

KAREKARE HOUSE

2020

Artist Residency

SENA PARK

All photos by

Sena Park

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***Karekare House Residency
Artist Diary***

09. July. 2020 - 17. September. 2020
Sena Park



My welcoming party happened on the 3rd day of my arrival. I met locals and previous residency artists. I was a little nervous but it was a very warm time.

As well as being nervous about new relationships with new people, I was worried about staying here alone due to the size of the house before I moved in. However, my sister helped me to settle in and I adapted quickly to the place. My cat became my reliable companion.



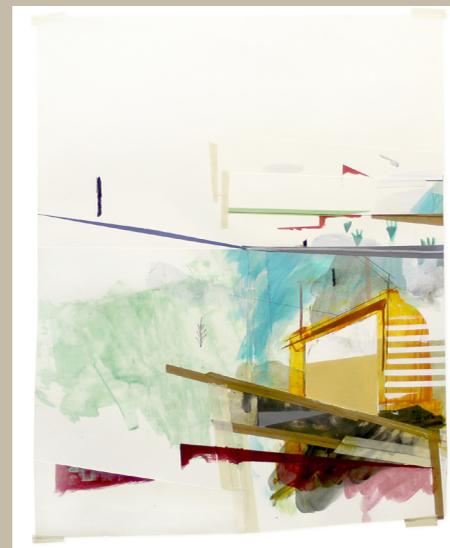
ART MAKING

1 Watchmans Road was the source of my material resources and the base of my research for 10 weeks. I have produced and developed three art projects during my residency. All projects were situated in the garage studio embracing all aspects of the house and the natural environment of Karekare.



WALKING ON A FLOATING MOMENT

KAREKARE, a sublime nature of



The garden 2020
Mixed media on paper
520(h)mm x 405(w)mm

My first work, *The Garden, 2020*, is a collage drawing which was inspired by the dining deck and garden outside. The newly rebuilt deck was easily seen through the window from both the main house and the garage studio. *The Garden* seemed linked to a series of my previous collage drawings.

As time passed, there were noticeable changes in my works. My works rapidly changed to evoke the atmosphere of Karekare. I have no doubt there is an indefinable spirit in Karekare.



I enjoyed the changeable winter atmosphere in Karekare everyday. It created a mystical beauty with sun, rain, storm, wind, mist and hail. Every moment filled me with the thrill and fear of an untamed nature. My canvas was not big enough to contain all of my emotions. Each of the brush strokes, textures and colours was inspired by the tactile air of Karekare. Even now I can't forget my very first walk to Karekare beach.

◀ **Misty walk beyond 2020**
Charcoal and acrylic on linen canvas
850(h)mm x 720(w)mm



Paratahi Island 2020
Acrylic, colour spray and sticker on linen canvas
Approx. 430(h)mm x 440(w)mm



Te Kaka Whakaara (The Watchman) #1 2020
Acrylic on linen canvas
560(h)mm x 530 (w)mm



Te Kaka Whakaara (The Watchman) #2 2021
Acrylic and charcoal on linen canvas
525(h)mm x 550(w)mm



Te Kaka Whakaara (The Watchman) #3 2021
Acrylic on linen canvas
515(h)mm x 630(w)mm



Walking along the floating path 2020
Charcoal, acrylic and conte on linen canvas
1150(h)mm x 800(w)mm



Walking along the stream 2020
Charcoal, acrylic, conte and colour spray on linen canvas
1150(h)mm x 800(w)mm

I collected found materials and made small playful objects. I wasn't sure what to do with these. I left them aside on the table and objects began piling up around me. One day, the table became the Karekare that I encountered during the time of my residency.



Walking on a floating moment in Karekare 2020
Mixed media with found objects
Dimensions Variable









Towards the end of my residency, **spring** had arrived. The calm beach began to get crowded and the wet sand became dry.

Blooming colours began popping out.

I noticed one day my painting was reflecting this spring mood.

