

SHARE

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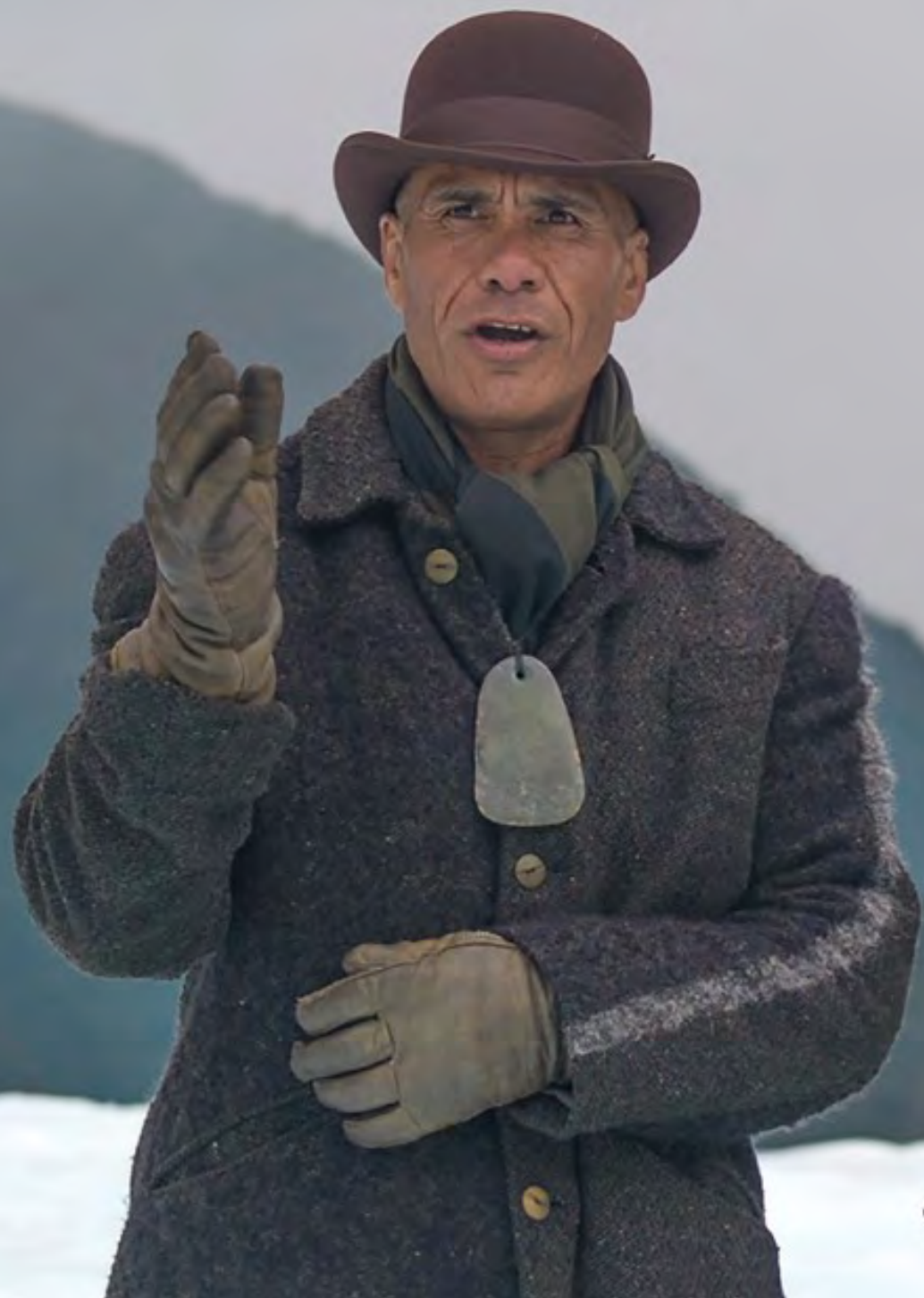
CHEAT

/

UNITE

/

VOLUME 1





SASHA HUBER

SHARE/CHEAT/UNITE
VOLUME 1

te tuhi

JONATHAS DE ANDRADE

DARCELL APELU

GEMMA BANKS

YU-CHENG CHOU

MARK HARVEY

SASHA HUBER

ANÍBAL LÓPEZ (A-1 53167)

IVAN MRŠIĆ

CHIM POM

JOHN VEA

PILVI TAKALA

JOHNSON WITEHIRA

HU XIANGQIAN

VAUGHN SADIE & NTSOANA
CONTEMPORARY DANCE THEATRE

YOUAREHEREWEAREHERE

TE TUHI EXHIBITION CURATED BY BRUCE E. PHILLIPS

THE PHYSICS ROOM EXHIBITION CURATED BY JAMIE HANTON

EXHIBITION DESIGN BY ANDREW KENNEDY

GRAPHIC DESIGN BY KALEE JACKSON

EDITED BY ANNA HODGE AND REBECCA LAL

SHARE/CHEAT/UNITE was a Te Tuhi exhibition that delved into the human psyche to consider how altruism, cheating and group formation appear to play a key role in shaping society, but not necessarily in the ways we might assume. The exhibition was divided in three parts: a group show, a research initiative and a series of live offsite commissions. These separate parts are brought back into conversation through this series of ebooks. Each volume explores a different subtheme of the exhibition, through long- and short-form essays, artwork documentation and artist interviews.

VOLUME 1 opens with the first part of a three-part contextual essay by exhibition curator Bruce E. Phillips that draws on insight gained from political theory and social psychology to explore the social significance of the exhibited artworks. This first piece considers aspects of altruism present in the artwork of Darcell Apelu, Yu-Cheng Chou, Sasha Huber and John Vea. An essay by Leafa Wilson provides an expanded reading of John Vea's *One Kiosk Many Exchanges* (2016), in particular his incorporation of talanoa within the work. This volume also includes an interview with Darcell Apelu, who details the personal significance of her work *Generation Exchange* (2016), which took place in Auckland and Patea.

VOLUME 2 continues with part two of Phillips' contextual essay, which considers the ethically murky human proclivity of 'cheating' as explored in artworks by Jonathas de Andrade, Aníbal López (A-1 53167), Vaughn Sadie & Ntsoana Contemporary Dance Theatre and YOUAREHEREWEAREHERE.

VOLUME 3 is the largest issue in the series and explores the power of group formation. In the final chapter of his contextual essay, Phillips discusses the work of artists Mark Harvey, Ivan Mršić and Hu Xiangqian and unravels the political and psychological dynamics of unification. Mark Harvey's *Turquoisation: For the coming storm* (2016) is discussed further in essays by Chloe Geoghegan and Christina Houghton. Geoghegan focuses on the work's democratic possibilities by reflecting on an earlier

iteration that took place in Dunedin; while Houghton ruminates on the ambiguous political imperatives of Harvey's turquoise troupe as they travelled around Auckland. Discussions of Ivan Mršić's *Ngā Heihei Orchestra* (2016) and *Kakokaranga Orchestra* (2016) are similarly expanded in the writing of Rosanna Albertini and Balamohan Shingade—each illuminating the socio-political importance of Mršić's form of collective-embodied action through sound.

