

U
R
S
U
L
A

C
H
R
I
S
T
E
L

Whaea: Mother Love: He
Te Ohā nā

Mokopōpaki

Ursula Christel

Mother Love: He Oha nā Te Whaea

29 August–13 October 2018

ARTIST'S STATEMENT

Wir sind alle Kinder unser System

Found the exact date and time of our German train trip in a diary and scrapbook I kept of our nine-week journey around Europe. Hard to believe the incident occurred over 40 years ago! My Oma, brother and I had travelled from Lengenfeld (where my family came from) to the beautiful city of Dresden (much of it still in ruins) to attend a choir festival. We also visited a number of art museums – where for the first time I saw an original Gauguin, Monet, Manet and Degas! After spending a night in a hotel we took a long boat ride down the Elbe River and saw more sights. It was then we boarded a train for our return trip back to Lengenfeld.

Here is how I recorded the event as a 15 year old:

4/7/1977

We woke up early the next morning and walked down the Prague Straße, past Lenin's statue, to the station. We left for Bad Schandau at 7:15am and rode next to the Elbe. We crossed the Elbe on a ferry and had three hours before the **Weißer Flotte** left. We bought bread rolls, sausage, butter, milk and juice. We used a toothbrush as a knife, but it tast-

ed delicious. We sat in the front when the **Weißer Flotte** left for Dresden. It was a beautiful day and we had a lovely view of the Elbsandstein Gebirge. At 4pm we arrived back in Dresden, tired and sunburnt. We had supper – bread rolls, milk and boiled eggs – on a park bench outside the station. Our train left at 7:15 pm and a nice young man called Wolfgang sat in our compartment. He and Oma started talking and they discussed the DDR and South Africa. He was 27 years old and a sailor. We drove through Karl Marx Stadt to Zwickau where we changed trains. Wolfgang gave me a photo and his address ...

I did not note all that Wolfgang, the young East German seaman and Oma discussed, but it was while listening to them talk on the night train from Dresden to Zwickau that I heard the phrase "**Wir sind alle Kinder unser System.**" We are all children of our systems.

I have always remembered these words. –Ursula Christel

A MOTHER'S LOVE

Saturday afternoon and here we are again, all huddled together on the pavement outside 454 Karangahape Road waiting for the gallery to open. There's quite a crowd. Two Associate Directors, the usual representative sample of the Mokopōpaki Exhibition Committee, the Keeper of the House trying not to be too twitchy about surrendering his keys for a purpose as yet unknown, the long suffering technician, and me, tea-mak-

er, occasional journalist and secretarial support.

'Where is she?' complains one of the Whānau snuggling in against the wind, 'I'm freezing.'

The **Shop Window** is a flurry of grey Army Surplus blanket-curtain and suddenly in a wild but convincing theatrical twirl the artist, Ursula Christel stands before us. 'Surprise!' she says. And it is.

The space has been transformed.



Work N° 1
Ground Level (2018)

Black and white checkerboard vinyl covers the floor of the **Shop Window**, the **Brown Room** and a small annex I have not seen until now.

'Wow! Where did this come from?'

'Billy Apple meets Michelangelo's **De Medici Chapel**,' says Ursula, pleased that the gesture takes some thinking about to process. 'I wanted to pick up the conversation where a previous occupant of the **Brown Room**

left off.' Quickly, she stuffs away some bubble wrap about to escape from a box. 'Here, I am responding to **Brown Room Subtraction** (2017) by Billy Apple and his removal of the vinyl flooring to reveal native timber hidden beneath. I liked the quiet directness of the Billy Apple work. So I thought I would have some fun with this idea and put the vinyl back!'

We can see the checkerboard pattern also seems to be an element in a number of new works by Ursula. She goes on to tell us it was something of an architectural no brainer to want to apply the opposing values of black and white floor tiles in a space like Mokopōpaki. 'I just knew the warm and earthy planes in the **Brown Room** were strong and inclusive enough to resist the possibility of conflict. Nothing wrong with being harmonious, now and again.'

The black and white binary is truly elegant. It's like being in a 17th century Dutch painting.

Ursula says in masterworks by **van Eyck**, black and white floor tiles tend to be seen as grand, excessive spaces like the palazzo and private apartments of the rich. Also, black and white floor tiles are statements about small, more modest and intimate domestic interiors such as kitchens and bathrooms. 'Always loved a good looking, easy clean, lino,' she says.

We know that Ursula is deeply involved in advocacy for the disabled community. Much of her work talks about her experience in this world and draws attention to inequalities and barriers that disabled people have to face

every day. She confronts us with the steps and staircases, slopes and slides that exclude the disabled and prevent them from using many public amenities, buildings and other places. **Ground Level** (2018) imagines the removal of barriers to the disabled and establishes a new and equal foundation. It is a "level" that is in fact on the level. A place encouraging of inclusion and participation. 'A grounded, ground floor,' says Ursula, accessible for all.'

