

Shannon Te Ao

Born Sydney, Australia, 1978

BFA (Hons), Elam School of Fine Arts, University of Auckland, 2009

Solo Exhibitions

2018

what was or could be today, Robert Heald Gallery, Wellington

my life as a tunnel, Hopkinson Mossman, Auckland

my life as a tunnel, The Dowse, Lower Hutt

2017

With the sun aglow, I have my pensive moods, Te Tuhi, Auckland

Untitled (McCahon House Studies), City Gallery, Wellington

With the sun aglow, I have my pensive moods, Edinburgh Art Festival

Tēnei Ao Kawa Nei, Christchurch Art Gallery Te Puna o Waiwhetu

2016

Untitled (malady), 2016, Robert Heald Gallery, Wellington

A torch and a light (cover), Hastings City Art Gallery

2015

From the one I call my own (w/ Susan Te Kahurangi King), City Gallery, Wellington

A torch and a light (cover), Te Tuhi Centre for the Arts, Auckland

2014

Follow the Party of the Whale, The Adam Art Gallery, Wellington

Towards doing more, The Physics Room, Christchurch

2013

I made my own Teeth, Papakura Art Gallery, Auckland

Follow the Party of the Whale, Blue Oyster Gallery, Dunedin

Group Exhibitions

2018

In a World of Wounds (curated by Talia Smith), Artbank, Sydney

Stop the world from spinning (curated by Sean Kerr & Roman Mitch), KNULP, Sydney

The Order of Things, Hocken Collections, University of Otago Library, Dunedin

2017

te huka o te tai, Artspace, Auckland

(w/ Daniel Maier-Reimer) *Politics of Sharing: On Collective Wisdom*, Artspace, Auckland

Take that which has passed, Toi Pōneke Arts Centre, Wellington

2016

To All the Contributing Factors Forum, presented by ST PAUL St *The 11th Gwangju Biennale: The Eighth Climate (What Does Art Do?)*

Imagine the Present, ST PAUL St, Auckland

The Walters Prize 2016, Auckland Art Gallery Toi o Tāmaki

The Subject in the Land, Auckland Art Gallery Toi o Tāmaki

Trigger Points, Palitz Gallery, Syracuse University, New York

Six Artists Respond to the Poetry of Joanna Margaret Paul, Len Lye Centre, New Plymouth

The Future is a Do-Over, Dunedin Public Art Gallery

2015

These stories began before we arrived, Te Tuhi Offsite, Silo 6, Wynyard Quarter, Auckland

Imaginary Date Line, Artspace, Sydney

Sights and Sound: New Zealand, The Jewish Museum, New York

Imaginary Date Line, presented by Artspace Auckland at The 2015 Venice Biennale

Language is a Virus, School of Fine Arts, University of Canterbury, Christchurch

These stories began before we arrived, WXY Gallery/Taipei International Book Exhibition, Taipei

Menagerie, Australian Centre for Contemporary Art, Melbourne

2014

Where do I end and you begin, City Art Centre/Edinburgh Art Festival, Edinburgh

The 19th Biennale of Sydney: You Imagine What You Desire, Art Gallery of New South Wales; Artspace; Carriageworks; Cockatoo Island & Museum of Contemporary Art Australia, Sydney

2013

Freedom Farmers, Auckland Art Gallery Toi o Tamaki

Puehu: Cultural Dust, The Suter Gallery Nelson Te Aratoi o Whakatu

Moving on Asia: Towards a New Art Network 2004-2013, City Gallery, Wellington

Te Hiko Hou, New Zealand Film Archive, Auckland

2012

New Artists Show, Artspace, Auckland

Te Hiko Hou, New Zealand Film Archive, Wellington

National Contemporary Art Awards, Waikato Museum, Hamilton

Awards/Residencies

2016

The Walters Prize, Auckland Art Gallery Toi o Tāmaki

2012

Rita Angus Artist in Residence, Wellington

Public Collections

Auckland Art Gallery Toi o Tāmaki

Christchurch Art Gallery Te Puna o Waiwhetu

Museum of New Zealand Te Papa Tongarewa

University of Auckland

Bibliography

The 19th Biennale of Sydney: You Imagine What You Desire, Sydney: Art Gallery of New South Wales; Artspace; Carriageworks; Cockatoo Island & Museum of Contemporary Art Australia, 2014, p.259

Barton, Tina, Riva, Caterina and Anna-Marie White, *Shannon Te Ao: I can press my face up against the glass*, Christchurch: The Physics Room, 2014

Byrt, Anthony, 'Shannon Te Ao, two shoots that stretch far out, 2013-14,' in

Byrt, Anthony, *This Model World: Travels to the Edge of Contemporary Art*, Auckland University Press, 2016, pp.153-159

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Cornwell, Tim, 'Edinburgh Art Festival: artists look to Maori traditions, 19th-century botany and jellyfish,' *The Art Newspaper*, 25 July 2017

Cumming, Laura, 'Edinburgh art festival review - the dark side of Robert Burns,' *The Guardian*, 30 July 2017

Dunn, Megan, 'A Wakeful Vigil: Profile of Shannon Te Ao,' *ArtAsiaPacific*, 25 August 2017

Dunn, Megan, 'Off the Dome: An Interview with Shannon Te Ao,' *The Pantograph Punch*, 12 August 2017

Dunn, Megan, 'The Abode of Indifference,' *CIRCUIT Artist Film and Video Aotearoa*, 11 October 2015

Hurrell, John, 'A New Shannon Te Ao Video,' *eyecontact website*, 15 July, 2015

Hurrell, John, 'Facing Environmental Breakdown,' *eyecontact website*, 7 September, 2016

Hurrell, John, 'Shannon Te Ao at Te Tuhi,' *eyecontact website*, 26 January, 2018

Hurrell, John, 'Three Shows,' *eyecontact website*, 30 June, 2017

Khong, En Liang, 'Critic's Guide: Edinburgh,' *Frieze*, 1 August 2017

Kreisler, Aaron, 'Shannon Te Ao,' in Carey, Sorcha and Connarty, Jane (eds.), *Where do I end and you begin*, Edinburgh Art Festival, 2014, pp.100-102

Patrick, Martin, 'Shannon Te Ao's A torch and a light (cover),' in Lal, Rebecca (ed.), *Unstuck in Time*, Auckland: Te Tuhi, 2015, pp.53-60

Randerson, Janine and Yates, Amanda, 'Negotiating the Ontological Gap: Place, Performance, and Media Art Practices in Aotearoa/New Zealand,' in Adamson, Joni and Monani, Salma (eds.), *Ecocriticism and Indigenous Studies - Conversations from Earth to Cosmos*, London: Routledge

Spence, Rachel, 'Edinburgh art festival - 'Ideals take time to grow,'' *The Financial Times*, 5 August 2017

Were, Virginia, 'Materialising Ghosts,' *Art News New Zealand*, Winter 2014, pp. 70-73