VOLUME 4 is dedicated to the conversations that initiated the Te Tuhi exhibition and those that ventured beyond. Phillips reviews the performative curatorial ethos and outlines the exhibition's multiple formats. Melissa Laing's essay draws on the collective knowledge of *Navigating Conversational Frequencies*—a series of workshops that took place alongside the Te Tuhi show and then later grew into an independent discussion group. Jamie Hanton writes on the second iteration of the exhibition that took place at The Physics Room in Christchurch and its significance in engaging with the urban politics of the city's post-quake rebuild.

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SASHA HUBER





SASHA HUBER



RENT

LOWEST PRICE ON THE

YOUR MOUNTAIN
WINTER HOLIDAY
EVERY YEAR NO
FURNITURE, NO
AND FURNITURE
LANDSCAPE
NO FURNITURE
NO FURNITURE
ON THE
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FURNITURE

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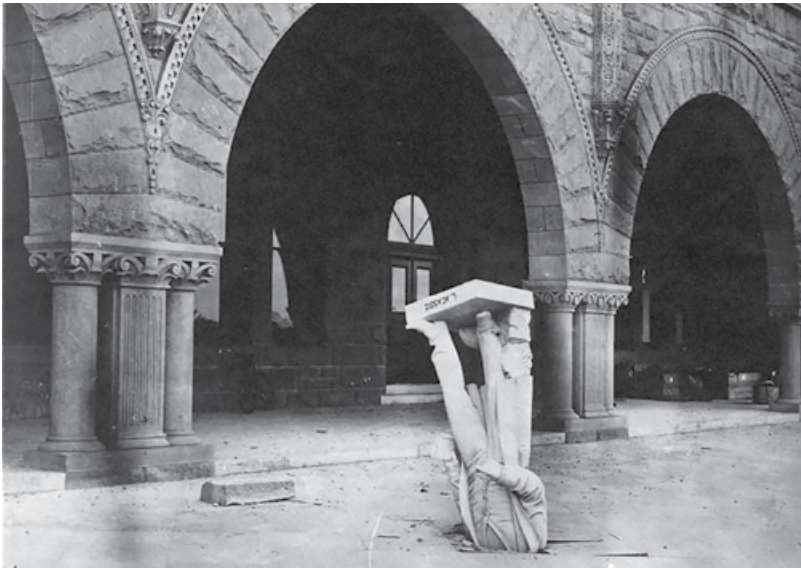
SASHA HUBER





SASHA HUBER

UNDER DOWN AGASSIZ



Louis Agassiz statue, fallen from pedestal. Stanford University. San Francisco earthquake of 1906. Credit: Frank Davey

IN MEMORY OF THE ANTI-RACIST PROTEST VICTIMS OF VIOLENT CLASHES WITH WHITE SUPREMACIST AND NEO-NAZI GROUPS RALLYING AGAINST THE PLANNED REMOVAL OF A STATUE OF CONFEDERATE GEN. ROBERT E. LEE. IN CHARLOTTESVILLE, VIRGINIA, 12.8.2017.

TA-NEHISI COATES HAS POINTED OUT THAT “RACE IS THE CHILD OF RACISM, NOT THE FATHER.” AND RACISM HAS ITS ANCESTORS, TOO. ONE OF THEM WAS LOUIS AGASSIZ FROM SWITZERLAND, WHO IN 1847 DECLARED IN A PUBLIC LECTURE HELD IN CHARLESTON (S.C.): “THE BRAIN OF THE NEGRO IS THAT OF THE IMPERFECT BRAIN OF A SEVEN MONTHS’ INFANT IN THE WOMB OF A WHITE.” IN 1863, LOUIS AGASSIZ WROTE TO A US GOVERNMENT COMMISSION: “SOCIAL EQUALITY I DEEM AT ALL TIMES IMPRACTICABLE, – A NATURAL IMPOSSIBILITY, FROM THE VERY CHARACTER OF THE NEGRO RACE.” SO IF IN TODAY’S UNITED STATES BLACK LIVES MATTER LESS THAN WHITE ONES AND IF THE REMOVAL OF THE SYMBOLS OF SLAVERY AND OPPRESSION STILL INCITES WHITE HATE, IT IS DUE TO MEN LIKE LOUIS AGASSIZ. AND LET US NOT FORGET THAT IT WAS THE SAME LOUIS AGASSIZ WHO WAS AN INSPIRATION TO KU-KLUX-KLAN RADICALS LIKE JOHN KASPER (1929–1998).

- HANS FÄSSLER, FOUNDER OF THE “DEMOUNTING LOUIS AGASSIZ” CAMPAIGN, AUGUST 2017

SHARE

BRUCE E. PHILLIPS

‘Want to share an update, Bruce?’ Facebook asks me within the field of an empty message window. By tapping the screen I publish a post. My message is not life-changing in any way, but it has triggered a minute spike of dopamine in my brain, creating a momentary feeling of satisfaction.

As frivolous as it might sound, this feel-good moment of posting a banal Facebook update actually cuts to the heart of what it means to ‘share’—revealing that sharing is never really purely an altruistic act. On Facebook, we ‘like’ other people’s posts in the expectation we’ll be liked in return. We become a ‘friend’ in order to gain friends. We ‘share’ other people’s posts in the anticipation of having our own posts shared. This giving in order to receive makes us feel individually valued and connected to something larger than ourselves.

‘We long to have the world flow through us like air or food’, claims writer Lewis Hyde in his seminal book *The Gift: Creativity and the Artist in the Modern World*.¹ Written decades before the modern incarnation of the internet, Hyde’s description of the human animal as a conduit for social relations still holds relevance today. Hyde’s analysis of gift giving is based on a study of fairy tales and indigenous lore that illustrate pre-capitalist models of gift exchange. These are founded on the basic principle that ‘the gift must always move’²—if the circulation of the gift stops, there are consequences.

For the economy of sharing to flow without the fabled penalties, Hyde states that the gifts within the system should be a catalyst for creating new life. He argues that art has the potential to be this creative force in our lives—to be an ‘agent of transformation’ that will enable intergenerational learning.³

Within a conversation about reciprocal intergenerational giving, Yu-Cheng Chou's artwork *A Working History of LU Chieh-Te* (2012–) offers a compelling example to consider. To initiate this work Chou placed a job advertisement in a local newspaper that simply read:

HELP WANTED

Temporary job, 50-60 aged male or female

Work location: Zhonghua Road

Taipei City, Call 0956259XXX

From these few words, Chou made a connection with a man named Chieh-Te Lu and a project unfolded that also grew into a long-lasting friendship. The main component of the project is a book which tells Lu's life story—in particular the story of his working life, which is a tale of hard labour but also navigating certain societal expectations and personal demons. His story begins with his father disowning his mother, then being orphaned at age four due his mother's violent death at the hand of his stepfather. This formative trauma would shadow his working life, which consisted of a wide array of professions including rice farming, military service, stunt work for films, ticket scalping, and for the most part working in hospitality. In his middle age, late-night gambling and heavy drinking led to a near-fatal car accident and signalled a turning point in his life to focus on health and family.

Chou explained to me that a requirement for exhibiting the book is that Lu is to be employed by the gallery as an invigilator—so he can share his story one to one with visitors and also so the project will extend his employment history. The first public staging apparently led to Lu becoming a well-known face amongst the Taipei art scene. By the time the project was exhibited at Te Tuhi and The Physics Room, Lu turned down the offer to extend his résumé, opting instead to retire from the workforce.