◀ **Walking on a floating moment (detail) 2021**
Acrylic and graphite on linen canvas
1590(h)mm x 1490(w)mm



Perhaps, Spring #1 2020
Acrylic on paper
500(h)mm x 500(w)mm



Perhaps, Spring #2 2020
Acrylic on paper
500(h)mm x 500(w)mm



Perpahs, Spring #3 2020
Acrylic on paper
500(h)mm x 500(w)mm



Spring breeze in Karekare 2020
Cotton sewing stitch, gel medium, sticker and acrylic on linen canvas
200(h)mm x 200(w)mm

WINCHELSEA RESTORATION

The time I've never been





When my residency was halfway through, the second Level 3 lockdown was suddenly announced. No one knew how long it would continue for.

I started a new project called *Restoration* with the construction waste from Winchelsea House which was being renovated at the time. I collected pieces of wallpaper, bricks and wooden panel. I started to restore the time in which I have never been with the found pieces.

Work in progress in the studio with a piece of wall paper from Winchelsea
Karekare 2020



◀ Installation view with found objects in the studio
Karekare 2020



The time I've never been #1 2020
Acrylic, gel medium, graphite and found wall paper pieces from Winchelsea on paper
720(h)mm x 1000(w)mm



The time I've never been #2 2020
Acrylic, gel medium, graphite and found wall paper pieces from Winchelsea on paper
720(h)mm x 1000(w)mm



Winchelsea #1 2020/2021
Acrylic, found wall paper pieces, masking tape and gel medium on paper
415(h)mm x 288(w)mm



Winchelsea #2 2020/2021
Acrylic, found wall paper pieces, masking tape and gel medium on paper
360(h)mm x 280(w)mm



Winchelsea #3 2020/2021
Acrylic, found wall paper pieces and gel medium on paper
490(h)mm x 295(w)mm



Winchelsea #4 2020/2021
Acrylic, found wall paper pieces, graphite and gel medium on paper
345(h)mm x 215(w)mm

ALIVENESS_ SYMBIOSIS

When the world in lockdown was

During the first lockdown, I stayed at my parents' house in Paihia. I took a short walking track right next to their house. On the track, I spent more time observing the nature than before. It was the only thing I could do outside of my home. Every day, I recorded my walking route. I realised there were numerous spider webs along the path where many people must have passed by every day. Sometime, I just stood watching the spider webs' movements in the breeze. Spider webs catch small sized creatures such as insects as well as tiny leaves and water drops. Even though our world had stopped, the spider must never stop their activities. It may sound like nothing special but it was a big moment of awareness for me. If spider webs symbolised fear when I was young in Korea, the webs made me feel alive during the lockdown period in New Zealand. I perceived that we live obliviously amongst many creatures in every moment.



Spider webs
The School Track in Paihia
2020

Installation in progress



Aliveness_Symbiosis_at Karekare house 2020
Mixed media Installation
Dimensions Variable