The Keeper of the House helps the artist carry some of her larger works into the **Brown Room**. Conversation turns to a discussion as to why **Mother Love** was chosen as the title for Ursula's first solo show. 'When I discovered my exhibition was scheduled to go off straight after **Piripoho** (2018), the recent Billy Apple show, I knew that anything I did in the **Brown Room** that attempted to rip up this artist's riff on the Mokopōpaki floor couldn't really ignore what else he had done in the space. It was the Associate Director over there,' Ursula identifies the Whānau member in question. Mock Caesar-like this individual invites the assembly to offer them an ovation. No one does. Take off your toga Bro. Just do your job. Like the rest of us. Ursula enjoys the antics and with appropriate gravitas gives the room an approving, Imperial Roman-style thumbs up. She continues. 'It was suggested I investigate other meanings for the word, **piripoho**. I learned that in the Māori language **piripoho**, among other things can mean **breast clinging, breast feeding, nursing babe in arms**.

What I understood, was that

in observations about interactions between mothers and their children, **piripoho** is the word sometimes used to describe the closeness of an inseparable maternal bond that in English might be called **Mother Love**. Thinking about **piripoho** as an idea as it exists in Māori and then expressing it as **Mother Love** in English allowed me (again) to pick up a conversation begun by Billy Apple.' Ursula begins to position some of her images in the space. 'I also liked the way **Mother Love** would echo and resonate with the commitment Mokopōpaki has already shown to women and women artists. I felt that I would be making a contribution to this conversation too.' Ursula changes her mind about where she has placed one work, changes it and then changes it back. 'But what really convinced me to use **Mother Love** as the title of my show is the fact that all the work I am presenting is inspired by the intense, emotionally close relationship I have with my second and dearly loved, disabled son, Andrew.'

Ursula explains that Andrew has **Angelman syndrome**. She says she "loves the metaphor." The two main traits of **Angelman syndrome** are a **happy demeanor** and **no speech**. 'Although Andrew understands more than we know, he has never said a single word in his entire life and probably never will. Nevertheless, he radiates pure, unadulterated joy.' The artist describes how the two of them have often been in ordinary everyday places like the supermarket where, 'for no apparent reason, Andrew has burst forth with a loud squeal of laughter, clapping his hands and smil-

ing at everyone, sharing his bliss! Ursula says complete strangers have approached her and wished, "If only all of us could be as happy."

We think about the fact that the only voice Andrew will ever have is the one given to him by his mother. Lucky for us this voice is also fluent in pictures.

Among the images still to be unpacked, I notice there is an inscription on the back of the work **Contains No Preservatives: Study After Bacon's Study After Velázquez's Portrait of Pope Innocent X (1953)** (2018). Legible through a layer of protective wrap in black felt tip pen the artist has written:

If anyone has ears to hear, let him hear. (Mark 4:9)



Can I get an Amen up in here?

SHOP WINDOW

Work Nº 2

Children of Our System (2018)

Ursula says this work is a **Kafkaesque** comment on the social and political hierarchies all of us navigate. While the most vulnerable suffer, politicians and public servants are bound by bureaucracy and seem unable to move, chained to a position that upholds policy, enforces law and maintains rule and regulation. 'No one playing this game wins.'

GREY ROOM

Spell it out: Word Games Compendium (2018)

Ursula admits that she does have "a bit of an obsession" with the checkerboard pattern. Like that's not obvious? The artist grins. **Spell it out** comprises a series of works that play with black and white squares as if they were configurations in a crossword puzzle or tiles on a **Scrabble** board. 'Words related to issues around disability and inclusion have been deliberately painted over or concealed, but as you can see some of this text remains visible and is meant to be read.'

Work Nº 3

Whiteout (2018)

The joy of **Twink**. Liquid-white paper and correcting fluid. How the petitions of the most vulnerable tend to be ignored.

Work Nº 4

Blackout (2018)

Power to the people.

Work Nº 5

Muted (2018)

Hear our voices we entreat —

Āta whakarongona. God Defend New Zealand and all those who speak for those who cannot speak for themselves.

Work Nº 6

Inorganic Collection (2018)

Ursula turns a metal outdoor table rescued from a recycling station upside-down. She tries to persuade us that the "filigree decoration" cut into the surface of the rickety Chinese tin has **tiki-like faces** in the pattern. Yeah right Ursula. Which side of a Rorschach test did you wake up on? We all laugh while one of the Associate Directors helps the artist carefully balance the art deco mirror and a metronome that keeps relentless time like a bomb.

Ursula says this work is about the inversion of power and the totally disorientating shift in expectation she has experienced when dealing with disability. 'Nothing in this world works the way it should.' Her installation also reflects on contemporary narcissism and its pursuit of the youthful perfect body. It wonders what happens to the self-image of those for whom this ideal is not their reality.

Inorganic Collection (2018)

also critiques the competitive, incessant pace of modern life. 'All of us,' Ursula says, 'walk to the beat of our own drum. For some, this beat is harder to find and way slower than most. Really hope one day, the fast and furious rhythm section might sit out a few bars and let the rest of the band catch up.'

