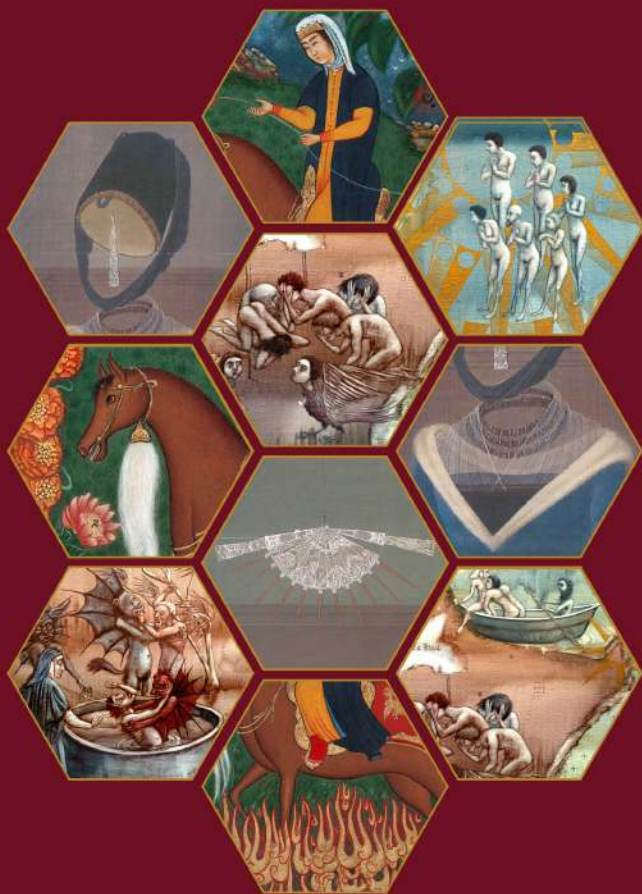


# TALES OF EAST AND WEST

AMIN TAASHA | JIN SHA | ROGER MORTIMER  
19 JUL -17 AUG



Opening Reception

**19 JUL | 6-8 PM**

REDBASE Art, 2/19 Wellington Street, Chippendale NSW 2008, Australia  
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**REDBASE**  
contemporary art space

# TALES OF EAST AND WEST

19 JUL - 17 AUG

## REDBASE ART

**REDBASE** is a contemporary art space with presence in Australia and Indonesia. We are dedicated to fostering forefront cross-cultural discourse in the Asia Pacific, while growing a non-profit Foundation. **Redbase Sydney** (established in 2021) showcases Asia Pacific contemporary art, taking pride in presenting established and emerging artists. With a strong curatorial practice, we produce impactful exhibitions amplifying the creative expressions of artists from China, Korea, and Indonesia, etc. Redbase actively participates in prestigious local and international art fairs to promote and represent our talented artists. Housed in a renovated 1300 square-meters historical Javanese House, **Redbase Yogyakarta Foundation** (founded in 2014) is in Central Java. Near a prestigious national arts university, the gallery is a respected space for Indonesian contemporary art and boasts a rich history of hosting comprehensive cultural programs and exhibitions. The Foundation significantly contributes to the professional growth of numerous Indonesian and international artists: Artist Residencies and a Young Artist Award program are noteworthy among our ongoing initiatives, playing pivotal roles in the local community in nurturing emerging Indonesian talent. Nancy Nan is the founder and director of Redbase in Sydney, Australia. For the past three decades she has directed contemporary art galleries in Singapore, Beijing, New York City and Indonesia. MoMA, Guggenheim, and the Museum of Arts and Design in New York are some of the international institutions she has worked with.

2/19 Wellington Street, Chippendale NSW 2008, Australia | [info@redbaseart.com](mailto:info@redbaseart.com) | (+61) 2 9699 1409

## ARTISTS

AMIN TAASHA | AFGANISTAN  
JIN SHA | CHINA  
ROGER MORTIMER | NEW ZEALAND

**REDBASE**  
contemporary art space

## TALES OF EAST AND WEST

REDBASE proudly presents *Tales of East and West*, a group exhibition showcasing diverse works on paper that eloquently explore the intersection of Eastern and Western cultures. This exhibition highlights the artistry of three distinguished artists: Amin Taasha (Afghanistan), Jin Sha (China) and Roger Mortimer (New Zealand).