Through this project, Chou opened up an opportunity for a previously unheard voice to share their life but also to enter into a contract that offered remuneration, ongoing future employment, social recognition and friendship. Chou also benefitted, through the cultural capital gained by establishing a socially beneficial project that then resulted in his work being exhibited around the world. Considered from a sociological

perspective, the project could be understood as a representation of a particular demographic in Taiwanese society who struggle to find employment, or a reflection of the shift in Taiwan's history from an agricultural to industrial economy—a history that is also tied to successive waves of migration, colonisation and capitalism.

In this sense, Chou's artistic contribution engages in a very real system of reciprocal giving that was transformative within Lu's life, transformative in Chou's career and also has the potential to become transformative for others. Exhibition visitors have the opportunity to take home a free copy of the book, to read it over time or give it away to someone else. The work literally and symbolically circulates in multiple contexts at once, ranging from the personal to the public. It is the inexhaustible meta-contextual aspect of this project that resonates with Hyde's assertion that art has the potential to be much more than a luxury possession or commodity. He writes:

The true commerce of art is a gift exchange, and where that commerce can proceed on its own terms we shall be heirs to the fruits . . . to a creative spirit whose fertility is not exhausted in use . . . and to a sense of an inhabitable world—an awareness, that is, of our solidarity with whatever we take to be the source of our gifts, be it the community or the race, nature, or the gods.⁴

Hyde's assertions are easy to write off as idealistic. In our age of neo-liberalism and global capitalism, all forms of creative labour can be commoditised to perpetuate cycles of selfish taking rather than equally beneficial exchange. Indeed, artists are also imperfect and may unwittingly create systems of exploitation under the guise of altruistic gift exchange. Hyde's proposition could also be considered problematic when considered in relation to the complexities of our evolutionary drive. After all, isn't evolution essentially a type of war, pitting species against species and animal against animal in an incessant contest of birth and death?

It seems the answer to this question is far from definitive. Humans are not as bereft of altruism as we might assume. As evolutionary biologists have long known, altruism does not just exist in humans but is rife throughout nature.⁵ Early on, Charles Darwin identified altruism as a conundrum for his

theory of evolution. In his 1873 book *The Descent of Man*, he suggests that humans may have won evolutionary advantage not from being the biggest and strongest, but by being small and weak yet smart and social.⁶

Despite Darwin's hypothesising, altruism remained a great paradox for over a century, until 1967, when the inventor and mathematician George Price formulated the covariance equation (commonly known as the Price equation). Science writer Owen Harman explains that the Price equation contains a profound universality law that

would hold true for anything from a child choosing radio channels to . . . the culling of chemical crystals in far-off galaxies. But it could also be applied to biological traits like baldness and strength . . . and . . . to the evolution of social behaviours like altruism.⁷

The Price equation essentially reveals that we are mathematically more likely to favour those who share genetic similarity. Subsequent studies on bias, explored by science writer Michael Bond, reinforce the premise, suggesting that people will instinctively 'categorize people on the flimsiest of pretexts' and show a preference towards those who share covariance in anything from the colour of their eyes to the colour of their shirt.⁸ When we do good to others we are fulfilling an instinct to maintain the covariance of a group and in turn make certain that our genes or other similarities will survive. This is not done consciously—it occurs at an instinctual level. The equation is deeply encoded within us.

While solving a great riddle, Price's work also dispelled the notion of altruism being a true act of selfless giving and challenged the special qualities we commonly consider to be human.⁹ The reality of the Price equation is particularly chilling in our current situation, in which it seems that technological developments have charged ahead far faster than our biological evolution. Today, many of us receive information filtered and amplified via social media networks governed by algorithms that create a hyper-personalised perception of the world. If we apply the logic of the Price equation to the effects of this new technology, it makes perfect sense that people would become increasingly entrenched and divided. It is simply more attractive for humans to show bias towards a correlating reality than to accommodate an alternative view.

Under these circumstances, when a hyper-personalised reality collides with the actual democratic reality of a nation it is no wonder that shock and even outrage ensue.¹⁰ Following this logic further, it is conceivable that if populations become more virtually distanced their civility could erode when a particular group feels threatened.¹¹ How do we avoid this? How do we manipulate the Price equation so that we can compensate for our biology and fear-based rhetoric before we tear apart our social fabric? How do we create an altruism that is biased towards a love of difference?

According to social psychologist Ashtosh Varshney, the key to social harmony is to resist creating self-interested similarities with one another.¹² Varshney argues that we need to promote integration and civic engagement at a deep level, embedded within aspects of communal life, to ‘focus on dignity, self-respect, and recognition’ of difference.¹³ Sasha Huber’s ongoing body of work *Demounting Louis Agassiz* (2008–) is particularly poignant as an example of this thesis. Huber has been committed to challenging the legacy of the prominent Swiss glaciologist Louis Agassiz, whose name is attached to many places, geological features and public buildings the world over.

Agassiz was a well-known nineteenth-century glaciologist and geologist, a key figure in the discovery of evidence for ice ages¹⁴—a radical theory in his time.¹⁵ However, his hypothesises on human origins were highly questionable. He pioneered the racist ideologies of polygenism—a spurious theory that purports to provide a scientific basis for a God-ordained racial order placing Caucasians as superior over people of darker skin colours. Agassiz’s vile pseudo-science won popularity amongst slave owners particularly in the South of the United States after he moved there in 1846. His fame as a geologist gave scientific credence to policies of segregation and dehumanisation.¹⁶

In the *Demounting Louis Agassiz* series of videos, Huber is documented arriving at locations around the world named after Agassiz, then attempting to rename them or to increase awareness about the racism imbedded in their name. By helicopter she flies to the summit of Agassizhorn of the Bernese Alps in Switzerland and hammers a plaque into the snow—an attempt to singlehandedly rename the mountain ‘Rentyhorn’ after a Congolese slave named Renty whom Agassiz

photographed in 1850.¹⁷ On horseback she rides down a street towards Praça Agassis in Juiz de Fora, Brazil, nails a banner to a building and, loudhailer in hand, addresses the public.¹⁸ Via helicopter yet again, Huber soars up the face of a seemingly impassable ice wall in Aotearoa New Zealand, eventually arriving at Agassiz Glacier, a tributary of Kā Roimata o Hine Hukatere¹⁹ (Franz Josef Glacier).²⁰ She is accompanied by Jeff Mahuika (Kāti Māhaki, Poutini Kāi Tahu), who recites a karakia to clean the glacier of Agassiz's name.²¹

In *Agassiz: The Mixed Traces Series* (2010–), a number of photographs show Huber naked in various Agassiz-named landscapes in Brazil, Switzerland, Scotland, New Zealand, the United States and Canada. Huber poses in anterior, lateral and posterior positions, using the same objectifying ethnographic techniques employed by Agassiz to document African people. Each anatomical elevation is performed by Huber on site and superimposed in one image, as if her entire self is scrutinised in a single defining take. The individual images carry numerous layers of significance due to the social and geographical histories of each location, but as a series they reinforce one clear message: Agassiz's geological fame is inseparable from his racist influence. He considered people of colour not as humans but as natural phenomena to be examined and conquered by his observational intellect.