Work Nº 7

**Contains No Preservatives:
Study After Bacon's Study After
Velázquez's Portrait of
Pope Innocent X (1953)** (2018)

CUBBY HOLE

Work Nº 8

Te Kāinga Kupu: Where the Words Live
(2018)

At one end of the elongated wardrobe-under-the-stairs designated "kitchen," I make tea while Ursula assembles her construction **Te Kāinga Kupu: Where the Words Live** (2018) at the other. She tries out the pinkish, Uccello Red shadow boxes against the dark charcoal coloured wall and likes the look. Refreshments are passed around. Full cream milk but no sugar suits the artist just fine. Over tea, Ursula is asked to "talk" about the installation. The irony of our invitation is not lost. 'This work is about the complex pathology of speech and language. Here, I am asking how do non-speakers cope in a world according to language? How can you express your "self"? How do you share your opinions or feelings if you have no words?' She sips her **Earl Grey**. 'Intensive therapy, assistive technology and methods of structured communication help, but how can the disabled stay safe when they are not able to question, explain or defend themselves?'

BROWN ROOM

Work N° 10

Eat Thou Honey (2018)

My son, eat thou honey, because it is good; and the honeycomb, which is sweet to thy taste: So shall the knowledge of wisdom be unto thy soul: when thou hast found it, then there shall be a reward, and thy expectation shall not be cut off. Proverbs 24:13–14

'Got any kōrero about **Eat Thou Honey?**' encourages the Keeper of the House.

'Maybe,' says Ursula cautiously, 'but this work is deeply personal and still kind of evolving.' With particular care she places the painting against the brown wall in the **Brown Room**. 'Perhaps what I need to say first is that the bear symbol appeared quite unexpectedly. Back in 2016, it was given to me by the anonymous sister and brother collaboration known as Yllwbro, as an acknowledgement of my participation in their work **Flowers of the Field** (2016), that was in **New Perspectives** (2016) at Artspace, Auckland. I see the bear symbol as an honorary totem.'

'Your kai-tiaki,' suggests the Keeper of the House.

'Yes,' agrees Ursula, 'My kai-tiaki. Since then, the form of the "spirit bear" has changed but continues to be used by Yllwbro in their work **Flowers of the Field II** (2017) and **Flowers of the Field III** (2017). I am proud of this fact and the ongoing connection I have with these artists.' Ursula beams. 'I am also proud of the place I have at Mokopōpaki and the amazing story be-

ing written right here in this very brown but beautiful space.' She gives the wall beside her a reassuring pat. 'My celestial namesake is Ursus, spirit bear of the Northern Hemisphere. It is of course a potent symbol from the world of myth and saga that speaks directly to my Teutonic/Celtic heritage. I like to think of **Eat Thou Honey** (2018) not only as a response to the gift I was given but it is also a work about story-telling, trust and finding a home.'

Ursula considers the big male spirit bear whose powerful ghost-like presence casts a protective shadow over a mother bear and her wounded cub. 'I was extremely close to my father, Herbert Hans Badstübner. As a young man, he and his two brothers were champion athletes. Encouraged by their widowed mother, the boys devised a plan to escape communist East Germany by defecting in West Berlin while competing in a gymnastics tournament.

The daring plan worked and the boys got out. Eventually, other members of the family also managed to flee and crossed the iron curtain to make new lives for themselves in South Africa.' Ursula reflects. 'My father was a very wise man of great integrity and vision who told the most wonderful stories. He died suddenly in April 2013. It was at that time my marriage also ended.'

There is a pause. An Associate Director asks about the hexagonal shelf underneath the work. She explains. 'We live near the Mahurangi River and came here with a proactive plan for Andrew's future. The idea is to establish colonies of bees on our property in the hope

that one day Andrew (with support) can care for and look after the hives.' Ursula takes a jar of honey from the shelf. 'This object represents the liquid gold or "blessing" that could be a product of proposing alternative, positive outcomes for disabled people.' She reads the label out loud. The honey is being marketed by **Recreate NZ** – a young adult special needs organisation already working successfully with bees in a local orchard. 'Taste anyone?'

In Memoriam

Herbert Hans Badstübner

(20 February 1934–3 April 2013)

Work N^o 11

Dietzsch Chandelier (2018)

The All-Seeing eye of Mother.

Dedicated to the artist's most adored Oma,
Elsa Martha Dietzsch (1911–2001)

Requiescat in pace

Work N^o 12

Stop Making Sense (2018)

The artist un-wraps a neat square package propped up in a corner of the pou-tuarongo or back wall of the **Brown Room**. Ursula holds out the black spray painted wooden frame and regards it at arm's length. 'Hmm...' she observes, 'nothing fits.' In this work, surfaces are disjointed, lines do not measure up and

strange assortments of materials, all of variable quality, are at odds with each other in an attempt to be composed. The artist shrugs, 'Actually, I wanted the image to feel this way. Uncomfortable and mismatched. Found frames, new board, old ply, oil paint, pencil, newspaper and gold leaf, mixed together.'

We crane our necks to see for ourselves. 'Com'on e'a! Giz a look!' There is a general movement forward – it is not quite a scrum, more of a good natured maul. The figures are indeed fragmented and disjointed. Each in a different style but all slightly off-centre and pushed aside as if on a lean.

'Aesthetically,' Ursula asserts, 'the strong use of colour and jumble of art historical references were intended as a readable "structured support" to strengthen the image.' We are not convinced and the artist responds immediately to our ambivalence. '**Stop Making Sense** is a kind of visual allegory. I want the able bodied to feel dislocated and mucked around. I want them to see the constant struggle that confronts disabled people when they try to "fit in" and frequently can't.'