**Amin Taasha** intricately captures the essence of the Hazara community in Central Afghanistan through his miniature paintings. His artworks seamlessly weave ancient Persian script, oriental iconography, and the lyrical passages of Persian poetry. Taasha's pieces serve as poignant historical documents, narrating tales of heroism, class struggles, romance, spirituality, warfare, and economic conditions of their time. Through symbolic depictions of mythical creatures and cultural symbols, such as horses symbolising strength, cacti embodying resilience and marigold flowers representing hope, Taasha evokes profound metaphors that resonate with the enduring influence of the past. **Jin Sha** pioneers a bold reinterpretation of art history by blending traditional Gongbi techniques with contemporary insights. His series engages in a compelling dialogue with Western art icons, offering a fresh perspective through meticulously rendered landscapes and symbolic motifs. By reinterpreting Western symbols from a Chinese viewpoint, Jin Sha challenges established narratives of power and identity, using surreal imagery to provoke thought on cultural boundaries and societal constructs. **Roger Mortimer's** artworks delve deeply into literary and mythological symbolism, drawing inspiration from Dante's "Inferno" and the broader narrative of the Divine Comedy. Integrating classical references and local Maori elements, Mortimer's pieces explore profound psychological themes and universal existential questions. His artworks, rich in allegory and symbolism, encourage contemplation of the unconscious and unknown aspects of human existence, transcending conventional interpretations to embrace broader truths.

Through their diverse practices, Amin Taasha, Jin Sha, and Roger Mortimer celebrate cultural heritages and foster a dialogue that bridges East and West. *Tales of East and West* not only showcases their artistic mastery but also prompts reflection on cultural identity complexities. By weaving traditions with contemporary perspectives, these artists create narratives of universal significance, enriching our understanding of the interconnected world global landscape.

## AMIN TAASHA



Born in Bamiyan province, Afghanistan, in 1995, Amin Taasha is a renowned artist whose work serves as poignant reflections on cultural heritage and resilience. His artistic journey began amidst the rich tapestry of Afghanistan's Hazara community, fostering a deep connection to his homeland's history and mythology. Relocating to Kabul with his family to escape Taliban persecution, Taasha's artistry was profoundly shaped by his experiences and surroundings, infusing elements of abstraction and miniature painting into his creations.

Despite facing intimidation and blacklisting by authorities, Taasha's unwavering determination led him to seek opportunities abroad. He now resides and works in Yogyakarta, Indonesia, where he completed his Bachelor's degree at the Fine Art Institute (ISI) in 2018. Taasha has showcased his solo exhibitions in Indonesia, Malaysia, and Afghanistan, alongside participating in numerous group exhibitions worldwide, including prestigious events like the Asia Pacific Triennial of Contemporary Art in Brisbane (2021), the Auckland Art Fair (2019), and the Tokyo Art Fair (2019). Notable exhibitions include the Dhaka Art Summit #4 in Bangladesh (2018), the Fajar International of Visual Arts #10 in Tehran, Iran (2018), and DOCUMENTA 13 in Kabul, Afghanistan (2012), as well as exhibitions across Canada, the USA, Italy, France, Germany, Indonesia, and Lebanon.



Amin Taasha. *Be the brige not the wall 1*, digital print on high quality paper, 29.7 x 42 cm, 2024



Amin Taasha. *Be the brige not the wall 2*, digital print on high quality paper, 29.7 x 42 cm, 2024

## AMIN TAASHA

Amin Taasha was born in Bamiyan, Afghanistan in 1995. He lives in Yogyakarta, Indonesia.

### Solo Exhibitions

- 2023 Unsolved Silent, Visual art exhibition, Redbase Foundation, Yogyakarta, Indonesia
- 2019 Time Lapse, Visual art exhibition, Richard Koh Fine Art, Kuala Lumpur, Malaysia
- Time Lapse, Visual art exhibition, Redbase Foundation, Yogyakarta, Indonesia
- Within The Fog, Visual art exhibition, RJ Katamsi Gallery, ISI, Yogyakarta, Indonesia
- 2018 Iron Cocoon, Visual art exhibition, Fadjar Sidik Gallery, ISI, Yogyakarta, Indonesia
- 2017 Mencari, Visual art exhibition, FSR, Institute Seni Indonesia, Yogyakarta, Indonesia
- 2013 Smoke, Contemporary paintings exhibition, French Cultural Center (FCC), Kabul, Afghanistan