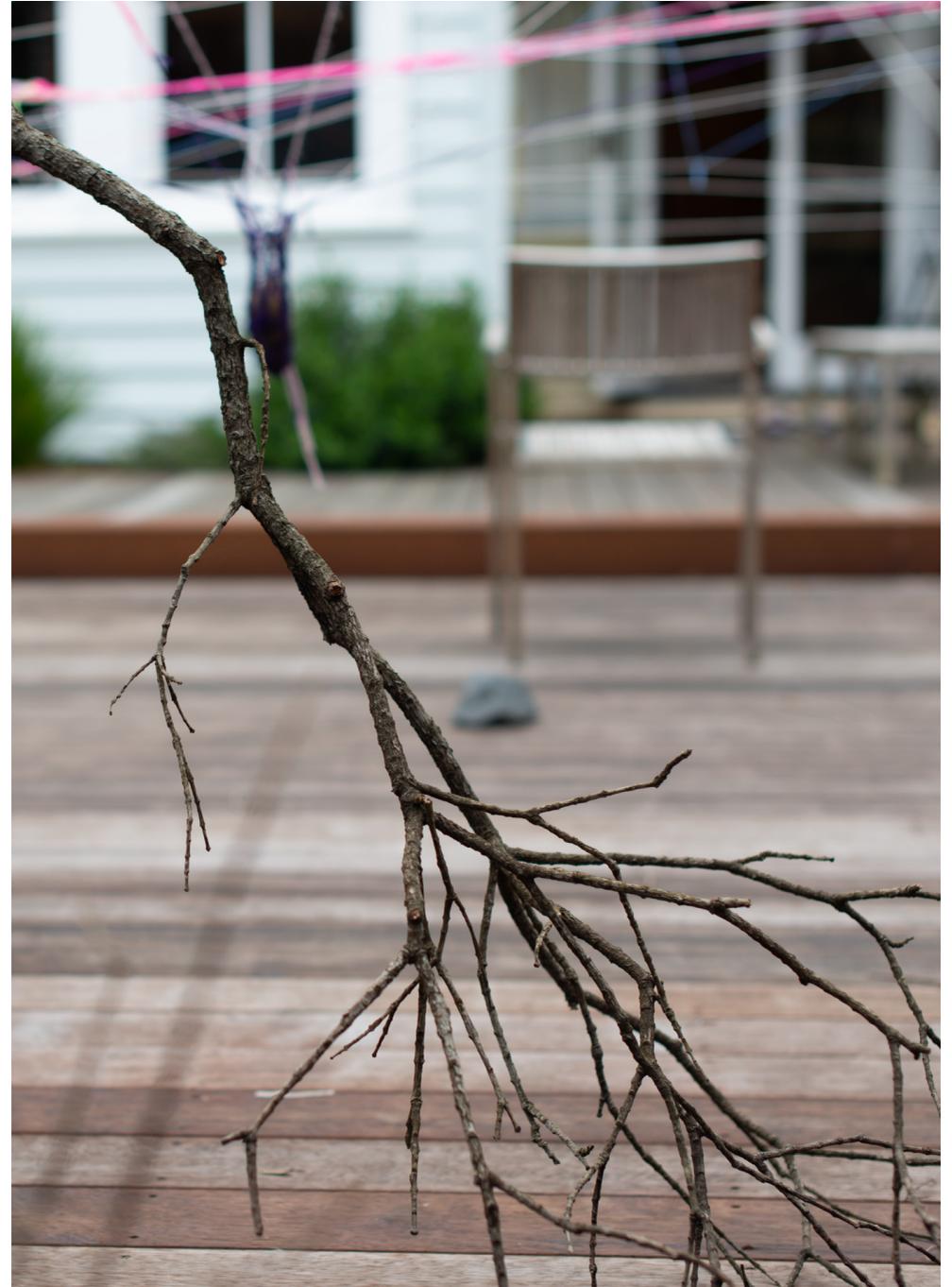


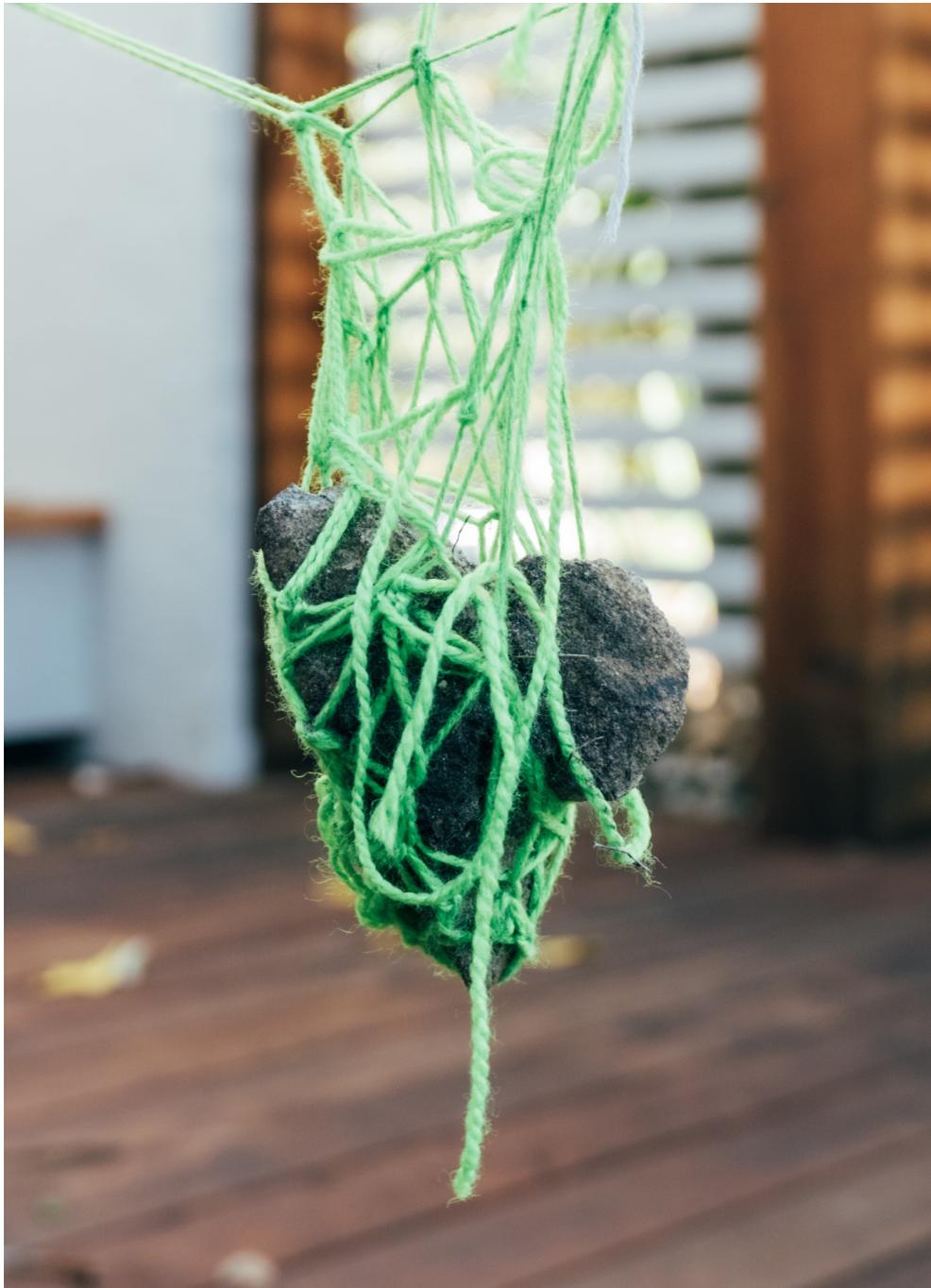
















One day, I discovered there were **cohabitants** inside of my installation *Aliveness_Symbiosis*. My involuntary cohabitants were real living spiders. They built spider webs connected to my human-made one. They were so delicate and weak. But they seemed strong enough to survive and reside here with us.





