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Teuane Tibbo, Claudia Jowitt,  
Christina Pataialii, Salome Tanuvasa

curated by Hanahiva Rose

*This is a library*

Enjoy

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CLAUDIA JOWITT,  
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In October 1965, Barry Lett Gallery staged *Teuane Tibbo*, the eponymous first exhibition of works by Teuane Ann Tibbo (2 October 1895–24 May 1984). Tibbo continued to exhibit with Lett into the early 1970s. During that time she worked consistently, experimenting with technique and form. Her work was acquired into public and private collections and has been included in a number of significant exhibitions since, including *Polynesia in Auckland* (Auckland Museum, 1966), *Te Moemoeā no Iotefa* (City Gallery Wellington, 1990), and *Home AKL* (Auckland Art Gallery, 2012).

Tibbo's brightly coloured remembered scenes of Sāmoa are beguiling. Despite their outward joyfulness, they betray the turbulence of her early life. She was born shortly after the end of the First Sāmoan Civil War and was a young woman during the arrival and occupation of Sāmoa by New Zealand's Expeditionary Force in 1914. It was a time of upheaval, unrest and rapid change. She painted from these memories, both lived and constructed.

In *This is a library*, Tibbo's paintings are brought into conversation with works by Christina Pataialii, Salome Tanuvasa and Claudia Jowitt, looking for moments of connection and relationship between generations of painters.

*Nana* (2018) and *Boy's too young to be singing the blues* (2018), previously unexhibited works by Christina Pataialii, are portraits of her nana. The red details of *Nana*, which was painted first, extend across *Boy's too young* in confident swathes of crimson. In *Boy's too young*, a seam runs down the figure's left side, neat stitches cutting through the canvas' centre. The drop cloth canvas is a central character in both paintings: house paint, acrylic and charcoal grip tightly to its texture; sections left unpainted add to their layered sense of depth.

Five untitled paintings by Salome Tanuvasa were made at the gallery in direct conversation with Tibbo's works. Tanuvasa often creates in response to her environment, and her ability to confidently draw on physical, visual and emotional cues is evident in these new paintings. Her mark making is steady, determined and focussed; her use of colour playful and considered. These are paintings made between artist and artist, with a formal language all of their own.

Claudia Jowitt works with a range of media: watercolour, oil, acrylic, clay and found materials. The marks made are layered and dense. At times, their use of pattern and repetition seems to belong to the natural environment; at others to come from another world entirely. The works oscillate between forms: paintings take on the qualities of sculpture, found objects are treated as canvas. In *Civa* (*For Teaune*) (2020) and *Vasua* (*For Teuane*), made for the exhibition, sea shells, urchin and crab shells, and pieces of coral, masi and pearl spread throughout layers of paint—pieces and stories of the ocean held in tight fold.

## ABOUT THE CURATOR

HANAHIVA ROSE comes from the islands of Ra'iātea and Huahine and the people of Te Atiawa, Ngāi Tahu, and Ngāti Toa Rangatira. A graduate of Victoria University's Art History department, she is currently based in New Plymouth, where she is Assistant Curator Contemporary Art and Collections at the Govett-Brewster Art Museum. Her work has appeared in publications published by Adam Art Gallery Te Pātaka Toi, Enjoy Contemporary Art Space, and Tautai Pacific Arts Trust, among others. In 2018, Rose was a participant in Extended Conversations, a publishing and professional development programme for emerging arts writers co-convened by Enjoy.

## ABOUT THE ARTISTS

CLAUDIA JOWITT is an artist based in Tāmaki Makaurau Auckland, New Zealand who is of Pākeha and iTaukei, Fijian heritage. She holds a Master of Fine Arts from the University of Auckland's Elam School of Fine Arts, a Bachelor of Art and Design (Hons) & Bachelor of Visual Arts from AUT University, Tāmaki Makaurau and studied at Carnegie Mellon University's College of Fine Arts in Pittsburgh, Pennsylvania. She has been exhibiting both nationally and internationally since first completing her undergraduate degree in 2009 and was the 2016 Tautai Trust Pacific Artist in Residence at the Dunedin School of Art at Otago Polytechnic. Her works are included in the Wallace Art Trust and University of Auckland Art Collection as well as private collections.

CHRISTINA PATAIALII'S paintings operate between abstraction and representation, exploring the tensions that arise from merging culturally specific codes and visual languages.

Reflecting a globalised cultural context, and the construction of physical and ideological boundaries, Pataialii's work explores issues around identity, spaces of belonging, heritage and debt, and the experience of growing up in working class migrant communities.

