

housewarming party is a faux-celebration where the public is invited to celebrate an unnamed Millennial's first home buy. This unnamed Millennial, potentially the artist, his wife and rabbit, represents a shared concern around the property market in Aotearoa. Fear of never owning your own home, anxiety around foreign and inter-generational competition, unprecedented inflation in the property and rental markets, a rapid rise in homelessness, overcrowded and moldy homes, mass evictions - these types of issues make for an emotionally charged society, whose burdens often transfer into everyday life. At work, breakfast, lunch or dinner, over drinks or coffee, property is a hot topic that captivates New Zealanders, bordering on obsession.

As its namesake would suggest, this exhibition takes the form of a housewarming party. Unlike the common Millennial 'piss-up', this housewarming party is inspired by more traditional parties, and focuses less on excessive drinking and more on activities. A party itinerary outlines a list of entertaining activities for party-goers, suggested to be completed in a sequential order. This party itinerary follows the pōwhiri process, with each party activity taking form as a stage within the pōwhiri process. Starting things off, Watene presents two video works that are translated as haka pōwhiri and karanga (challenge and welcoming call), played on loop at the entrance to the marae ātea or roadside.

"Llaves a Dia de los Muertos or Day of the Dead Yves (telekinetic Skype)", a video work filmed in Pluma Hidalgo, Oaxaca, Mexico, on Dia de los Muertos (Day of the Dead) November 1 2017, presents the artist during a telekinetic Skype conversation with the dead (in this instance, the artist's stern and scrutinising self portrait is interpreted as a challenge). In the video "Not Yet Titled" the artist's wife attempts to recite a poem by the artist (titled "Artist/Author") over an audio recording of Jigglypuff, the Pokemon, singing. Jigglypuff, whose songs put people to sleep, and Robbies poetry recital makes for an awkward karanga designed to inspire a dreamlike state amongst visitors.

The next stage focuses on the manuhiri (visitors) and tangita whenua (locals) meeting and sharing the breath of life by performing hongi (the traditional Māori greeting where two people press noses). The manuhiri and tangita whenua may be seen as the party-goers and host, but it can also be interpreted as inter-generational or foreign parties and ideologies meeting one another. Watene's wooden "Hongi" sculptures will represent this meeting process.

The third stage centers around the unnamed Millennial's first home (also translated as a wharenuī), the exhibition's centerpiece. Crudely constructed from cardboard boxes, Watene's "First Home" is a satirical play on the astronomical costs associated with building in Aotearoa, and is presented as an alternative architectural design that bypasses many costs. To further decrease costs, the unnamed Millennial has stolen the land "First Home" occupies (which is a similar practice to colonizers world wide).

During the duration of the exhibition, as a performance titled "Labour of Love (Saving Money Cutting Corners)", the artist will paint a mural on the house. Playing into the saying "if you want something done right do it yourself", this performance references the ever increasing costs of renovating, and the risks of getting untrained personnel to renovate your home (which is arguably "not right"). Watene's performance will occur every Saturday from 12:00PM to 1:30PM throughout the exhibition's duration.

The mural presents a new symbol of the artist, the Wizard, which references the epic fantasy wizard as a way to explore the human condition. Traditionally speaking wizards are commonly old, powerful and wise. In stark contrast Watene's Wizards are youthful and vulnerable, often portrayed in common human situations, such as a first date or first day of school. In this sense Watene's Wizards represent a shared humanity, and their lives represent a universal human condition, or a common whakapapa, based on the belief that common human issues are inherent and singular, transcending cultures, races, continents and generations.

"First Home's" interior is inspired by wharenuī commonly found on marae. Kitted with mattresses, make-shift cushions and common household items, "First Home" is a place for people to rest, sleep and meet. "First Home's" interior design centers around the artist's concept Universal Room, where a house

has only one common room functioning as a bedroom, lounge, kitchen, bathroom, study and garage. The parties whaikorero (speeches) and waiata (song) will take place in the Universal Room.

Watene's video "A conversation about painting" (filmed in Pluma Hidalgo, Oaxaca, Mexico in early 2019), which uses borrowed audio of painters Chris Martin and Brice Marden discuss their respective practices, will translate as a speech on painting. During the video Watene attempts to cook a batch of bananas, which later morphs into a psychedelic landscape painting of the Oaxacan mountains. Watene's video "Immortal Dance", also filmed in Pluma Hidalgo, uses kanikani (dance), fireworks and recording of a Mexican marching band to portray a waiata on life, death, and the search for immortality (inspired by Alobar and Kudra's journey in Tom Robbins novel Jitterbug Perfume).

Beside the wharenui is a hypothetical wharekai (dining room), where the hakari (feast) takes place. The feast centers around a temporary installation titled "Poor Mans Feast", a conglomeration of sculptures that play into the idea that poor people have bad diets. Guests are invited to sit around a table made from ply, allen-keys and bricks, which is accompanied by a bench made from rimu floorboards and boxes. The table is void of food, hinting at the hosts negligence, or his inability to feed his guests.

Watene will also present a series of new sculptures called Wizard Staff's, made in the likeness of wizard staff's from the same titled drinking game. Unlike the staff's from the original drinking game, where party-goers drink and stack empty beer cans to create a staff (indicative of how much someone's drunk), the artists Wizard Staff's are made from unopened beer cans. The Wizard Staff's are a manifestation of human addiction and alcoholism, and is the 3-dimensional counterpart to Watene's Wizard. In this context they represent inu (drink).

During his honeymoon in November 2019 Watene completed an in-situ project in Prishtina, Kosovo and Krakow, Poland, titled staff party. For this project he presented Wizard Staff's in public places, later abandoning them to be either thrown away or dismantled and consumed.

The backyard is located on the other side of the wharenui. Located there is a transformer made from two A-Frame clothes rack, which has various paintings and denim hanging from it. Titled "Hanging Out to Dry", the process of hanging paintings from a clothes rack symbolizes the abandonment of one's past, which is a culture, identity, memory or history in need of protection or remembrance.