### Group Exhibitions

- 2024 *Tales of East and West*, Redbase Art, Sydney, Australia
- Aotearoa Art Fair, Redbase Art, Auckland, New Zealand
- MEMOAR 24/101*, Galery Seni Nusantara, Yogyakarta, Indonesia
- 2023 *Voice Against Reason*, Museum Macan, Jakarta Indonesia
- Art Jakarta, A+Work Of art, Jakarta Indonesia
- Fantasy Snapshots*, Augmented Realities, QCMS, Semarang, Indonesia
- Part II Swallow & Spit*, A+Work Of art, Kuala Lumpur, Malaysia
- Part I Swallow & Spit*, A+Work Of art, Kuala Lumpur, Malaysia
- INFIN#8*, Yogya Annual Art #, Sangkring Art Space, Yogyakarta, Indonesia
- A- B The Journey*, Redbase Foundation, Yogyakarta, Indonesia
- Before Meets After*, The Up Side Space online platform SEA South Asia & the Middle East, Singapore
- 2021 *Flow*, Yogya Annual Art #7, Sangkring Art Space, Yogyakarta, Indonesia
- The 10th Asia Pasific Triennial of Contemporary Art (APT10)*, QAGOMA, Australia
- K2014, RJ Katamsi Gallery, Institute Seni Indonesia, Yogyakarta, Indonesia
- TRANSboundaries*, Yogya Annual Art #6, Sangkring Art Space, Yogyakarta, Indonesia
- 2020 *Manusia! Manusia!* Festival Ahli Gambar #1, RJ Katamsi Gallery, ISI, Indonesia
- Hybridity*, Yogya Annual Art #5, Sangkring Art Space, Yogyakarta, Indonesia
- HUT Sewindo AWCPH UI Virtue Virtual Art Exhibition Jakarta, Indonesia
- Lewat Seni, Mari Peduli!* Online Exhibition, Magelang, Indonesia
- 2019 *Metamorfosart*, Kampung Koi Paingan, Magelang, Indonesia
- Redefining Chapter*, Redbase Foundation, Yogyakarta, Indonesia
- Incumbent*, Yogya Annual Art #4, Sangkring Art Space, Yogyakarta, Indonesia
- Flow of Tertiary*, Indieart House, Yogyakarta, Indonesia
- Dies Natalis XXV*, RJ Katamsi Gallery, Institute Seni Indonesia, Yogyakarta, Indonesia
- 52 Artists 52 Actions*, Artspace Sydney, Australia
- Auckland Artfair, The Cloud, Auckland, New Zealand
- Walking in The Rhythm*, Redbase Foundation, Yogyakarta, Indonesia
- Merayakan Optimisme*, Taman Budaya Yogyakarta, Indonesia
- Tokyo Art Fair, World Art Tokyo 2019, Tokyo International Forum, Tokyo, Japan
- 2018 *Transcoding*, University Sebelas Maret, Solo, Indonesia
- Berdiam/Bertandang*, National Gallery Indonesia, Jakarta, Indonesia
- Small Thing High Value*, Visma Gallery, Surabaya, Indonesia
- Aduh Sudah*, The International Expression of Arts, Institute Seni Indonesia, Indonesia
- Dhaka Art Summit*, The 4th Ed, Bangladesh Shilpakala Academy, Dhaka Bangladesh
- The 10th Fajar International Festival of Visual Arts, ECO Cultural Institute, Tehran Iran
- APIK*, Visual Art Exhibition, RJ Katamsi Gallery Institute Seni Indonesia, Indonesia

- 2017 *Nimrouze*, The First Comprehensive Afghan Exhibition, Tehran, Iran
- Buff X Beluk*, duo visual art exhibition, Institute Seni Indonesia, Yogyakarta, Indonesia
- November On Paper*, Perupamuda #2, Bale Banjar Sangkring, Yogyakarta, Indonesia
- SIVA2017*, Solo International Visual Art, FSRD Institute Seni Indonesia, Solo, Indonesia
- 2016 *Everything is Controversial, the death of contemporary art*, Studio Kalahan, Indonesia
- 2015 *Contemporary Art from Afghanistan*, Penticton Art Gallery, BC, Canada
- A Day of The Life*, JAW 15, PKKH, UGM, Yogyakarta, Indonesia
- DIES NATALIS XXXI*, Institute Seni Indonesia, Yogyakarta, Indonesia
- Disleksia*, Visual Art Exhibition, Jogja National Museum, Indonesia
- 2014 *Art and Emotion, Borobodur Today*, Limanjawi art house, Magelang, Indonesia
- Afghan Culture and Visual Arts 1970-2014*, California, USA
- Art Amongst War, Visual Culture in AFG 1979-2014*, (TCNJ) Gallery, New Jersey, USA
- Annual Exhibition of Institute Seni Indonesia, Yogyakarta, Indonesia (2014-2018)
- 2013 *Afghan Contemporary Arts Exhibition*, Beirut Art fair, Beirut, Lebanon
- Kabul Art Project*, contemporary arts exhibition, Kabul Afghanistan & Germany
- Imago Mundi*, contemporary painting exhibition, Milan, Italy
- Afghan Visual art exhibition*, Galerie nikki diana marquardt, Paris, France
- Contemporary Painting Exhibition*, World Bank, Kabul, Afghanistan
- 2012 *Seeing Studies*, Documenta 13 workshop, Kabul Afghanistan
- Annual Exhibition of Fine Arts Institute, Kabul Afghanistan, (2010-2012)
- Art Exhibition for Students*, Afghan Korea vocational school, Kabul, Afghanistan
- 2010 *New Generation*, Peshgaman Conservatory, Kabul, Afghanistan
- Peace*, Marefat High School, Kabul, Afghanistan
- 2008 *Jelwa-hay Hamdeli*, Foundation for Culture and Civil Society, Kabul, Afghanistan