Pataialii lives and works in Pōneke Wellington. Recent solo exhibitions include: *Wouldn't it be Nice*, McLeavey Gallery, 2019; *On the Lam*, Tim Melville Gallery, Auckland, 2019; *Solid Gold*, Te Tuhi, Auckland; *Debt*, RM Gallery, Auckland; *Thoughts and Feelings, mother?*, Auckland (all 2018) and *Slow Jamz Till Midnight*, Blue Oyster Art Project Space, Dunedin (2017).

SALOME TANUVASA is a Samoan-Tongan artist based in Auckland. She completed her Masters in Fine Arts at Elam in 2014, followed by a Diploma in Secondary Teaching. Her work crosses a variety of mediums including moving image, drawing, photography and sculpture. It is about her immediate surroundings and often reflects the environments she is in at that time, drawing attention to wider issues among New Zealand-based Pacific people.

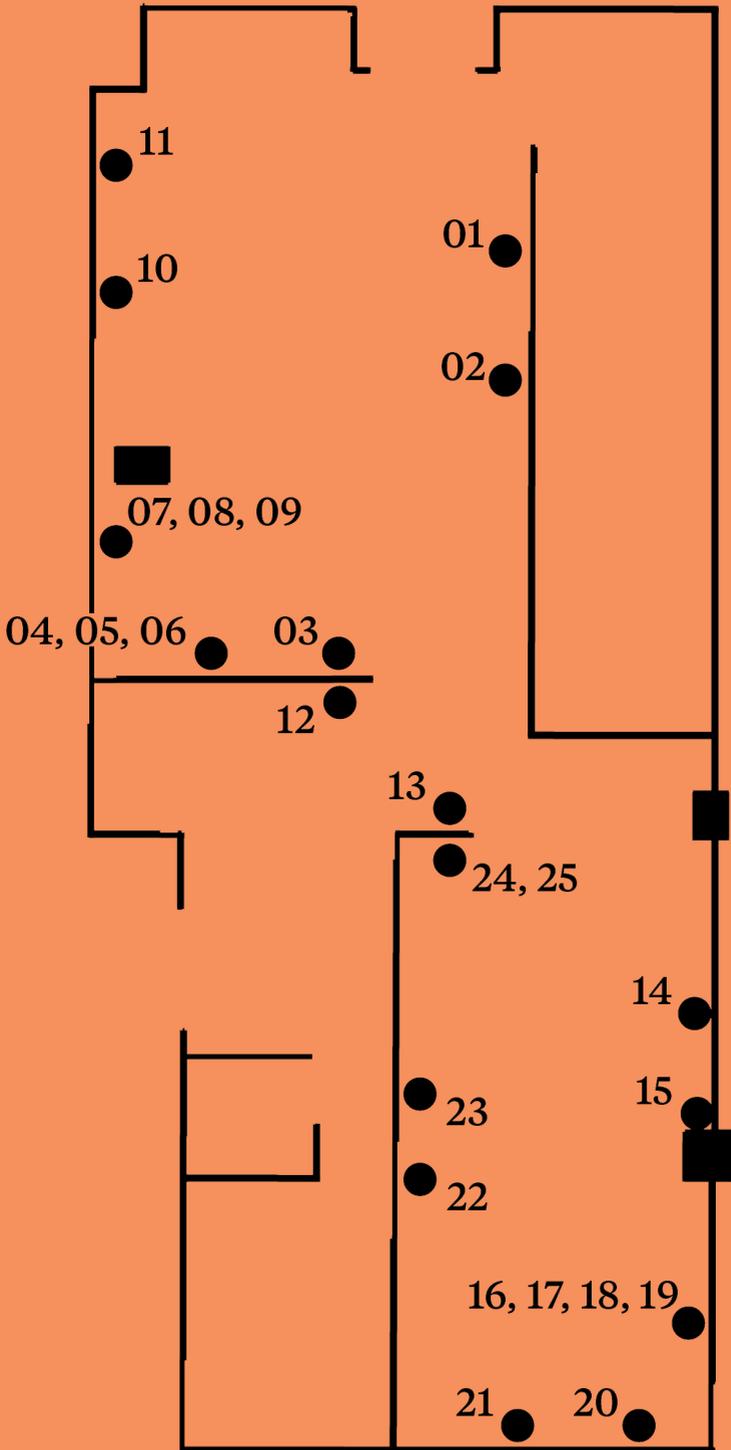
Recent exhibitions include: *Mirrored Systems*, Tim Melville Gallery, Tāmaki Makaurau (2019); *To Uphold Your Name* (with Quishile Charan), Mangere Arts Centre, Tāmaki Makaurau (2018); *The sea brought you here* (with Quishile Charan), Enjoy Contemporary Art Space, Pōneke (2017); *Lei pa* (group), ST Paul St Gallery, Tāmaki Makaurau (2017). Her work is held in the Chartwell Collection, Tāmaki Makaurau and the Wallace Art Trust, Tāmaki Makaurau.