All of us admire the tension in the portrait of Andrew in his wheelchair and appreciate how this image has been ever so gently patched with gold leaf into which the soft outline of a tender "mother bear" is lovingly drawn. She has his back. And always will. **Mother Love.**

We get it.

Work N° 13

Vitruvian Angel Man with Spirit Level
(2018)

'Anyone, seen the tool-box?' asks a member of the Exhibition Committee stepping over a bright yellow spirit level lying on the floor, 'Really need to put this away.'

'No you don't,' says an Associate Director, it's art! They pick the object up and hand it to Ursula who rests the instrument along the top edge of her work **Vitruvian Angel Man with Spirit Level** (2018). Another image of Andrew in his wheelchair, but this time superimposed over an almost invisible version of the naked Renaissance Universal Man stretched out and contained by the geometry of the circle and the square. Again, the artist can't resist playing with the transparent quality of perspex and uses it in her exploration of alternative levels and spaces over a "cut-out" circular window in the work.

Pencilled into the red earth beneath this portal to another consciousness, Ursula has drawn a series of steps; in plan and elevation. We see this as her poutama or stairway to heaven. She laughs. 'Steps are of use to able-bodied people only. They are a device that perpetuates entitlement. Although steps allow us to ascend or rise above, for anyone confined to a wheelchair, steps hold back and restrain. They are a barrier to movement upwards or otherwise.' The artist adjusts the placement of the work and uses the spirit level to check that this alignment is true.

Always the architectural techni-

cian, Ursula explains how she uses the spirit level as a reference to principles of Universal Design, or as she says, the need for "balance" in the real world. For her, this is why **Vitruvian Angel Man with Spirit Level** is asking questions about accepted givens and norms. Why do the laws of gravity, architecture and construction assume that the needs of wheelchair users are special? Requiring assistance is about recognising difference, not abnormality.

Work N° 14

How cool a rum is on a silver tray
(2018)

She'll be there to meet me when the boat ride ends

The keys to the MG will be in her hands
Adjust to the driving and I'm on my way
It's all on the right side of Montego Bay

Gideon will greet me like a brother would
I think I remember but it's twice as good
Like how cool a rum is on a silver tray
I thirst to be thirsty in Montego Bay

Lay on a lilo till I'm lobster red
I still feel the motion here at home in bed

I tell you it's hard for me to stay awake
You ain't been till you've been to Montego Bay¹

We are discussing a small, roughly executed painting on board, that the artist wants to install randomly or awkwardly. She imagines it close to the floor, tucked away in a corner, isolated and neglected. In her view, this gesture draws attention to the ways in which

disabled people are reduced to an "afterthought," and consigned to a position where they are "not considered," nor expected to "participate or contribute."

Ursula tells us the work is based on a series of photographs taken of Andrew on a "nippy spring morning" just after the two of them had relocated to a bit of a farm in the hill country out the back of Warkworth. Where you might think the image seems like a portrait or memory of a relaxed and contented soul in comfortable repose, for the artist, the "significant element" in the work is in fact none of the above. Ursula wants us to think about the overlay of checkerboard pattern printed on her favourite material of the moment – perspex.

The grid of opaque squares hovering over the figure refer to the transparent layer used in digital image manipulation software like Photoshop that turns Andrew into an "invisible" person and renders him a Nowhere Man, suspended in liminal space. 'In our society people with disabilities are not seen. Usually they exist in their own world and are just left to float in this parallel universe. For me, the regularity of the checkerboard pattern suggests not only the kinds of boxes we tend to squeeze people in but also the bureaucratic boxes all of us are forced to tick in order to fit-in.' Ursula smiles, her enthusiasm for architectural theory and mathematics apparent. 'Where the grid creates a chart or Cartesian graph that proposes a fixed system of relationships, in this image Andrew is

represented curled in a foetal position, safe and supported in an accommodating organic form like a circle totally incongruent to the not negotiable, unforgiving nature of the square.'

We hear what Ursula has to say but I can't help thinking about the time when Andrew came home with his carer Frank and joined an earlier discussion we were having about the work. Throwing protective arms around the artist's neck, I watched while he provocatively buried his nose in her ear. Then, smiling wickedly, like any other adoring but ambitious 21 year old of independent age, he shot us an assertive look across the dining room table that said, "This is my Mum. She's cool, I'm cool and I want the keys to her car."

Work N° 15

Adjust to the Driving (2018)

Ursula rummages in a large cardboard carton stuffed with bubble wrap and retrieves a couple of pieces of household furniture and what seems to be a random tangle of domestic objects. Apparently, the artist is making a stage. An essential elevation, she says, for the purpose of theatre. We wait for direction but receive none and so observe patiently while Ursula pushes two white side tables together to create a hemisphere shape. She sets the half circle form in front of the work **Adjust to the Driving** (2018) and into this three dimensional space places a used desktop globe and an old antique clock. Then she's done. **Hah!**

In the beginning, the working

title for this installation was **Takiwātanga** which in te reo is an idea that refers to being “in your own time and space.” **Takiwātanga** is also the Māori word for autism.