As a person of Haitian and Swiss descent, Huber's bodily presence in the images is also a defiant gesture—her mixed ancestry would have been deplorable to Agassiz. Considering the photographed action as a form of protest, Huber also connects with the proud Haitian legacy of dismantling institutionalised racism. With origins in the 1804 Haitian Revolution, black Haitian sovereignty was influential in slave abolition movements and decolonisation around the world.²²

Huber's ongoing poster work, *Agassiz Down Under* (2015–), also connects to this history of resistance by linking it to contemporary anti-racist movements in the United States. The posters use photos of a statue of Agassiz on the Stanford University campus that toppled over in the 1906 San Francisco earthquake—the statue appears comically planted headfirst into the tiled plaza like a javelin embedded in the ground. In each of the exhibited posters in the series, Huber declares solidarity with an

African-American movement concurrent to the moment of the respective New Zealand exhibition, including the Charleston shooting in 2015, the Black Lives Matter protests in 2016 and the anti-racist protest victims in Charlottesville in 2017.

Through these many works, Huber ‘unifies varied terrains’²³—New Zealand, the United States, Switzerland and so on—following the trail of racism across the globe through the footsteps of one man whose legacy continues to be validated by states and institutions. In this sense, we could consider Huber as a type of time-travelling heroine, one who confronts the past in order to reconcile the present and to build a more altruistic future for our species—one that seeks kinship in all people.

Similar strategies can be found within the work of Darcell Apelu and John Vea. In Apelu’s *Generation Exchange* (2016), she invited people to join her on two separate walking tours. The first took place in the township of Patea, tracing the memories of her maternal grandparents and exchanging family stories and local knowledge with others; the second was in Auckland, from New Windsor Road to Mangere Lawn Cemetery, to trace the memories of her paternal grandparents. In both instances, Apelu employed the notion of a pilgrimage as a way to embody and share personal histories. As Apelu further explains in the interview on page 69, this approach created a momentary forum through which members of the public felt comfortable in the act of exchange, finding commonalities in their own whakapapa.

John Vea’s *One Kiosk Many Exchanges* (2016) also established a forum for sharing histories. He chose to respond to the entwined histories of the Emilia Maud Nixon Garden of Memories in Howick, Auckland. The garden was established by Nixon in 1962 to recognise the tangata whenua Ngāi Tai and the legacy of pioneering European women. Situated in the heart of Howick Village, the garden has dual Māori and colonial significance—as a site of Māori habitation for at least 300 years, and as land thought by the British to be strategic and which the military secured through occupation by the colonial Fencible soldiers. In more recent years, the garden has been a space of change, owing to a fire that damaged Te Whare o Torere and then later through the construction of a new building, Te Whare Matariki.²⁴

One Kiosk Many Exchanges sought to create an exchange with this history through a series of performative actions within a pop-up marquee in the garden. The title for the work borrows the Turkish term ‘kiosk’, a word originally used to describe an open pavilion-like building to gather under, but which was later used by Europeans to describe a space to serve or sell goods from. Vea brought this mixed understanding of the kiosk to the complex legacy of the gardens as a place of colonisation and community, of collapse and rebuilding, and of trauma and healing.

Recognising that they were manuhiri to the garden and New Zealanders from many different cultural backgrounds, Vea and his collaborating artists²⁵ also explored what it meant to be visitors responding to a site of rich local significance. Over a number of weeks, the artists held regular wānanga with Taini Drummond, the kaitiaki taonga of the whare, to learn about the garden’s history and discuss shared notions of unity, temporality, permanence and precariousness that have further significance within the wider context of Auckland’s burgeoning population and growing housing shortage. Vea’s conversational approach is elaborated further on page 45 in Leafa Wilson’s essay in this publication.

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Through their various strategies, artists Yu-Cheng Chou, Sasha Huber, Darcell Apelu and John Vea all establish moments of exchange by revealing that the past is enmeshed within the present. These artistic tactics share a resonance to the popular whakatauki ‘Kia whakatōmuri te haere whakamua’ (My past is my present is my future, I walk backwards into the future with my eyes fixed on my past). This proverb seems even more prescient today, as we become increasingly technologically connected via social media and more aware of how entwined our collective pasts really are.

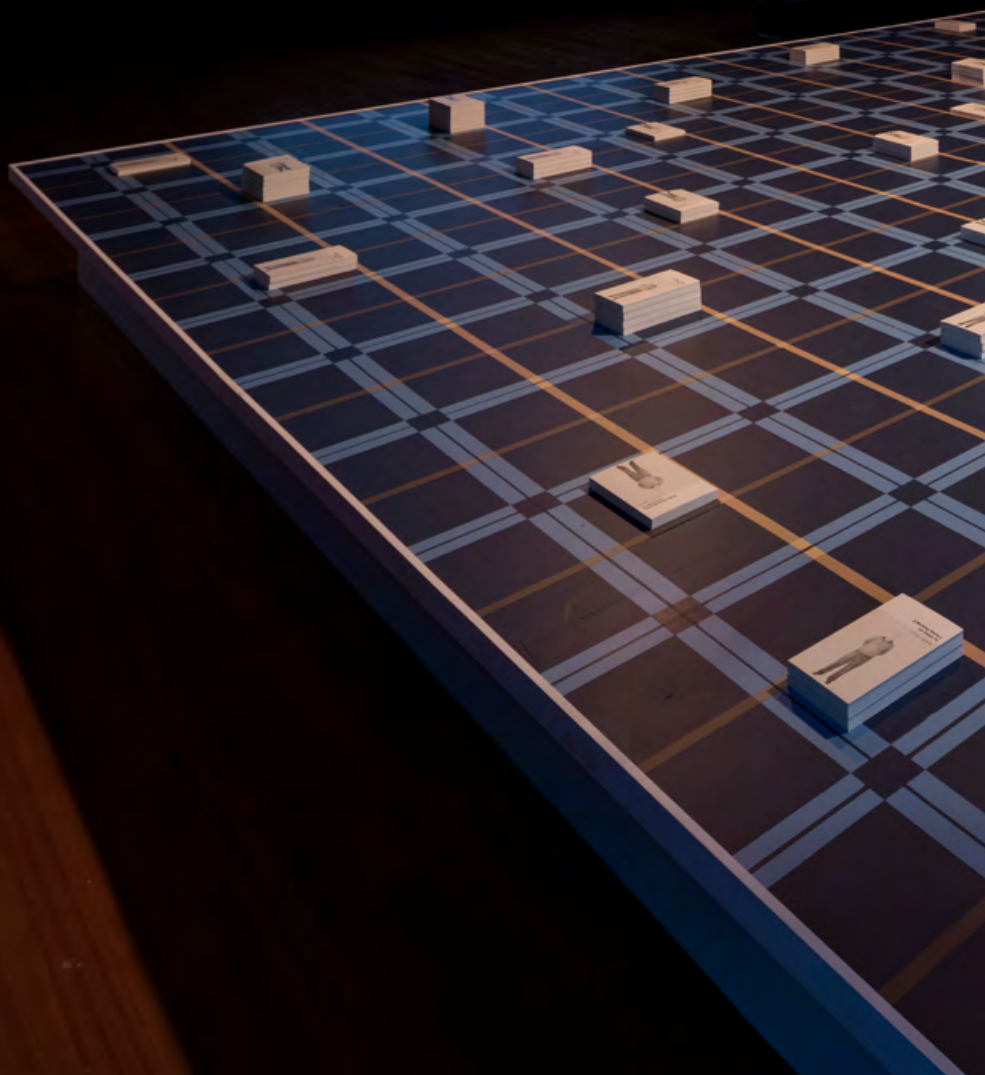
Alongside this knowledge, we have an ethical responsibility to share histories and bring them to light, but we also need to be cautious of the tendency to become too moralistic and overzealous or to ‘share’ too freely knowledge that we are not entitled to or do not have the rights to. It is important that we remember George Price’s revelation that humans will share with inherent self-interest, and that therefore the desire to ‘call out’ bias should be balanced with a questioning of one’s motivations.