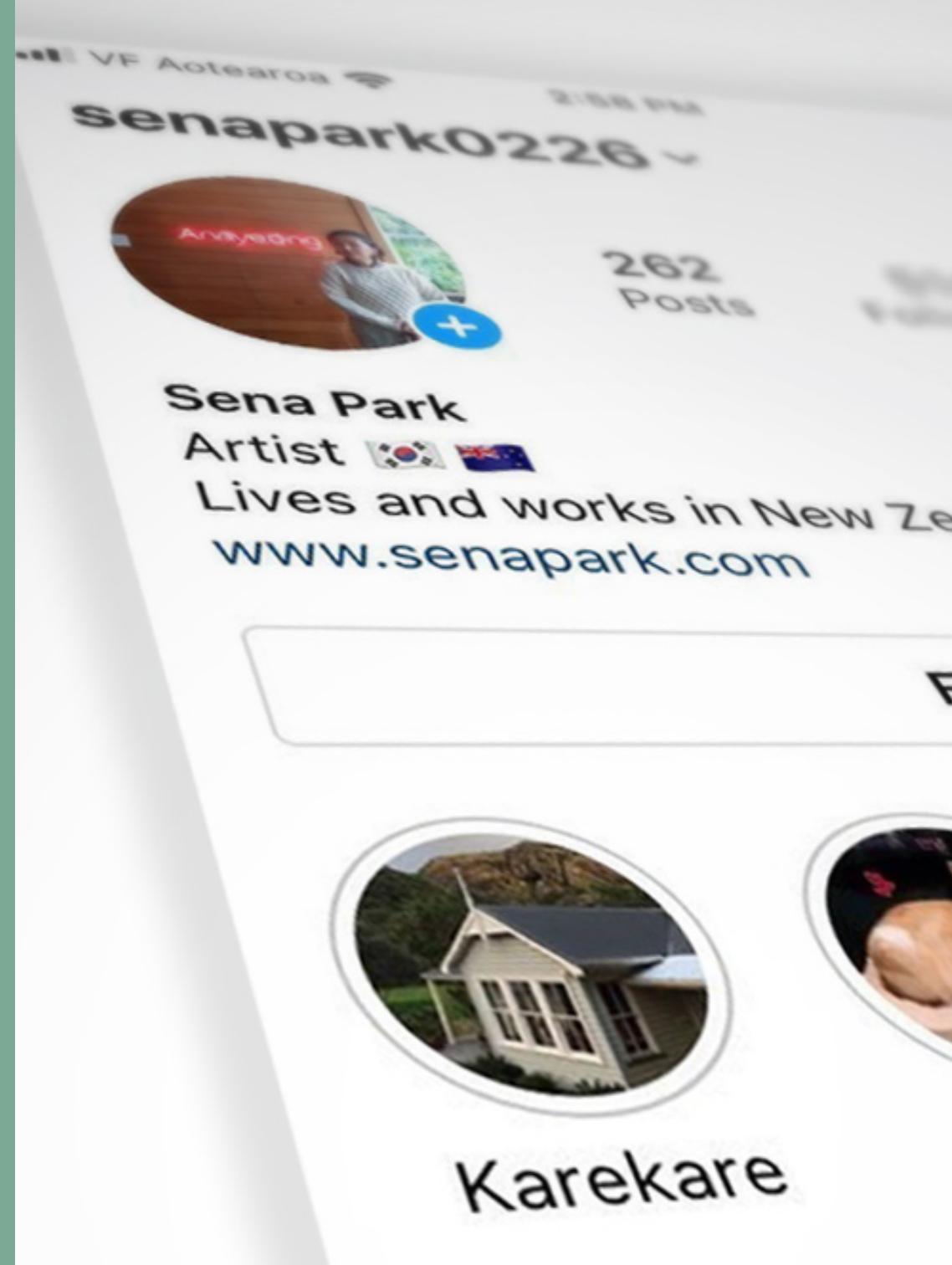
My project *Aliveness_Symbiosis* continued not only for 10 weeks, it started much earlier than my residency. However, it took less than half a day to **deinstall** it. I had to destroy the newly built spider webs which were attached to my human-made spider web. With it, I disassembled the work as a symbol of symbiosis. I have thought about this situation and it implies to me how human beings destroy nature which only tries to live with us intentionally or unintentionally.

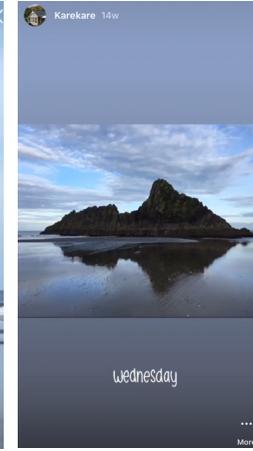
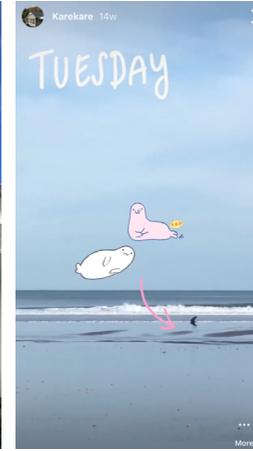
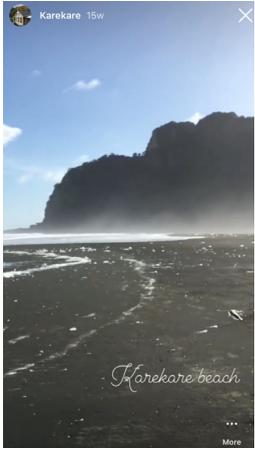
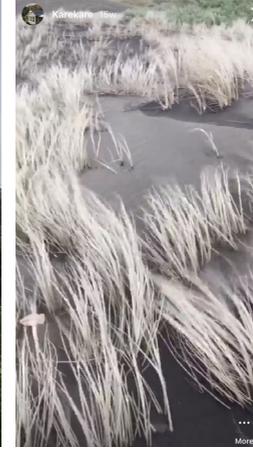
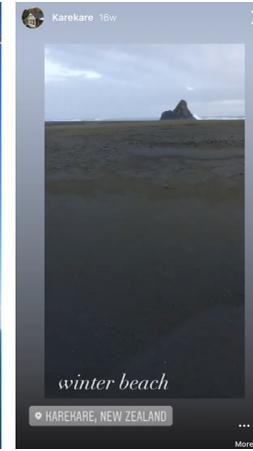
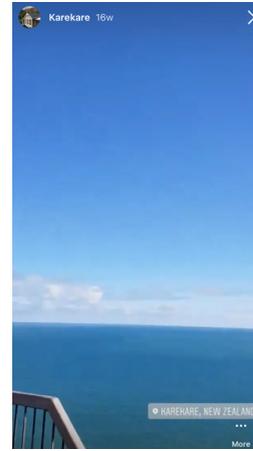