Ursula tells us how Andrew has always had an obsession with round objects. Although he likes all kinds of round toys and balls he particularly loves shiny circular things such as pot lids and CDs. His fascination with this shape ‘keeps him occupied in his “own world” for hours at a time’ she says. In this portrait, Andrew is seated with two round objects in each hand. Ursula explains. ‘In his left hand he holds a void – something invisible to us but very meaningful to him. Andrew can be seen as “whole” in his own time and space in a universe he understands, but here’, the artist shows us the unpainted, unfinished area of canvas around his legs, ‘the subject is incomplete and imperfect but Andrew is still expected to exist in the same place and to go at the same pace as every(able)body else.’

I note Ursula does not tell us what round object Andrew holds in his right hand. Betcha it's the steering wheel of the **1969 MGB GT Mark II** coupe in British Racing Green she's probably got stashed in the garage.

SHOWER

Work N° 16

When the Boat Ride Ends (2018)

Leaning up against the shower stall in the **Brown Room** is an intensely blue, circular/square work with “vein-like” wave patterns on the surface. Ursula says this shape alludes to objects like an eyeball or a lens, or a porthole or a telescope. The artist had thought of calling this image **Glimpse** because she said, in our ultra-fast world, saturated with an overload of visual information, often the only sense we get of the lives lived by others feels like a high speed snapshot. **Blink!** And this minimal insight is gone. Among those in the disabled community, these partial, poorly seen and misunderstood views promote assumptions and judgements that do not value difference.

At this point, the Keeper of the House opens the shower door and tests the work against an informal arrangement of functional plumbing. **Drip!** Pleased, the artist's glistening pāua shell soap dish with suction adhesive positively sings with the sound of the sea.

Ursula says her circular blue painting is also about the **obsessive love of water** that characterises those with **Angelman syndrome**. This image celebrates water as the source of all life and the healing it gives to the spirit and the soul. When in the water, Andrew is literally “in his element.” We see him with hands together as if in a



MOTHER LOVE

prayer of thanksgiving, outward looking and buoyant, enjoying the swirl of movement in this flowing, liquid place, free from disability and the prejudice of earth. This liberation of the figure the artist presents to us in measured shifts of perspective, from almost submerged, to visible above the surface, to vapourised and rendered into an ether-like abstraction where each of these watery exposures (or not) explores a different degree of vulnerability.

Fortunately, in my role as tea-maker and Mokopōpaki secretarial support, few of the Whānau are interested in what I have to say. This is just as well because I am imagining Ursula giving Andrew the keys to a classic sports car so that when the time comes and the boat ride does in fact end, he really will raise a thank you glass to his mother, lie back on that lime green lilo and be on his way.

CASTELLI ATRIUM

Work N° 17
Mokopōpaki

Extension of a Given: Study after Billy Apple's Extension of the Given (1977)
(2018)

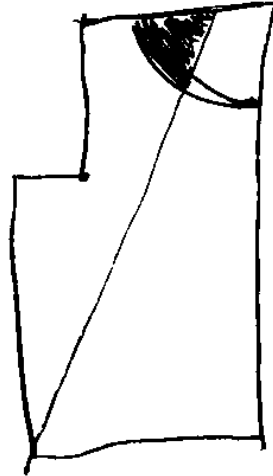
The result of subtraction is absence. But absence cannot be defined as a result of subtraction. The reason being that absence does not necessarily imply that there was anything there to begin with.

—Billy Apple (1975)

The result of addition is presence. But presence cannot be defined as a result of addition. The reason being that presence does not necessarily imply that there was nothing there to begin with.

—Mokopōpaki (2018)

Extension of the Given



Billy Apple
Leo Castelli
420 West Broadway
New York City
30 April - 21 May 1977

Work N° 18
isos (value added) (2018)

isos, from Ancient Greek meaning just, fair, of comparable politics, equal in rights, the inversion of perceived value.

So the last shall be first and the first will be last —Matthew 20:16

'I believe more people can be independent and fully participate in society if given the opportunity to access places, education, transport, services and work. This assertion has serious implications for the art sector. For instance, a venue like Artspace, Auckland is on the first floor of a building with no wheelchair access, where entry to the public seems possible only via stairs. I'd like to know what those in the arts community are going to do about that?'

—Ursula Christel

Work N° 19
Mother Love: He Oha nā Te Whaea (2018)

**...don't want pity,
just a safe place to hide
Mama please, let me back inside**

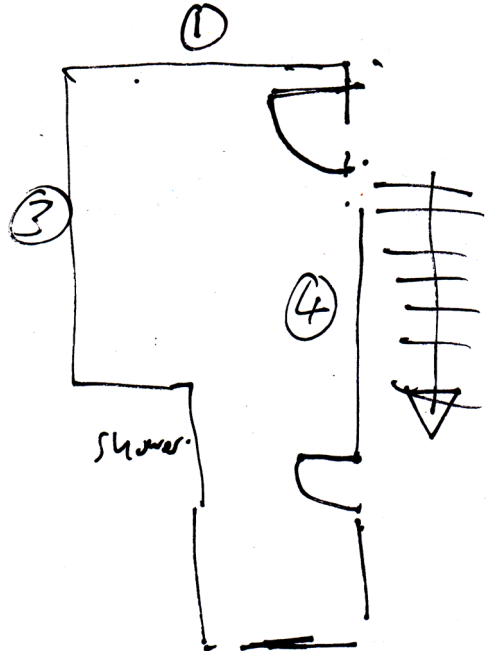
Lyrics from **Mother Love**, a song written by Freddie Mercury and Brian May. Released on the Queen album, **Made in Heaven** (1995). Features the last vocal track recorded by Freddie Mercury six months before his death on 24 November 1991.