### Certificates and Awards

- 2022 Honourable Mentions, International Art Contest on Recognizing Minority Artists
- Working on Statelessness Themes, OHCHR, UNCHR, Freemuse, Geneva, Switzerland
- 2014 First place award visual art scholarship for visual artists from Afghanistan
- Granted Bachelor's degree, Institute Seni Indonesia, Yogyakarta, Indonesia (2014-2018)
- 2013 Granted Darmasiswa program (student exchange) UNNES, Semarang Indonesia
- 2010 First place award, photography Competition, Goethe Institute, Kabul, Afghanistan
- 2009 Accomplishment Painting Certificate, Merafat Art Department, Kabul, Afghanistan

## JIN SHA

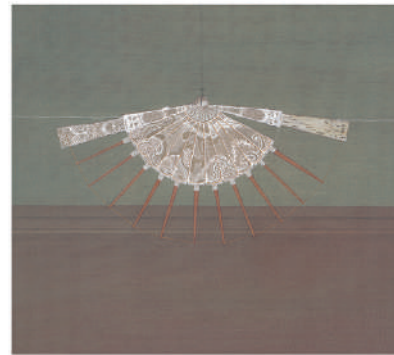


Jin Sha boldly reimagines art history by blending traditional Gongbi techniques with a contemporary twist. This innovative fusion of Eastern and Western art challenges our notions of identity, power and temptation. With a unique approach, Jin Sha initiates engaging conversation between tradition and innovation by skilfully delving into canonical Western art through Gongbi, the known meets the unknown in a thought-provoking blend. In his "Salute to Masters" series, Jin Sha transports us through time and space, engaging in dialogues with representative Western masters from different eras. He explores the lives, humanity, and emotion of those ancient times. Jin adopts the traditional portrait format within these paintings but omits the human subjects. Garments and accessories hover in mid-air, while meticulous rendered landscapes extend into the unsettling void left by the absent figures. Symbolic items, like apples and pipes, replace the missing individuals, inviting viewers to ponder a riddle. By removing human figures from Renaissance artworks, an era synonymous with enlightenment, Jin Sha subtly yet pointedly questions the foundations of modern civilisation.

Jin Sha was born in 1968 and graduated from the Chinese Painting Department of the Central Academy of Fine Arts (CAFA), B.A. in 1992. He is currently vice president of the Beijing Art Institute of Chinese Fine line Painting; Executive Director of China Hue Art Society; Researcher of Fine Line work Academy of Chinese National Academy of Arts; Supervisor of master student in School of Art, Anhui University. He now lives and works in Sydney and Beijing. His major exhibitions include, Zhongzian: Midway, organised by Wollongong City Gallery (2009/10), solo exhibitions "Salute to Masters" at Tokyo Gallery (Beijing & Tokyo). His works have been held in many solo exhibitions in China, Australia, the United States and Japan.



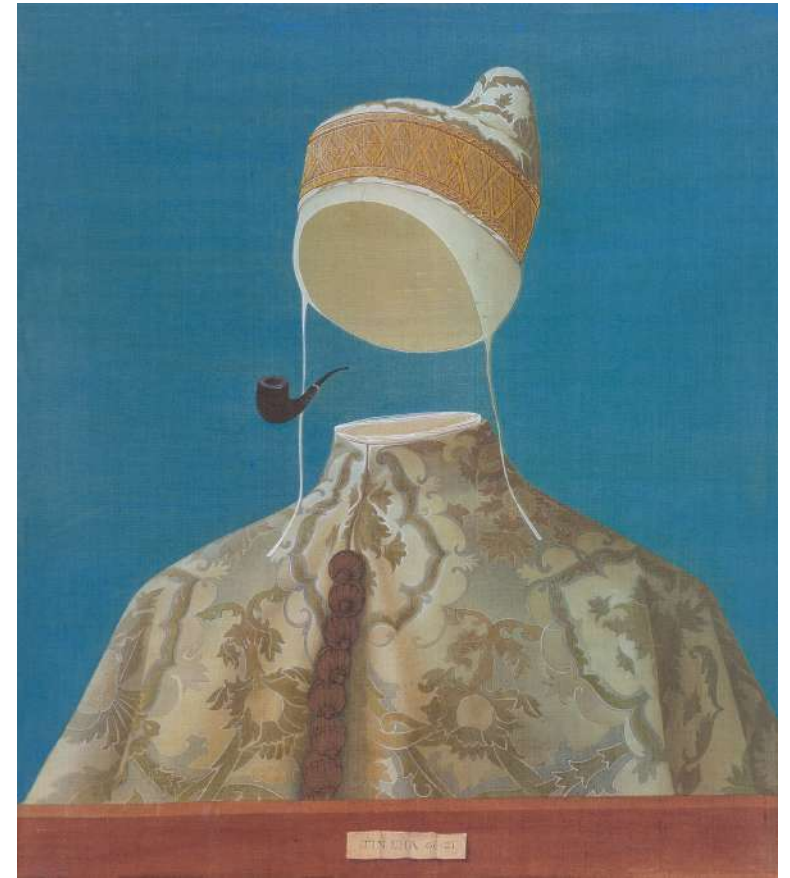
Jin Sha. *The Message: Salute to Leonardo da Vinci*.  
Digital print on paper, 1390 x 93 cm, 2018