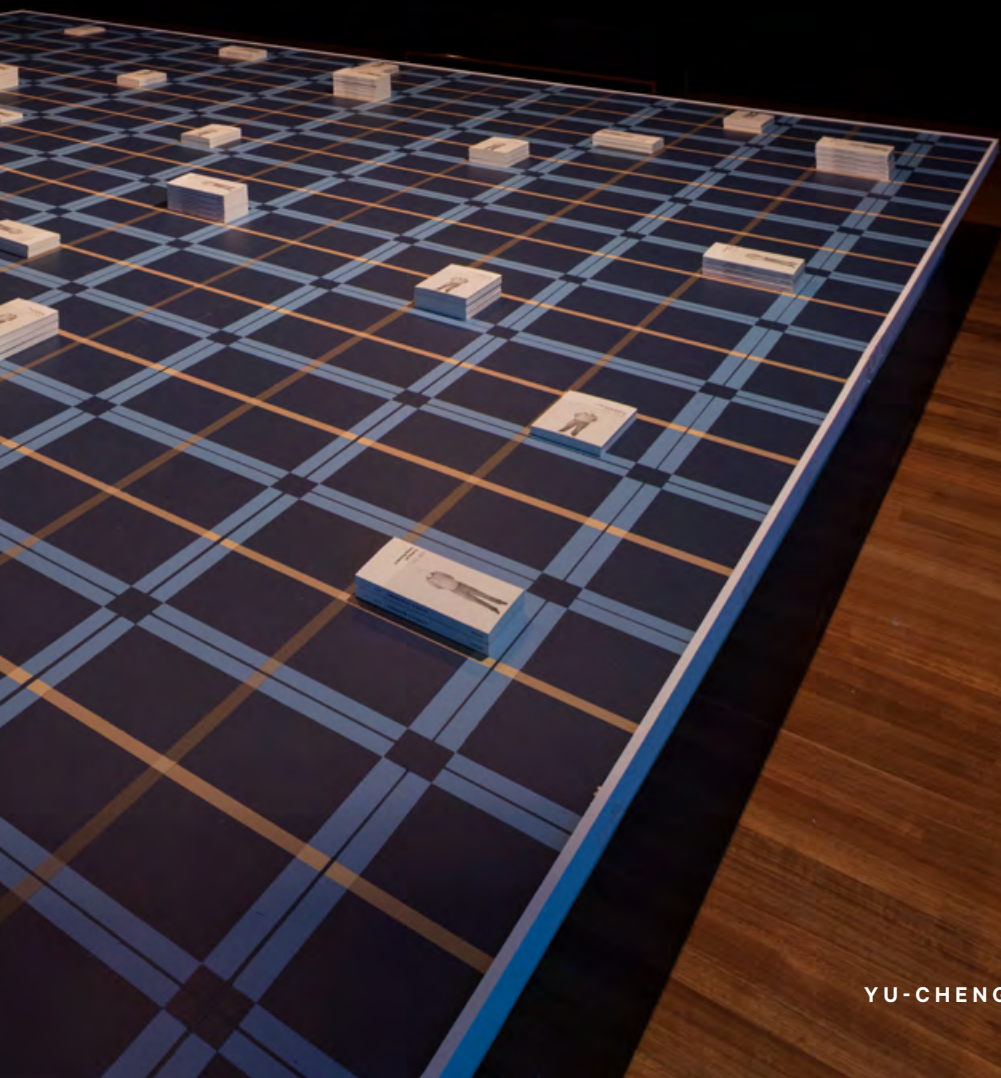
Perhaps by doing so—by recognising our commonalities and questioning our intent to share—we might be able to work towards more mutually beneficial economies of sharing as proposed by Lewis Hyde and to work towards Ashtosh Varshney's notion of a deep-embedded mutual empathy.

- 1 Lewis Hyde, *The Gift: Creativity and the Artist in the Modern World*, 25th anniversary edition (New York: Vintage, 2007), 12.
- 2 Hyde, *The Gift*.
- 3 Hyde, *The Gift*.
- 4 Hyde, *The Gift*, 205–6.
- 5 Richard Dawkins, *The Selfish Gene*, 2nd edition (Oxford/New York: Oxford University Press, 1990).
- 6 Charles Darwin, *The Descent of Man, and Selection in Relation to Sex* (New York: A.L. Burt, 1874), 71–72.
- 7 Oren Harman, *The Price of Altruism: George Price and the Search for the Origins of Kindness* (New York, NY: W. W. Norton & Company, 2011), 208.
- 8 Michael Bond, *The Power of Others: Peer Pressure, Groupthink, and How the People Around Us Shape Everything We Do* (London: Oneworld Publications, 2015), xiv.
- 9 Harman, *The Price of Altruism*. Also see the podcast: An Equation for Good, Radiolab, <http://www.radiolab.org/story/103983-equation-good/> (accessed 21 December 2017)
- 10 Examples of this could include the Labour supporters confounded at the outcome of the 2014 New Zealand election, those mystified by the Brexit referendum in the United Kingdom and, in the United States, Donald Trump's ascension to the White House which many thought was an impossibility.
- 11 Bond, *The Power of Others*, 191. An obvious example of this is the 'You will not replace us' chants used by the alt-right and neo-Nazi groups that marched en masse in Charlottesville, Virginia, in 2017, claiming to be disenfranchised by multiculturalism.
- 12 Ashutosh Varshney, 'Nationalism, Ethnic Conflict, and Rationality,' in *Peace Studies: Critical Concepts in Political Science*, ed. Matthew Evangelista (Taylor & Francis, 2005).
- 13 Varshney, 'Nationalism, Ethnic Conflict, and Rationality,' 3.
- 14 Suzana Milevska, 'Lunar Geological Map of Racism: On Racism and Slavery as Addressed in Sasha Huber's Rentyhorn,' in *Rentyhorn*, ed. Huber (Helsinki: Kiasma, 2010).
- 15 Derek Grzelewski, 'Glaciers—Ice on the Move,' *New Zealand Geographic*, www.nzgeo.com/stories/glaciers-ice-on-the-move/ (accessed 10 November 2017).
- 16 Hans Barth, 'Louis Agassiz and Adolf Hitler: Documents of Racist Mania,' in *Rentyhorn*, ed. Sasha Huber (Helsinki: Kiasma, 2010).
- 17 Sasha Huber, *Rentyhorn* (2008), video, 4:30 min.
- 18 Sasha Huber, *Louis Who? What you should know about Louis Agassiz. Intervention, Praça Agassiz, Rio de Janeiro* (2010), video, 3:50 min.
- 19 Also known as Te Tai o Wawe.
- 20 Sasha Huber, *Karakia—The Resetting Ceremony* (2015), video, 5:20 min.
- 21 In the making of this artwork Sasha Huber was in contact with Te Rūnanga o Ngāi Tahu officials who provided guidance and contact with Jeff Mahuika, a pounamu carver local to the glacier. In addition, Te Rūnanga o Ngāi Tahu in collaboration with Makawhio Rūnanga 'proposed supporting research on new and appropriate Māori place names for the "Agassiz Glacier" and another South Island feature, the "Agassiz Range", as there are currently no known Ngāi Tahu names for these

landmarks.' See Sasha Huber, 'Karakia—The Resetting Ceremony,' 2015, www.sashahuber.com/?cat=10046&lang=fi&mstr=4.