**Nāku anō koe, i pēhi, rutu ake
i maunu mai ai tō matihe!**

"Again it was I, who laboured and felt the pressure that caused your arrival!"

From the poem **He Oha nā Te Whaea: A Gift from Mother** by Kohine Te Whakarua Ponika (1920–1989). Featured contributor in **This Joyous, Chaotic Place: He Waiata Tangi-ā-Tahu**, Mokopōpaki, 1 March–14 April (2018).

Work N° 20
**The Angel Man, The Art Patron, and
The Madonna and Child: Study After
van Eyck's The Virgin of Chancellor
Rolin (c. 1434) (2018)**



WORKS IN THE EXHIBITION

SHOP WINDOW

1

Ground Level (2018)

Vinyl flooring

Overall dimensions variable

2

Children of Our System (2018)

Antique chess table, commode chair, meat grinder, office chair, chain, padlock, keys, Lego minifigures, children's Crocs and Snakes play mat

Overall dimensions variable

NZD 1,900

GREY ROOM

Series

Spell it out: Word Games Compendium (2018)

3

Whiteout (2018)

Incised lines, carving, acrylic, enamel, spray paint, craft letters, adhesive on board

Diameter 60cm

NZD 1,600

4

Blackout (2018)

Incised lines, carving, acrylic, enamel, spray paint, craft letters, Scrabble block letters, adhesive on board

Diameter 60cm

NZD 1,600

5

Muted (2018)

Acrylic, craft letter, bamboo, Scrabble board, Scrabble block letters, PVA, sealant, spray paint, adhesive on board

Diameter 60cm

NZD 1,600

6

Inorganic Collection (2018)

Found garden table, found mirror, chain, vintage metronome

86 x 69 x 69cm

7

Contains No Preservatives: Study After Bacon's Study After Velázquez's Portrait of Pope Innocent X (1953) (2018)

Pen, gold leaf, pastel, pencil on duraprint, pen on Post-it note, perspex, antique plaster frame

48.5 x 39cm

NZD 1,200

CUBBY HOLE

8

Te Kāinga Kupu: Where the Words Live (2018)

Acrylic, oil, spray paint, pencil, sealant on board, Scrabble block letters, found objects

56 x 59 x 13cm

NZD 1,500

BROWN ROOM

9

Ground Level (2018)

Vinyl flooring

Overall dimensions variable

10

Eat Thou Honey (2018)

Acrylic, pencil, sealant on board (92 x 61cm), wheelchair wheel, hexagonal wooden shelf, honey jar from MOXIE (meaningful opportunities crossing into employment), glass vase, water, kawakawa

Overall dimensions variable

WORKS IN THE EXHIBITION

11

Dietzsch Chandelier (2018)

Acrylic dome mirror, metal chain
29 x 71.5cm x 71.5cm

12

Stop Making Sense (2018)

Acrylic, oil, pencil, spray paint, newspaper,
gold leaf, adhesive, sealant on board (61
x 46cm), plywood, spray paint, picture
frames
61 x 62cm

NZD 1,500

13

Vitruvian Angel Man with Spirit Level (2018)

Acrylic, gesso, printed perspex, metal
lugs, pencil, sealant on board (99 x 61cm),
plastic spirit level (6 x 61cm)

NZD 1,750

14

How cool a rum is on a silver tray (2018)

Acrylic, gesso, pencil on board, plywood,
found glass chessboard
33 x 33cm framed

NZD 1,500

15

Adjust to the Driving (2018)

Acrylic, oil, pencil, printed perspex, metal
lugs on board (92 x 61cm), found side
tables, clock, globe
Overall dimensions variable

NZD 1,750

SHOWER

16

When the Boat Ride Ends (2018)

Acrylic, pencil, sealant, perspex on canvas,
pāua shell, plastic soap holder, soap
81 x 81cm framed

NZD 1,750

CASTELLI ATRIUM

17

Mokopōpaki

Extension of a Given: Study after Billy Apple's Extension of the Given (1977) (2018)

Chalk, wedge on vinyl flooring; door
Overall dimensions variable

18

isos (value added) (2018)

Acrylic, pencil, sealant on board (92 x
61cm), stairway, perspex, lightbulb

NZD 3,500

19

Mother Love: He Oha nā Te Whaea (2018)

Chalk on wall
Overall dimensions variable

20

The Angel Man, The Art Patron, and The Madonna and Child: Study After van Eyck's The Virgin of Chancellor Rolin (c. 1434) (2018)

Safety pins, pen, pencil, gold leaf, collage
on duraprint on canvas, (82 x 65cm), nails,
door, perspex