Jin Sha. *Salute to Masters: Conversation with Petrus Christus*.  
Digital print on paper. 118 x 75 cm. 2018



Jin Sha. *Salute to Masters: Meeting in Magritte's Room*. Digital print on paper, 51 x 124 cm, 2016



(Left) Jin Sha. *Salute to Masters: Conversation with Giovanni Bellini*, Digital print on paper, 74 x 82 cm, 2018

(Top) Jin Sha. *Salute to Masters: The Message*, Digital print on paper, 125 x 95 cm, 2013



## JIN SHA

Jin Sha was born in 1968 in Beijing, China. He lives and works between Sydney and Beijing.

### Solo Exhibitions

- 2023 *Ling Yun*, Redbase Contemporary Art Space, Sydney, Australia
- 2022 *The Ester is the West*, Fortis Art Centre, Shenzhen, China
- 2018 *The Message*, Being 3 Gallery, Beijing, China
- 2016 *Mastering Illusions*, Red Line Contemporary Art Center, Denver, America
- Disappeared in the Mirror*, Amy Li Gallery, Beijing, China
- 2014 *Salute to Masters*, Tokyo Gallery + BTAP, Beijing, China
- Salute to Masters*, Tokyo Gallery + BTAP, Tokyo, Japan

### Selected Group Exhibitions

- 2024 *Tales of East and West*, Redbase Art, Sydney, Australia
- Aotearoa Art Fair*, Redbase Art, Auckland New Zealand
- 2023 *Tiny Steps: Yuan Art Museum Triennial*, Yuan Art Museum, Tianjin, China
- Art Jakarta*, Redbase Art, Jakarta, Indonesia
- Sydney Contemporary*, Redbase Art, Sydney, Australia
- Aotearoa Art Fair*, Redbase Art, Auckland, New Zealand
- 2022 *Calligraphy*, Wisdom Changyang Art Museum, Beijing, China
- 2021 *The 11th National Exhibition of Fine Line Painting*, National Art Gallery of China, Beijing, China
- 2020 *We Will Meet Again*, Tokyo Gallery + BTAP, Beijing, China
- Love, Unmasked*, Vermilion Art, Sydney, Australia
- Pulse of the Dragon*, Casula Powerhouse Art Centre, Sydney, Australia
- 2019 *Delicacy: Vast*, Shenzhen, Hubei, Jiangsu, Tianjin & Beijing, China
- 2018 *30 Years: Yukihito Tabata with China Contemporary Art*, Tokyo Gallery+ BTAP, Beijing, China
- 2018 *Asia Now*, Paris, France
- Ink Asia 2018*, Convention and Exhibition Centre, Hong Kong
- Amy Li 10th Anniversary Concert*, Amy Li Gallery, Beijing, China
- Art Beijing 2018*, National Agriculture Exhibition Centre of China, Beijing, China
- Reviewing*, Ling Nan Art Museum, Guangzhou, China
- Art Wonderland: Mutual Prosperity*, Enjoy Art Gallery, Beijing, China
- 2018 Resonance*, 8 Museum, Shanghai, China
- 2017 *Annual review exhibition of China Contemporary Ink Painting 2016-2017*, Art Gallery of Guang Zhou Academy of Fine Art, Guangzhou, China
- Art Miami 2017*, Miami, America
- Art Taipei 2017*, Taipei World Trade Center, Tai Wan
- Ink Asia 2017*, Hong Kong Convention and Exhibition Center, Hong Kong
- Fine Art Asia 2017*, Hong Kong Convention and Exhibition Center, Hong Kong
- Inventiveness: The Heritage Experienced*, Min Sheng Art Museum, Beijing, China
- Charming Confusion*, Vermilion Art, Sydney, Australia
- Art Beijing 2017*, National Agriculture Exhibition Center of China, Beijing, China
- Youth Koans: The 5th Exhibition of Gong Bi Painting*, Guan Shanyue Art Museum, Shenzhen, China
- 2016 *Image: Originality*, National Art Gallery of China, Beijing, China
- Painting*, National Art Gallery of China, Beijing, China
- Metamorphosis - 4th Biennale China-Italia*, Being 3 gallery, Beijing, China
- Annual review exhibition of China Contemporary Ink Painting 2015-2016*, Today Art Museum, Beijing, China