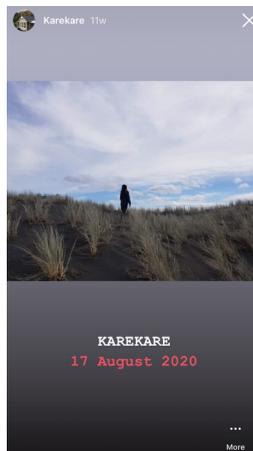
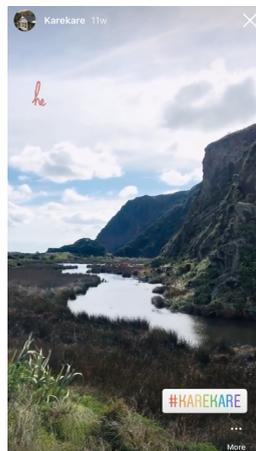
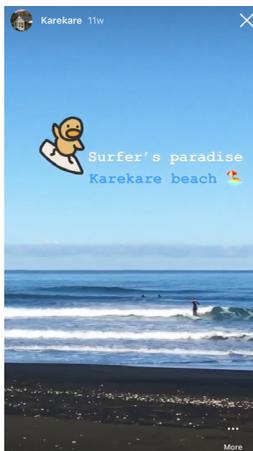
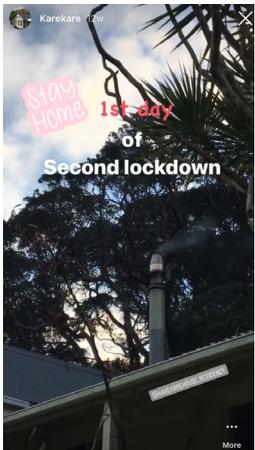


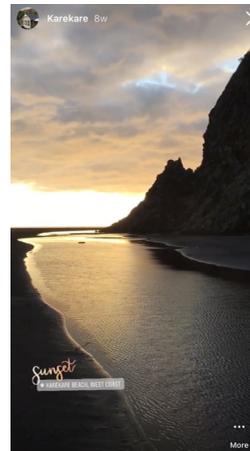
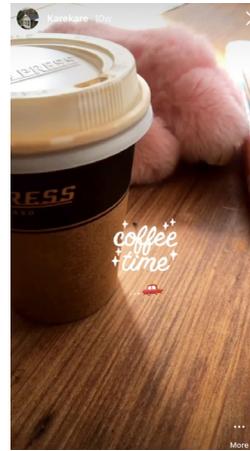
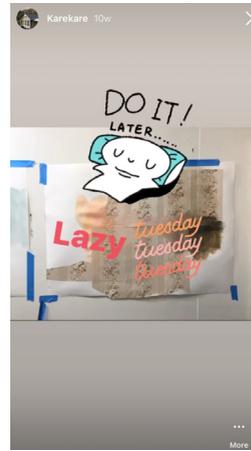
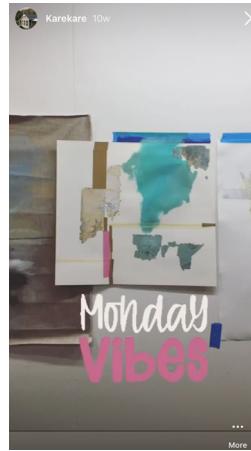
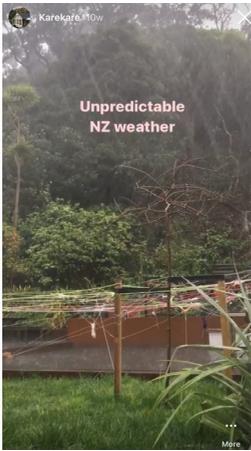
REMOTE SOCIALI- SATION