NZD 1,200

Ursula Christel b. 1961, Durban

Education

B.Arch. I, University of KwaZulu-Natal, Durban (1985); **Post-graduate Higher Education Diploma; Majors in Art/English**, University of KwaZulu-Natal, Durban (1992); **B.A. Majors in Fine Art and Art History**, University of KwaZulu-Natal, Durban (1981–1979)

Sharing Knowledge

Discussion panel, **Improbable Futures** forum at the Pyramid Club, Wellington. Part of The Adam Art Gallery Te Pātaka Toi public programme for **The Tomorrow People**. To share perspectives on Yllwbro and Mokopōpaki on the theme of Post-institutional practices: new collaborations; Discussion panel chaired by Gill Gatfield: **AGM Estuary Art Centre Trust**, Ōrewa (2017); Represented Yllwbro at **New Perspectives**, an exhibition at Artspace, Auckland. Participated in floor talks, educational activities and public panel discussions (2016); **Art Appreciation Presentation** for Legacy Rodney District Council employees (2005); **Entrepreneurial Arts and Crafts/the EAC Programme** at National Art Conference, Durban (1995)

Curatorial Projects

Transformation; Interactive multi-media exhibition, Tui Room, Estuary Art Centre, Ōrewa (2015); **Soul Expressions**, Main Gallery, Estuary Art Centre, Ōrewa; **Sense-ational Art PLEASE TOUCH**, Interactive sensory-art exhibition, Kōwhai Room, Estuary Art Centre, Ōrewa; **Rock & Roll**, curated group exhibition and facilitated an interactive piano-painting 'improvisation'; Estuary Art Centre, Ōrewa (2008); **Rodney Rocks!**, group exhibition by selected artists from the Rodney

District, PumpHouse Gallery, Takapuna (2005); **11**, Hungry Creek Art and Craft School Graduates Exhibition, Aotea Centre, Auckland (2004)

Selected Collaborations & Group Exhibitions

The Tomorrow People, Adam Art Gallery Te Pātaka Toi, Wellington. Participated in **Flowers of the Field III**, a collaborative installation by Yllwbro; **Korekore Whakapiri**, Mokopōpaki, Auckland; **Other Perspectives**, Mokopōpaki, Auckland (2017); **New Perspectives**, Artspace, Auckland. Represented Yllwbro and participated in **Flowers of the Field**, a collaborative installation (2016); **How.Diversity. Works**, ArtStation, Auckland; **The Dark Souls of Women**, organised by Sue Hill and Karleen Winters (2011); **Open Ended Conversation**, with Sue Hill and Karleen Winters, Estuary Art Centre, Ōrewa (2010); **Studio Works**, Estuary Art Centre, Ōrewa; **Women Art**, Estuary Art Centre, Ōrewa, (2009); **The Spiritual in Art**, Massey University Campus, Albany; **Soul Expressions**, Estuary Art Centre, Ōrewa (2008); **More than Words**, with Sue Hill and Karleen Winters, NorthArt Community Gallery, Auckland (2007); **Baradene Art Exhibition**, Auckland; **Soulart**, Ōrewa Rotary House; **Art on the Greens**, Gulf Harbour, Auckland (2006); **Making Impressions**, with Karleen Winters, printmaking and ceramics, Arts Desire Gallery, Warkworth; **Rodney District Art Awards**, Warkworth (2005); **The Discussion Continues...**, with Sue Hill and Karleen Winters, PumpHouse Gallery, Takapuna; **My Country, my Land**, Rodney Professional Artists Exhibition, Matakana Country Park, Matakana (2004); **Visual Discussion**, with Sue Hill and Karleen Winters, Old Masonic Hall, Warkworth (2003); **Volkscas Atelier Exhibition**, NSA Gallery, Durban (1990/1987)

Publications

Abstract Figure: Gill Gatfield, Kikorangi Press (2013); **Celebrate Art**, educational resources, Australia and New Zealand, senior researcher/editor/management team, Integrated Education Ltd. (2011–2006); Author, photographer and assistant layout designer for: **Exploring Drawing: Looking at Contemporary Drawing** (2011); **Animals in Contemporary Art; Vehicles in Contemporary Art** (2010); **Text in Contemporary Art** (2009); **Buildings in Contemporary Art; Landforms in Contemporary Art; Aspects of Fire in Contemporary Art; Working with Clay** (2008)

Awards & Grants

Nominated for **Best Set Design for a Musical**, Singin' in the Rain, Showdown Awards, Auckland (2014); **Creative New Zealand** grants for a range of community exhibitions/projects in the Rodney District (2009/8/7/5/3); **Premium Winner**, Rodney District Art Award (2005)

Formal Teaching

Consultant/specialist tutor, Performance Technology/Set Design/Publicity Design, Drama Department, Kingsway School, Ōrewa (2017–06); **Part-time Art History tutor**, Year 12/13, Kingsway School, Ōrewa (2004); **Art History tutor**, established first year Art History Foundation Course, Hungry Creek Art and Craft School, Pūhoi (2002/1); **Art teacher**, Year 7/8, Kingsway School, Ōrewa (2000); **Textile Painting Course**, Community Education, Ōrewa College (1998); **Head of Art Department**, Thomas More College, Natal; **Natal Matriculation Examination marker: Art History** (1995–93); **Head of Art Department**, Westville Girls High School, Natal (1991–88); **Head of Art Department**, Durban Girls High School, Natal (1988–86)