- ZhongDao Zi Ran: Spring Invitational Exhibition of Chinese painting Master, 81 Gallery of Art, Beijing, China
- 2015 *A New Fine Line: Contemporary Ink Painting from China*, Center for Visual Arts of Metropolitan State University, Denver, America
- Illusion & Image: 2015 Exhibition of Fine Brushwork Masters Painting*, Sunyard Art, Hangzhou, China
- Ink and Wash Articles-Change in the World of Colours*, Wuhan Art Museum, Wuhan, China
- Ink Art*, National Art Museum of China, Beijing, China
- Image Study*, Right View Art, Beijing, China
- 2014 *Variation-Contemporary Chinese Ink Art Series II*, Hive Center for Contemporary Art, Beijing, China, Hive Centre for Contemporary Art, Beijing, Japan
- Micro Salon 2014*, Tokyo Gallery+ BTAP, Tokyo, Japan
- Reviewing*, Ling Nan Art Museum, Guangzhou, China
- Transitional Mirage-Australian & Chinese Contemporary Art Exhibition*, Meijiang Art Museum, Tianjin, China
- 8th The ACC Art Ecology Observation Exhibition Tour*, Today Art Museum, Beijing, China
- New Expressionism of Gong Bi Art*, Art Gallery of Jiangsu, Nanjing, China
- The China Invitation Exhibition of Chinese Realistic Painting 2014*, Ink Art Gallery, Nanjing, China
- 2013 *Micro Salon 2013*, Tokyo Gallery+ BTAP, Tokyo, Japan
- Hue Art in Contemporary era*, National Art Museum of China, Beijing, China
- Fable in Images*, Ink Art Gallery, Nanjing, China
- Philosophical in Interpretations*, Poly Art Space, Hong Kong
- Philosophical in Interpretations 2013*, National Art Museum of China, Beijing, China
- Academic and Classical*, Art Gallery of Hu Bei Institute of Fine Arts, Wuhan, China
- 8th Academic Painting*, Beijing Art Space, Beijing, China
- Miniature Delicacies*, Poly Art Museum, Beijing, China
- The Way of Rejuvenation*, Beijing Art Space, Beijing, China
- 2012 *Xiamen National Hue Art Painting Exhibition*, Art Gallery of Xia Men, Fujian, China
- Biennale Ita/it-China*, Monza, Italy
- Planeta Cina*, Monza, Italy
- From Paper & Silk*, Janet Clayton Gallery, Sydney, Australia
- Mabie in Details*, Poly Art Museum, Beijing, China
- The Contemporary Gongbi Exhibition by Five Artists*, Poly Art Museum, Beijing, China
- Onward from Concept 2012*, National Art Museum of China, Beijing, China
- Ulti-Layered*, Shanghai Art Museum, Shanghai, China
- 2011 *Philosophical in Interpretations 2011*, China Space, Beijing, China
- 6th Academic Painting*, Art Gallery of National Academy of Painting, Beijing, China
- China Imagery*, China Space, Beijing, China
- Imagery & Style*, China World Trade Center, Beijing, China
- Live in Between*, China World Trade Center, Beijing, China
- Come & Going*, Sydney, Australia
- \$ fa]: Midway*, Sydney, Melbourne & Brisbane, Australia
- Harmonios: Beautiful: The 1st Painting Exhibition of Sichuan Province Meticulous*, Sichuan, China
- Painting Society*, Chengdu Art Museum, Chengdu China
- 2010 *\$fa]: Midway: Australian Contemporary Art Tour Exhibition*, Wollongong City Gallery, Wollongong, Australia
- 2009 *Micro and Exquisite: Art Exhibition of the Second Traditional Chinese Realistic Painting Small Works*, Beijing, Shijiazhuang, Wuhan, Changsha & Hangzhou, China
- \$fa]: Midway: Australian Contemporary Art Tour Exhibition*, Beijing, Tianjin, Xiamen & Shanghai, China
- Coming Home: Australian Art Exhibition*, Linda Gallery, Beijing, China.

## ROGER MORTIMER



Roger Mortimer. *Kairanga*, Pigment Ink on Ilford textured cotton rag 310gsm Giclee Print, 600 x 563 mm, 2021. Signed edition of 1/10, 2/10, 3/10, 4/10, 5/10

Roger Mortimer, renowned for his profound thematic explorations and meticulous craftsmanship, has exhibited extensively across prominent galleries in New Zealand and internationally. Spanning from prestigious venues in Auckland and Wellington to international platforms such as Christie's in Paris, Mortimer's exhibitions like "Tautuku Lodge" and "Hauraki II" at Bartley + Company Art and Föenander Galleries underscore his ability to blend historical narratives with modern interpretations. His collaborative works, such as "Lost Pages" with Thomas Pound, further exemplify his nuanced approach to storytelling through art, resonating both locally and globally.