- 22 Barth, 'Louis Agassiz and Adolf Hitler: Documents of Racist Mania.'
- 23 Pirkko Siitari, 'The Name of a Mountain,' in *Rentyhorn*, ed. Sasha Huber (Helsinki: Kiasma, 2010). Siitari also writes that Huber 'raises local themes, but they reflect broader, transnational issues and ideologies'.
- 24 'Wharenui Built in Howick Is Burnt Down Marae Investigates,' *Marae* (TV ONE, n.d.), www.youtube.com/watch?v=m5XufbofBkU; Simon Smith and Scott Morgan, 'Education in New Whare,' *Eastern Courier*, 26 March 2014, www.stuff.co.nz/auckland/local-news/eastern-courier/9864538/Education-in-new-whare; 'Council Accepts Withdrawal of Name for Whare,' *Scoop News*, 23 July 2007, www.scoop.co.nz/stories/AK0707/S00253.htm (accessed 10 July 2016). Bruce E. Phillips et al., *What Do You Mean, We?*, ed. Rebecca Lal (Auckland, NZ: Te Tuhi, 2012).
- 25 John Vea collaborated with artists Valasi Leota-Seiuli, Sione Mafi, Newman Tumata and Jimmy Wulf.





YU-CHENG CHOU

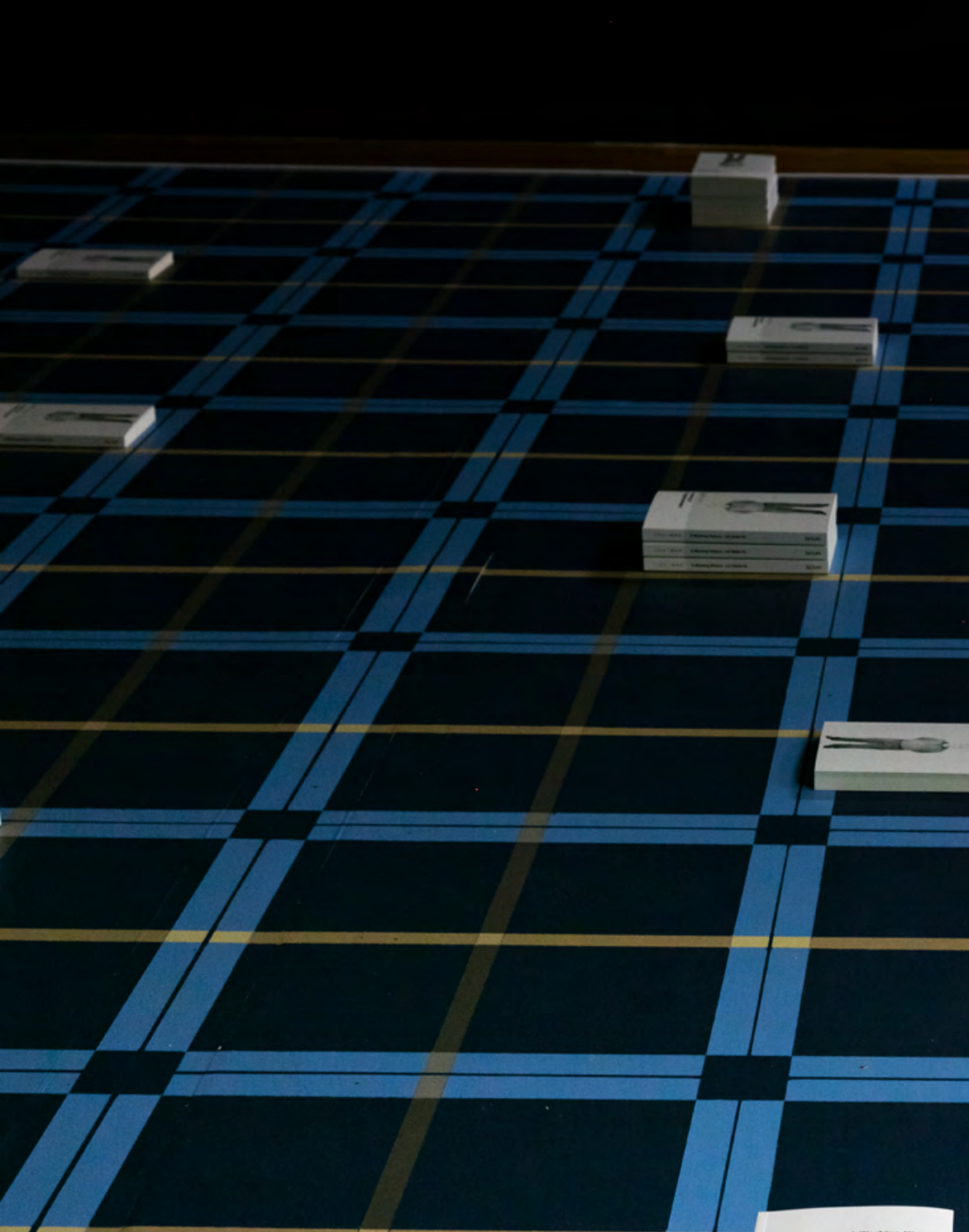
A Working History
LU Chieh-Te

工作史—盧皆得





YU-CHENG CHOU





YU-CHENG CHOU
2004

YU-CHENG CHOU
2004

YU-CHENG CHOU

TALK/PLAY/TALK:

JOHN VEA, ONE KIOSK MANY EXCHANGES

LEAFA WILSON

It all starts with a talanoa . . . exchanging conversation with the relevant people. Kanohi ki te kanohi—face to face.

**Getting to know you,
Getting to know all about you.
Getting to like you,
Getting to hope you'll like me.**

**Getting to know you,
Putting it my way,
But nicely,
You are precisely,
My cup of tea.¹**

To begin to know the work of the performance artist John Vea is to know this one thing: that his methodology and research always begins with talanoa.

Talanoa is intrinsic to the process that Vea uses when embarking on any collaborative artistic endeavour. Email and phone just will not cut it because the human element cannot be fully appreciated. These ways of communicating exclude warmth, gesture, facial expression and the sharing of kai (food). The sharing of food is commonly practised by many cultures as a way of signalling that the talks or activity have gone from a state of *sacred* to *secular* or from *tapu* to *noa*. Imagine an entirely Skyped or group chat as a substitute for a full-on lauga of matai (meeting of chiefs). Or via text? Imagine them all simultaneously sharing food as individuals in their own fale (house)—it just would not happen, which doesn't entirely mean that it couldn't happen. Talanoa is a Polynesian practice and part of the oral traditions shared by almost all Pacific cultures. It requires face-to-face

interaction, a practice Vea adheres to. For Vea, this keeps him grounded in his own reality as much as is possible in this world. It is a way of standing his own ground, instead of constantly straining to be understood by palangi (Tongan word for European).