## LIST OF WORKS

1. Christina Pataialii, *Nana*, 2018, acrylic, house paint, charcoal on drop cloth canvas.
2. Christina Pataialii, *Boy's too young to be singing the blues*, 2018, acrylic, house paint, charcoal on drop cloth canvas.
3. Teuane Tibbo, *Flowers II*, 1975, acrylic on board, collection of Malcolm McNeill.
4. Salome Tanuvasa, *untitled*, 2020, acrylic on canvas.
5. Salome Tanuvasa, *untitled*, 2020, acrylic on canvas.
6. Salome Tanuvasa, *untitled*, 2020, acrylic on canvas.
7. Claudia Jowitt, *Vosa ni ua VI*, 2018, acrylic with found lase (coral), pressed leaves, dried seaweed, lairo (land crab) and qari (sea crab) shell from Savusavu on Fijian vau mounted on canvas panel.
8. Claudia Jowitt, *Vosa ni ua I*, 2018, acrylic with dried seaweed, qari (sea crab) and cawaki (sea urchin) shell from Savusavu on Fijian vau mounted on canvas panel.
9. Claudia Jowitt, *Vosa ni ua VII*, 2018, acrylic with found lase (coral), dried seaweed, qari (sea crab) and cawaki (sea urchin) shell from Savusavu on Fijian vau mounted on canvas panel.
10. Teuane Tibbo, *Opium Poppies*, 1968, acrylic on board, Hocken Collections Uare Taoka o Hākena, University of Otago, Ōtepoti Dunedin.
11. Claudia Jowitt, *Civa XI*, 2019, acrylic, freshwater peals, kanzawa coloured silver leaf on civa (mother of pearl) shell with custom hook and wall fitting.
12. Claudia Jowitt, *Vasua (For Teuane)*, 2020, acrylic with paua & kina shell, Fijian masi & vau, cawaki (sea urchin) shell from Savusavu, coloured freshwater pearls, bronze powder, kanzawa coloured silver
13. Salome Tanuvasa, *untitled*, 2020, acrylic on canvas.
14. Salome Tanuvasa, *untitled*, 2020, acrylic on canvas.
15. Claudia Jowitt, *Civa (For Teaune)*, 2020, acrylic with paua & kina shell, Fijian masi & vau, found lase (coral), qari (sea crab) & cawaki (sea urchin) shell from Savusavu, coloured freshwater pearls, bronze powder, kanzawa coloured silver leaf & 24ct gold leaf on civa (mother of pearl) shell.
16. Claudia Jowitt, *Savusavu IV*, 2017, watercolour and gouache on Bristol board.
17. Claudia Jowitt, *Savusavu II*, 2017, watercolour and gouache on Bristol board.
18. Claudia Jowitt, *Savusavu I*, 2017, watercolour and gouache on Bristol board.
19. Claudia Jowitt, *Savusavu III*, 2017, watercolour and gouache on Bristol board.
20. Teuane Tibbo, *Making Tapa*, 1965, acrylic on board, collection of Claudia Jowitt.
21. Salome Tanuvasa, *untitled*, 2020, acrylic on canvas.
22. Teuane Tibbo, *Untitled (Monkey See, Monkey Do)*, date unknown, acrylic on board, collection of Malcolm McNeill.
23. Teuane Tibbo, *Untitled*, 1967, oil on board, collection of Jowitt family.
24. Claudia Jowitt, *Lomaloma I*, 2020, acrylic with paua shell & Fijian vau on panel with painted clay frame.
25. Claudia Jowitt, *Lomaloma II*, 2020, acrylic with paua shell & Fijian vau on panel with painted clay frame.

All works by Claudia Jowitt courtesy of the artist, Bartley + co, Pōneke Wellington and Melanie Roger Gallery, Tāmaki Makaurau Auckland.

All works by Christina Pataialii courtesy of the artist and McLeavey Gallery, Pōneke.



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Enjoy Contemporary Art Space  
211 Left Bank, Te Aro, Pōneke

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