Educated at the University of Auckland's Elam School of Fine Arts, Mortimer's career has been marked by accolades such as the Paramount Winner at the Wallace Art Awards in 2014 and recognition at the Waikato Art Awards. His artworks are held in prominent collections including the Ministry of Foreign Affairs and the University of Auckland, reflecting his enduring influence on New Zealand's contemporary art landscape. Mortimer continues to captivate audiences with his profound explorations of identity, culture, and the human experience, cementing his position as a leading artist with a global perspective.

### Kairanga

"**Kairangi**" in Maori may translate to "superior," "preeminent," or "excellent." It can also refer to something of high quality or distinction. (Chat GPT) It is located near the Clifford Bay coastline at the top of the South Island of Aotearoa New Zealand.

In Dante's "Inferno," the River Styx is a significant feature of the underworld. It is portrayed as a marshy and foul-smelling river that forms the boundary between the Fifth and Sixth Circles of Hell. The river is described as dense and muddy, with a noxious vapor rising from its waters. In Greek mythology, the Styx was also a river that formed the boundary between Earth and the Underworld, and the souls of the dead were ferried across it by Charon, the ferryman. In **Kairanga** a woman is being lifted from the boat onto the land. In the foreground is a scene of torment watched closely by Dante in blue garb. The overall atmosphere of "Inferno" emphasises the psychological and symbolic torment experienced by its characters. Two harpies also watch on, the harpies are winged creatures with the faces of women and the bodies of birds. They are described as "foul creatures" that make their nests in the thorny trees that are the transformed bodies of the souls who committed suicide.

In the celestial compass, souls who have been redeemed prey for those who suffer below.

## Maungahuka

**Maunga;** mountain, mount, peak.

**Huka;** snow, foam, froth - also a general term for any of the other white forms of precipitation, i.e hail and frost.

The image shows details from a marine chart of **Maungahuka** /Auckland and Adams Islands. The collaged images are taken from miniatures found in The Yeats Thompson manuscript of Dante's *Divine Comedia*, located in the digital collection of the British library.

The man lying in the flax with his belly cut is taken from the miniature of Dante and Apollo before Parnassus. In the poem Dante approaches Apollo, the god greets him warmly and speaks to him about the nature of poetry and inspiration. Apollo tells Dante that true poetry comes from divine inspiration and that the muses are the conduits through which this inspiration flows. He also explains that the soul must be prepared to receive this inspiration and that true poets are those who are able to harness this divine power... The wound is a metaphor for this.

This encounter with Apollo is a key moment in Dante's journey through the afterlife. It reinforces the importance of creativity and artistic inspiration and underscores the connection between art and the divine.

The centaur holding the arrow in his fist up at the Compass, has been taken from the miniature of Dante and Virgil's encounter with a centaur. The scene is from Canto XII, in this canto, Dante and his guide Virgil encounter the centaur Nessus, who transports them across a river of boiling blood known as the Phlegethon.

As they cross the river, Dante and Virgil see that the boiling blood is inhabited by the souls of those who committed acts of violence against others. The souls are immersed in the blood according to the degree of their violence, with the most violent being fully submerged and those who committed lesser offenses being partially submerged.

This scene is a powerful depiction of the punishment of those who commit violent acts against others, and reflects Dante's belief in a strict system of divine justice in which sinners are punished according to the nature and severity of their offenses. The image of the boiling blood and the tormented souls within it is a vivid and unsettling portrayal of the consequences of violence and brutality... It could in the context of this map refer to brutality and immorality of colonial conquest.

To summarise both paintings attempt to communicate the concept of the unconscious, that which is unknown to us but resonates as a truth. It challenges current scientific notions of truth and trends in academic thinking where art is at times reduced to social studies. I am hoping it encourages the audience not be afraid of the unknown.

Roger Mortimer



Roger Mortimer. *Maungahuka*, Pigment ink on Ilford textured cotton rag 310gsm Giclee Print, 600 x 563 mm, 2023. Signed edition of 1/10, 2/10, 3/10, 4/10, 5/10