Ta–Va is a Polynesian philosophical theory of time-space, in which time and space converge in a non-linear fashion—ta means ‘to hit’ and va means ‘space’. For Vea, the immediacy and instant arrival at this conceptual place can only be achieved through performance art. It offers a quiet spot amid everything around him, where he slows the rhythm of the ta into the va.² Time, in this place, involves endless convergences of works, repetitious activity, acknowledgement of the ancestors and migrant parents, and his own consciousness of this occurs in his ‘happenings’.

I've always slowed things down by focusing on the simple things, I've often called these moments check points. And so, it manifested in my practice, from the use of materials and movements. I guess through working in factories and plantations I often observe people in mahi [Māori for work], almost hypnotised from the repetitiveness [of] actions. I have always been interested in movements from the unrecognised labourers. Trying to use these movements to situate spectators' minds, putting them into a trance-like state, like a child staring out the window. A need to escape from the physical.
—John Vea³

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THE WORK

Alongside the Te Tuhi show, curator of contemporary art Bruce E. Phillips organised a site-responsive exhibition series that was not dependent on the gallery, called *Share/Cheat/Unite: Live Offsite Works*. He invited artists to create live, offsite works by any means. John Vea selected the Garden of Memories in the suburb now known as Howick, in Auckland, New Zealand for his collaborative happening event. It was entitled *One Kiosk Many Exchanges*. Vea's methodologies for this work were:

1. Talanoa—choosing collaborators.
2. Finding the cultural connectors.
3. Recontextualising the findings.
4. Sharing via performative works.

As a lecturer at Auckland University of Technology's School of Art and Design, Vea has become familiar with some of his students' emergent praxes. Knowing their specific strengths enabled him to find ways he could collaborate with them. Vea's own practice fosters the idea of 'village', or community, and manifold outcomes.

At this point we should begin to understand the import of this project in this place—Howick's iconic Garden of Memories. We begin with the original owners of the land, local iwi Ngāi Tai ki Tāmaki who are an extension of Hauraki, one of the four hapū of Tainui. Ngāi Tai—who settled the area approximately 1000 years before the Dutch and the English arrived—gave it the name Ōwairoa. It was soon to become known as Howick. Why would Vea choose this site, of all places? He chose it because it is site-specific to a colonial narrative upon which the whole of the Eastern suburbs is built. It is a site to which the British imported their colonial equivalent of *Dad's Army*,⁴ the Fencibles.

Howick is a suburb with a largely New Zealand European or Pākehā demographic.⁵ Around Howick there are many colonial 'heritage' buildings and sites commemorating British occupancy. There remains a Royal New Zealand Fencible Society as well. The Fencibles were men of supposedly good standing who had retired from the British forces. They came from the United Kingdom and varied in age, occupation and marital status. Many brought their families. The Fencibles were commissioned to initiate settlements around the globe to bolster the defences against the 'natives' who might try to steal the Empire's newly 'acquired' lands. Many Fencibles were sent to the United States and to India as well. It was during the New Zealand Wars (1845–72) that the Fencibles were deployed in Aotearoa, from 1847 onwards. Many outposts were set up around the country, but there were four main settlements. The largest outpost was in Auckland, with almost 3000 men, and it was sited at Ōwairoa.

Paparoa Cemetery is one of the final resting places of the Fencibles' descendants. The cemetery is located adjacent to the Howick Hornets Rugby League clubrooms. People from all over South and East Auckland belong to this club, with most members being of Māori or Pacific Islands heritage. During Vea's research, he discovered that the cemetery and the proximity of the graves were ironically close to that place of contest, the sports field. He joined the Howick Hornets and played a season with them. Unlike the other members of the team, his joining had symbolic and psychological reasons behind it, not just sporting ones. This field became a platform for understanding the place and the suffering of Ngāi Tai, the mana whenua (local tribal land owners). Here he could lend his body physically to their suffering—in a sense, trying to ease some historic pain. As a six-foot-something monolithic man, Vea has presence. He employs his body's physicality as a signifier—people immediately associate it with physical masculine strength. Then he tips this assumption on its head by using sport to conceptualise performance work. His art is almost antithetical to the usual expectations of a league player—this flip is part of the performance. Vea is in complete control of this site; a battle site of sorts within his brown body.

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Vea, of Tongan heritage, has always been emphatic that as tauivi (an outsider) his place is not to speak for the mana whenua; instead, his in-situ work in the Garden of Memories offers his own response to the converging histories of Ngāi Tai and the Fencibles.

Image courtesy of John Vea



THE GARDEN OF MEMORIES

Vea's talanoa began with local kuia Taini Drummond, the kaitiaki (guardian) of the wharenui at the Garden of Memories in Howick. The gardens comprise the Tainui Garden, a small wharenui (meeting house), and a small whare taonga called Te Raukohekohe Museum. This was all established by Emilia Maud Nixon (1870–1962), a first-generation descendant of one of the British occupants. Ms Nixon set the gardens up to try to foster relationships between pioneering Pākehā women and the local iwi. She was very much loved, and it was her love for tangata whenua that precipitated her vision for the gardens.

Drummond has been a resident of Howick since 1967 and hails from Taharoa, a West Coast Maniapoto township in King Country. She has been the kaitiaki for the wharenui since 1984. In 2004, she witnessed a terrible arson attack that razed the wharenui, originally called Te Whare o Tōrere then renamed Ōwairoa Marae, to the ground. Prior to the fire, several racially charged hate crimes and some vandalism had occurred on the site. This inordinate anti-Māori sentiment became even more visible when a proposal to rebuild the marae was made public.

Vea and Drummond's conversations formed the genesis of the *One Kiosk Many Exchanges* project. Drummond then spent a day with the other contributing artists, sharing the stories of the place, and from there each of them could make an informed responsive work.

The term borrowing seems too polite; I think what I'm trying to say is stolen culture or the 'spoils' of colonisation.

—John Vea

Vea's idea was based on references pointing to the Fencibles' history on this piece of land. The notion of theft or taking from another was first fleshed out through the idea of the 'kiosk', which was carried in a procession to the Garden of Memories like a casket is carried to a hearse.

New Zealanders think of a kiosk as a place you can buy snacks from at the local sports club. It's a 'Kiwi' thing . . . except it isn't. The kiosk's origins are in Turkey and Persia, and it means a portable canopy. This stolen word

and its customs form the foundational concept of the work. The kiosk is a physical representation of the politeness expected of us in society. A place of 'civilised' exchange, when, in Vea's mind, there has been far too much smiling through gritted teeth.

The kiosk was carried around by a 'bearer' for each of the collaborators. Each of them chose a location and performed within this one 'kiosk'. The pallbearers (for want of a better term) were H.E.P.T., a group of artists known only by their acronym and whose identities are not specified in any written form. The bearers were instructed by their chief bearer; very quietly, succinctly and as if it were something they might do on a regular basis:

Io
Lalo
Alu ki tu'a
Hiki ki olunga
Ha'u ki loto
Tuku ki lalo
Yes
Down
Go out
Lift it up
Come in
Put it down

They performed this for each of the artists in their chosen locations around the site. The other collaborators Vea invited to participate were art students from the Bachelor of Visual Arts degree at the Auckland University of Technology. They were Valasi Leota-Seiuli (Samoan), Newman Tumata (Niuean), Jimmy Wulf (Samoan) and Sione Mafi (Tongan). Each artist was invited to exchange with the new whare Matariki on Ōwairoa Marae and Emilia Maud Nixon's Garden of Memories, using some form of currency of their choosing.