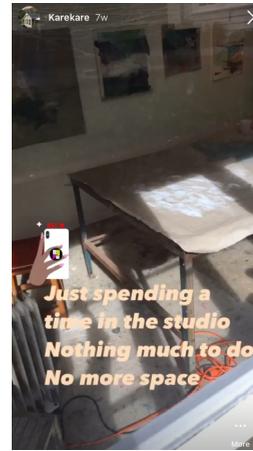
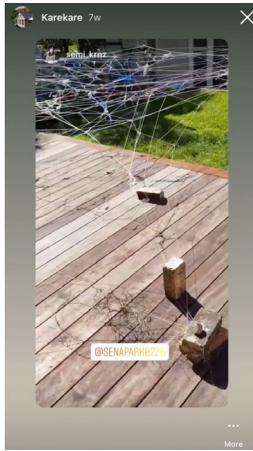
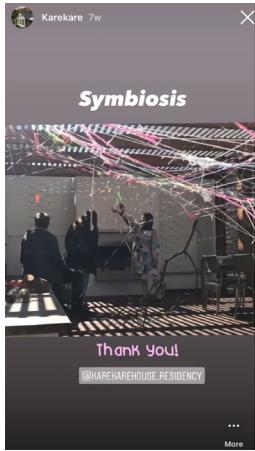
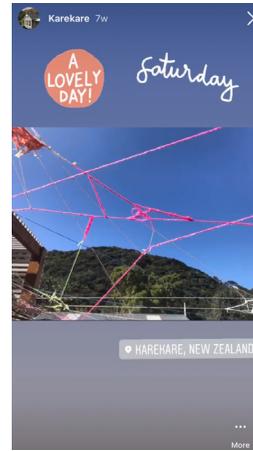
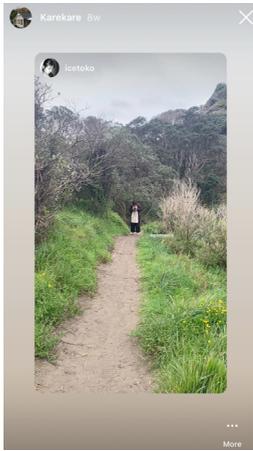
While I stayed in Karekare, I utilised social media to interact with people more than ever. I captured my daily life and uploaded it on Instagram. I thought it was the best way to communicate with people in such a remote place. Simultaneously, this pandemic forced people to stay connected via social media. It was a part of my daily routine and all my recordings became an archive of my residency.











EXPLORING NATURE

On the second day in Karekare, I walked along a narrow road. About 20 minutes later, I met an unexpected scene. It was indescribably stunning. It was an encounter with sublime nature. I was sucked into the air of Karekare beach. I inhaled a different air like magic every day for 10 weeks. The beach was never the same as the day before.

The artist residency was an adventurous one, allowing me to explore the nature around Karekare beach, Zion track and its neighbours, Whatipu and Piha.













My daily routine started with feeding my cat, then I had breakfast looking out from the main dining table. The moment of sitting at the dining table was my favourite time during my whole residency. I used this table for writing, crocheting, thinking, making and eating.

Sometimes, I made a reason to stay here longer. Some days were sunny and some days were rainy. However, every moment was wonderful spent observing the landscape through the tall windows and relaxing.





2020 was a drama. No one knew what might happen next. Until my residency really started, I wasn't sure I could even begin. Every moment at Karekare House was wonderful to work and stay in.

I am especially thankful that I could spend the time with my beloved cat Milky and make a memorable last journey with him.

I wish to come back to Karekare with a new project in the future.





In the late afternoon on a Thursday in September, I had to say goodbye to Karekare and return to Paihia with my cat Milky's ashes.



My Milky in his bed at Karekare House

SENA PARK
www.senapark.com