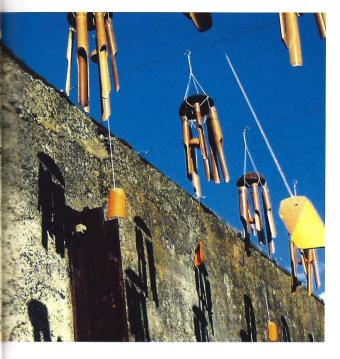


gold and red sari was strung over a swing to make a tent and we sat beneath it on strip of patterned carpet. The sari on the swing suggested immediately something of her artistic practice – she's an installation artist whose use of space is imaginative and flexible; the transformed swing became a formal and beautiful enclosure - Tiffany believes in ceremony and sacred spaces.

Scattered on the grass were rainbows of artificial flowers which represent not only her delight in colour, but also the idea of pilgrimage or journey – her installations always invite her audience to participate in some way, and the flowers are part of this.

They are the beginnings of her next project – the creation of a space round the central library using colour and light as a way of introducing Aucklanders to the Indian festival of lights, Diwali. But it will be more than that. She's collaborating with fellow artist Cleo Barnett in an installation that's a local – that is say, a multicultural response to this ancient festival, and one she's perfectly qualified to create: her heritage is Maori, Pakeha, Indian and Samoan.

2012 has been a rich year for Tiffany. She represented New Zealand at the Sydney Biennale with a work entitled *Knock on* 



Previous page and left: Knock On The Sky Listen To The Sound, installation at Cockatoo Island and Pier 2/3, 18th Sydney Biennale 2012.

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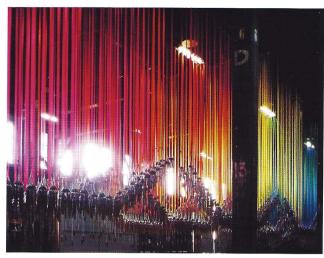
the Sky, Listen to the Sound – a visually and aurally alluring arrangement of hundreds of bamboo wind chimes strung across an open space on Cockatoo Island. The words are a Buddhist proverb she first heard in Ladakh, where the sky was "so close, I could almost touch it." Buddhists believe that wind chimes bring good luck because they harness the wind's energy, and visitors to her exhibition were invited

to choose a chime and take it away, but to document its journey with a photo on Flickr. (It's well worth a look). Thus, her desire, both for participation and her belief in the significance of pilgrimage, was fulfilled.

After the biennale, Tiffany took up a residency in India (sponsored by the Asia New Zealand Foundation) where she created a collaborative installation of hundreds of tiny boats within an enclosed

rainbow-hued space, each containing the illustrated dreams and hopes of slum children in Bangalore.

Linking ancient symbols with children's wishes informs her project for the 2013 Auckland Arts Festival. She will work with children in assorted schools to make their own Tibetan dream flags which will be displayed throughout the city during the festival. She writes, "...The creation ... of ideas, hopes







and dreams ...begins with our children and extends outwards to their families, communities and the world."

From 2003-5 Tiffany lived in India working in the slums of Gujarat and learning about Buddhism in a monastery in Tibet. When I asked how she selected her monastery she replied, "I followed my feet." She believes strongly in the power of art to transform and make sacred every day experiences, and that she's not so much the creator of

a static artefact as a facilitator of her art's effect on her audience. "What others do with my work is more interesting to me than what I do," she says. Thus, her idea for her impending residency at the McCahon House will also be collaborative, although this time she intends to address "the idea of death."

She believes New Zealanders are full of grief because of their reluctance to talk about death, and that her Buddhist beliefs have helped her to see death as

part of life's continuum. For this project she's thinking about bells – their shape, sound and symbolism. People who visit will write something related to death or dying, which will be woven into the bells' strings. When her residency ends, she envisages a ceremony in which all is burnt – 'all things pass,' she says. She believes that the ceremony will represent release or a letting go.

"Whatever I do, is to do with service. With healing."