## ROGER MORTIMER

### Education

1999 Bachelor of Fine Arts, Elam School of Fine Arts, University of Auckland

### Awards

2015 Finalist, Waikato Art Awards  
2014 Paramount Winner, Wallace Art Awards

### Selected Exhibitions

2023 *Tautuku Lodge*, Bartley + Company Art, Wellington  
2022 *Hauraki II, Northerly Wind*, Föenander Galleries, Auckland  
*Lost Pages*, Collaboration with Thomas Pound, Föenander Galleries, Auckland  
*Oceania Now: Contemporary Art from the Pacific*, Christie's, Paris  
2021 *Pito-one; At the End of the Beach*, Bartley + Company Art, Wellington  
2020 *Houhora*, Föenander Galleries, Auckland  
Auckland Art Fair, Föenander Galleries, Auckland  
2019 *Karori*, Bartley + Company Art, Wellington  
Auckland Art Fair, Bartley + Company Art  
2018 *The Fisher King*, Nadene Milne Gallery, Christchurch  
*Tiwai*, Bartley + Company Art, Wellington  
2017 *Dilemma Hill* – a survey, Pātaka Art + Museum, Porirua, The Gus Fisher Gallery, Auckland  
Sydney Contemporary, Bartley + Company Art  
2016 *Resolution Island*, Bartley + Company Art, Wellington  
Auckland Art Fair, Bartley + Company Art  
2015 *Te Waha*, Bartley + Company Art, Wellington  
2013 *South Poetic Party*, Bartley + Company Art, Wellington  
2012 *Manukau Banks*, Ivan Anthony Gallery, Auckland  
2011 *The Messenger*, Bartley + Company Art, Wellington  
2010 *Hapuku Lodge*, Ivan Anthony Gallery, Auckland  
2009 *Apocrypha*, Bartley + Company Art, Wellington  
2007 *Intelligent Design*, Ivan Anthony, Auckland  
2006 *A Glitch*, Ivan Anthony, Auckland  
2005 *Supercovers*, Brooke/Gifford Gallery, Christchurch  
*The End of the World*, Ivan Anthony Gallery, Auckland  
2004 *The Intimate Hours*, Ivan Anthony Gallery, Auckland  
2003 *Letterstogina*, Ivan Anthony Gallery, Auckland  
2002 *Madonna of the Shark*, Ivan Anthony Gallery, Auckland  
2001 *Southern Collection Unit*, Ivan Anthony Gallery, Auckland  
2000 *e-illumination*, Ivan Anthony Gallery, Auckland

### Selected Group Shows

2024 *Tales of the East and West*, Redbase Art, Sydney, Australia  
*Studio 18D*, Milford Galleries, Dunedin  
2023 *The Birth Breath*, Kurume City Art Museum, Japan  
*Studio 18D*, Milford Galleries, Dunedin  
2022 *Finer Points*, Milford Galleries, Dunedin  
*The Inimitable Mr. Hopkins*, Waikato Museum, Hamilton  
2018 *You Cannot Delete it at the End of the Day*, State Gallery, Auckland

2015 *Wallace Art Awards*, Morrinsville; Pātaka Art Museum  
2014 *Wallace Art Awards*, The Pah, Auckland  
*China – NZ Arts Exhibition*, New Zealand Academy of Fine Arts, Wellington  
2013 *idyll*, New Zealand Steel Gallery, Franklin Arts Centre, Pukekohe  
2010 *Top Ten: New Acquisitions for the University of Auckland Art Collection*, Gus Fisher Gallery, Auckland  
*Words Walking*, Bartley + Company Art, Wellington  
2007 *Feelings*, Ivan Anthony, Auckland  
2005 *High Chair*, St. Paul St. (AUT) Gallery, Auckland  
*Drawings Out of Exile*, Te Tuhi, Auckland  
2003 *Portraiture*, Te Tuhi, Auckland  
2001 *After Killeen: Social Observation in Recent Art*, Artspace, Auckland  
*Flesh and Fruity: New Artists 2001* Artspace, Auckland  
1999 *The University of Wellington Art Collection in Context: Manufacturing Meaning*, Adam Art Gallery, Wellington  
1998 *Te Toi Hou*, George Fraser Gallery, Auckland University, Auckland

### Selected Reviews, Articles and Publications

*Apocrypha*; The maps of Roger Mortimer, Index, 2021  
Exhibition review, Wellington, Roger Mortimer, *Pito-one: At the end of the beach*, Phyllis Mossman, Art New Zealand, Number 180, Summer 2021/22  
*Poetic Anachronisms*, The Art of Roger Mortimer, Sam Melser, Art New Zealand, Number 164, Summer 2017/18  
*Roger Mortimer Trans-historic Bodies*, Sam Melser, Bowerbank Ninow, Auction No. 6 Catalogue, 9 August 2017  
*Roger Mortimer: Dilemma Hill*, catalogue published by the Gus Fisher Gallery & Pataka Art Museum 2017  
*Dark Beauty*, Kate Brett Kelly-Chalmers, Art Collector, Special Edition: Auckland Art Fair 2016  
*Te Waha*, Malcolm Burgess, Art New Zealand, Spring 2015  
Dante inspired painting takes top Wallace Art Award, Newshub.co.nz, 2 September 2014  
Radio NZ, Spiritual Outlook, Documentary, November 2014  
NZ Herald, Roger Mortimer: Michele Hewitson interview, September 2014  
Auckland University desk calendar, 2013  
*Here be dragons*: Roger Mortimer's meticulous paintings, Art News, Spring 2010  
*When Botticelli sailed to Taranaki*, John Hurrell, EyeContact, June 2010  
*Checking painting's pulse*, Sue Gardiner, Art News New Zealand, Winter 2009  
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### Selected Collections

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University of Auckland  
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