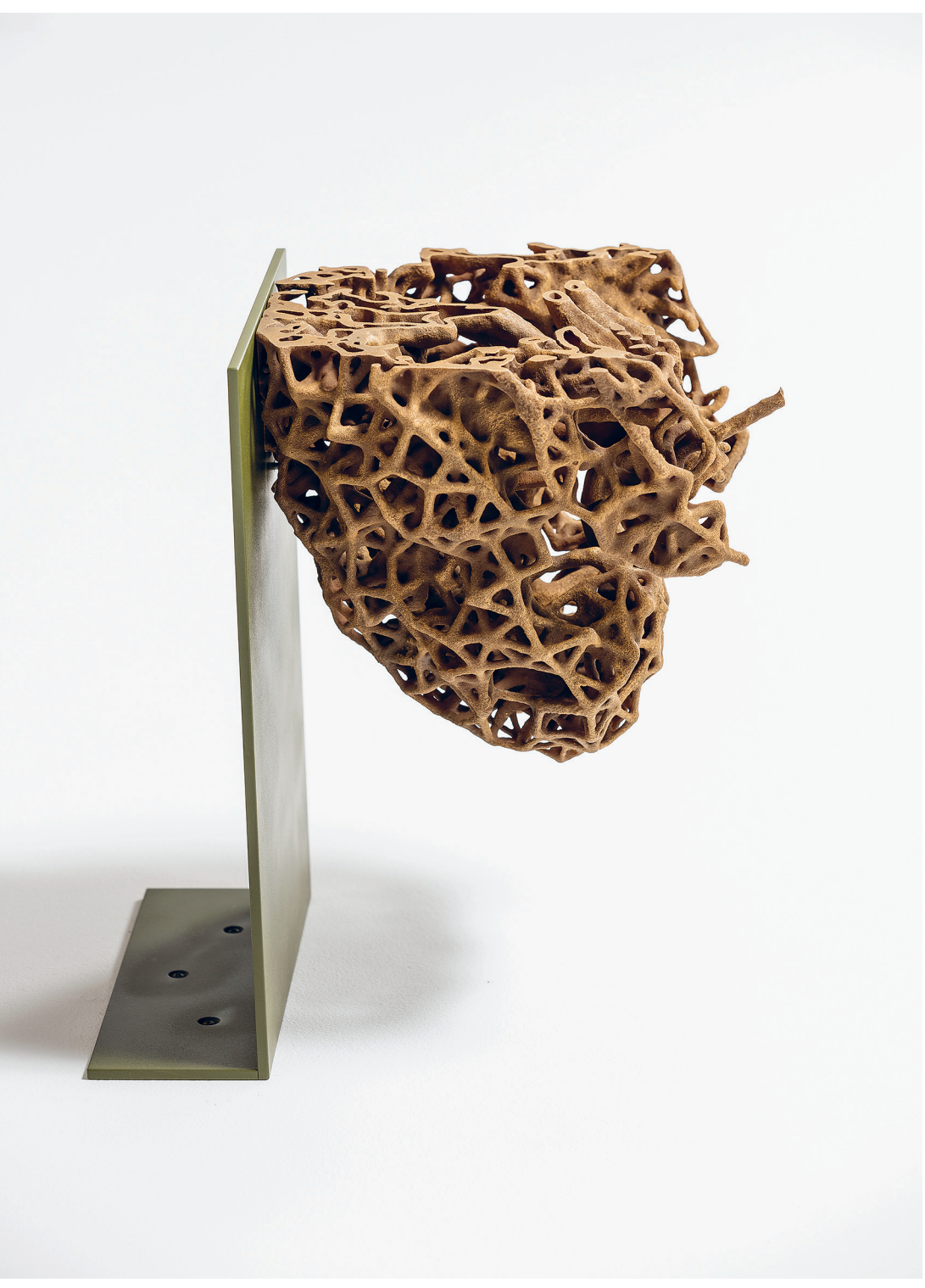
Acts
Nicholas Mangan, Shiraz Sadiqueen,
Sriwhana Spong, Luke Willis Thompson

12 July – 3 August 2024

Coastal Signs
Auckland, Aotearoa
GF/90 Anzac Ave, Tāmaki Makaurau Auckland,
.coastal-signs.net



Luke Willis Thompson
Untitled, 2024
C-print, photography: Victor Staaf
680 x 850mm
ed. 5 (+1AP)



Nicholas Mangan
Neural Nest (slice), 2019
3D printed Polymethyl methacrylate
and acrylic paint
300 x 400 x 280mm