

For the Auckland Art Fair 2021, Satchi & Satchi & Satchi are presenting two new exhibitions — ‘I Don’t See Colour’, curated by Inspiration Group; and ‘Imagine’, curated by Adrián Fierro Lara.

I Don’t See Colour

In the wake of a recent upheaval in the Auckland art scene, Inspiration Group propose a new perspective on conversations around ownership, authenticity and reclamation by displaying artworks they have created themselves alongside paintings by Selena Gerzic.

Without relying on tactics of overt politicism or shock-value to get their point across, Inspiration Group’s artworks are imbued with an almost rhetorical sense of humour and subversion, intended to highlight manifestations of colonial violence and racism in Aotearoa and worldwide. Presenting a series of portraits (white celebrities and pop culture figures melded together to appear like criminal facial composites), the exhibition draws on colonial ideas of purity, saturated with the tactics of racial profiling; and flips the narrative on a history of violence by creating almost Frankenstein-esque hybrids of white people that exaggerate and pervert coveted Eurocentric features. Framing these portraits are flags of Judah, calling to mind decolonial ideas and the hybridity and futurity cultivated between Māori and Rastafarianism.

This sense of longing for a past, and a future unresolved, underpins the work of artist Selena Gerzic, whose series of paintings entitled ‘Euphoric Recall’ recall hindsight and pining whilst evoking a magic within the mundane. The title refers to the tendency to remember events in a positive light while paving over the painful memories accompanying the event. Euphoric recall can lead to relapse for drug addicts as it leads them to want to recreate past, and sometimes incorrectly remembered, events. In one of the paintings, Gerzic illustrates Hotel Jugoslavija burning down, a once prolific landmark in her home country of Serbia reduced to ashes as a result of NATO bombings — with history canonising it as a symbol of the financial collapse of the former Yugoslavia. There is a sense that Gerzic is trying to reconcile a feeling of nostalgia for a bygone time, while also acknowledging the harsh reality that seeps into these rose tinted memories. While looking at her paintings of familiar nighttime landscapes, softly diffused and hazy (almost like being high or recalling a pleasant memory), one can’t help but wonder how these panoramas would read in the unforgiving light of day.

— Emmanuel Sarmiento, Tāmaki Makaurau, 2021



Saturation and apartheid are the concepts for the curation of this show, both as words that have a deep meaning and connection with global south countries, colors, shapes, constructions, population, sounds, smells. Saturation means diversity. The white cube is for white people.

— Adrián Fierro Lara, México, 2021