Freelance Workshops (2018–2008)

Private art classes, StudioChristel, Warkworth; **Creative painting workshops**, New Zealand Down Syndrome Association, Auckland; **Recreate**, holiday programme workshop, Auckland; **Recreate, Mums Retreat**, weekend workshops, Auckland; **Beginners Acrylic Painting Workshop**, Hungry Creek Art & Craft School, Pūhoi; **Creative Printmaking workshop**; HBC Youth Centre; **Experimental Printmaking Workshop**, Hungry Creek Art & Craft School, Pūhoi; **CONTEX Gateway Art Group**, weekly workshops, Red Beach, Whangaparāoa; **Experimental Printmaking Workshops**, Kōwhai Art and Craft Society, Warkworth

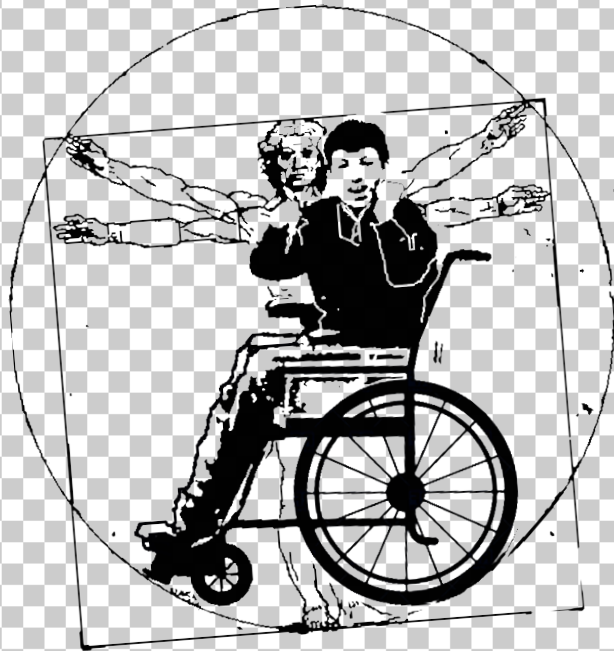
Scenic Design Projects

Peter Pan; Singin' in the Rain; The Lion, the Witch and the Wardrobe; Little Women; The Importance of Being Earnest; A Midsummer Night's Dream (Kingsway School productions, Centrestage Theatre, Ōrewa); **My Fair Lady** (Kingsway School production, Whangaparāoa College); **Anything Goes; Sweeney Todd; A Slice of Saturday Night; The Wind in the Willows** (Centrestage Theatre, Ōrewa)

Volunteer/Community

Trustee, Estuary Art Centre Trust (EACT), Ōrewa (2016–14); **Founding Trustee**, The Angelman Network, a registered non-profit Charitable Trust in New Zealand (2018–09); **Exhibitions Coordinator and Curator**, Estuary Art Centre, Ōrewa (2008); **Founding member and secretary**, The Arts Forum Inc. (TAFI), Hibiscus Coast (2007–04); **Coordinator for POP Roadshow**, Philosophy over Pizza, a nationwide project for New Zealand Association for Gifted Children (NZAGC), funded by the Todd Foundation (2004)





References

- 1 Lyrics from a cover version of Bobby Bloom's **Montego Bay** (1980) by home-grown, teenage sensation, Jon Stevens that gave the talented, young 19 year old Māori recording artist from Upper Hutt a rare, consecutive N° 1 hit single in the New Zealand pop music charts

Sources

- 1 Till-Holger Borchert, **Jan van Eyck**, Köln: Taschen (2008)
- 2 Francis Bacon, Anthony Bond, Art Gallery of New South Wales, **Francis Bacon: five decades**, London: Thames & Hudson (2012)
- 3 Billy Apple, Anthony Byrt, **Brand, New**, frieze.com (2012)

Illustrations

- P. 11 Drawing by Associate Director
P. 12 Drawing by the other Associate Director

Artist title notes

Work N° 5

Muted not **Mute** as proposed

Work N° 6

Inorganic Collection not
Inorganic Rubbish as proposed

—Ursula Christel

Mokopōpaki

Ground Floor
454 Karangahape Road
Auckland 1010
New Zealand

Wednesday to Friday

11am–5pm

Saturday

11am–3pm

or by appointment

Waea +64 21 625 983

umere@mokopopaki.co.nz

www.mokopopaki.co.nz

Tirohia i te Facebook me te Instagram

@mokopopaki

All text and titles by
Mokopōpaki unless otherwise
attributed

Published to accompany the
exhibition *Mother Love:*
He Oha nā Te Whaea, 29
August–13 October 2018,
Mokopōpaki, Auckland

Ngā mihi nui ki a:

Te Whānau Christel, Daniel
Lander, Letisha Raymond,
A.A.M. Bos, Benedict Quilter,
Sue Hill, Karleen Winters,
Pam Doidge

ISSN 2537-8783