MANY EXCHANGES

Valasi Leota-Seiuli's currency/exchange with Ōwairoa was an in-situ performance work of live-action words. She does not consider the words she sang to be lyrics—more an incantation to enter the va of pain and shaming experienced by many migrant Pacific Islanders. Her father was one such Pacific Islander, and he and the family endured much trauma during the dawn raids. Using these sung words, Leota-Seiuli connected her parents' woes with the surprising and generous legacy of Emilia Maud Nixon.

LE ULA E, MOMOLI ATU E O'U LIMA

**Le Ula e, momoli atu e o'u lima
E viia le folasia, lagi ma tuā lagi
Fatu e fusi ae le tumau
O tigā o'u tagata
Ua pese ai the failaga
Fa'afiafia, tama'ita'i sili
La'u asoa pale lona ao
Manatua agaalofa agalelei
Aso ua te'a, aso o tupulaga fou**

**I stand with this lei in hand
To sing to whom laid the land
I gather my heart to exchange
My words of song of our peoples' pain
I sing to you lady, my lei is for you
To honour your spirit
From the past to the new**

The dawn raids remain as one of the single-most shameful memories of racial profiling and state brutality in New Zealand history. Leota-Seiuli's words were offered as an exchange of sorrowful stories with the tūpuna (ancestors) of Ōwairoa. Leota-Seiuli completed her work with an act of love: placing a lei (an imported Chinese one from a \$2 shop) on the memorial to Emilia Maud Nixon.

Newman Tumata made a series of posters that employed imagery such as gang signs and vernacular slang from various suburbs in South Auckland, where the largest Polynesian population in the world lives. Like a street hawker, he went around the gardens and on to the street outside to try to sell works; he managed to sell only two. This attempt was made in order to give a monetary koha (gift) to Ōwairoa by exchanging his work—objects of cultural significance, imbued with the spirit of South Auckland—for New Zealand dollars. The posters are Tumata’s version of taonga (treasures) because they are heartfelt words that emerge from his home streets where Māori and Pasifika live—streets that still belong to the place Ōwairoa, not to the overlaid suburb Howick.

Jimmy Wulf sang a very moving version of *Lota Nu’uī*, an anthem of great importance in Samoa. Usually it is sung before food and after the formal speeches of the orators are all over with at a wake. It is also sung on other formal occasions where there is much love and emotion at a gathering, like at a wedding or birthday of significance.

LO TA NU’U, UA OU FANAU AI

Lo ta un’u, ua ou fanau ai

Lalelei oe i, le vasa

Ua e maua, mai luga

O le tofi, aoga

Chorus:

Samoana, (Samoana)

Ala mai, (Ala mai)

Fai ai nei, (Fai ai nei)

Le fa’afetai, (Le fa’afetai)

I le pule, ua mau ai

O lou nu’u, i le vasa

My country, where I was born

You are the most beautiful in the ocean

You have obtained from above

A most important inheritance

Chorus:
People of Samoa
Arise (wake up)
Give (now)
Your thanksgiving
To the Most High, who gave you
Your island / country, here in the ocean

Wulf's was a solemn offering; though performed outside the rebuilt whare Matariki, his voice was directed at the image of the old wharenui Te Whare o Tōrere that was in the little museum. Sione Mafi's practice is largely performative, wherein he displays or projects documentary stills and moving images. His work seeks to locate the trace or energy that is left behind when people leave a place.

Moving image and photography are the ways that he attempts to record these traces, as they are well suited to this idea. What is photography after all but the trace of an event or a person or a thing?

In keeping with this idea of traces, Mafi honoured the whenua/fonua which belongs to the mana whenua. The invisible but ever-present traces of the ancestors are always the first to be honoured in Māori tikanga (etiquette or tradition). Mafi prepared a traditional Tongan version of the pan-Pasifika practice of the kava ceremony. In performing the kava kuo heka, he brought himself as ancestral relative to tangata whenua, but also rightly acknowledged their place. He tipped the first sip of kava to the earth as is traditional, then passed the kava around the gathered audience. This simple and powerful action involved everyone present, including those unseen.

TAKING TEA

The happening concluded with the performance artists taking tea together with the audience. This action involved the elements of talanoa, community and a final performative act of drinking tea (the so-called British national drink). The British appropriated tea-drinking from India, one of the many countries they colonised, so it was a fitting way to finish,

and Vea underscored the importance of this action afterwards. It offered one final exchange, and a way to close the work off and to return the gardens to a state of noa or spiritual neutrality.

For Vea, there was a sombre tone to this part of the happening, which he likened to the feeling at a wake. The concluding action was carried out with H.E.P.T. systematically performing their whispered ritual of packing down the kiosk—the site of interaction shared by all—and carrying it away. The kiosk was a portal for this work. The portal was now sealed.

- 1 Oscar Hammerstein, 'Getting to Know You', 1951, from the musical *The King and I*, by Rodgers and Hammerstein.
- 2 The theory of Ta-Va is not a static or passive theory but a very live one. Dr Okusitino Mahina and Dr Albert Refiti are two scholars whose writing around the concept is very influential.
- 3 Email correspondence with John Vea, 11 September 2016.
- 4 *Dad's Army* was a British sitcom (1968–77) based on the British Home Guard during World War II. The series presented the Home Guard as a feeble and fumbling mix of men of varying classes. They varied also in pomp and finesse which was what the comic element depended on. The Home Guard were exactly that—it was comprised of men who weren't eligible to go to war due to their age and other reasons. They were the secondary defence if Nazi Germany ever reached British shores.
- 5 At the 2013 Census, Howick's constituency was 55% New Zealand European, 5.2% Māori, 4.6% Pacific peoples, 38.8% Asian peoples, 2.2% Middle Eastern, Latin, African, and 1.1% other (www.stats.govt.nz/Census/2013-census/profile-and-summary-reports/quickstats-about-a-place.aspx?request_value=13624&tabname=Culturaldiversity).
- 6 See www.nzfenciblesociety.org.nz/wawcs017849/the-fencibles.html.
- 7 Every meeting house, regardless of who it was made by, becomes a living ancestor once it is given an ancestral name and it has been consecrated by the kaumātua and kuia (elders of a tribe). The wharehau named Tōrere was renamed Ōwairoa Marae in 2004, upon which it was then burnt down (www.thepaepae.com/why-do-you-think-we-call-it-a-struggle/9595/).
- 8 Email correspondence with John Vea, 11 September 2016.
- 9 Leota-Seiuli was at the time a BVA postgraduate student at AUT, using sculpture, installations and performance in her art practice, and living in Howick, Auckland.
- 10 Tumata was a second-year BVA student at AUT, studying printmaking and living in Mt Roskill. He makes posters reflecting the street symbols, slangs and slogans from the suburbs of Auckland. Each poster is unique to each suburb, the slogans and slangs referenced may only be known to the native of that suburb.
- 11 Wulf was a third-year BVA student at AUT, living in Papatoetoe. A painter turned performance artist, he makes work reflecting his lack of knowledge of his German side, using Samoan and German dialogue to create a conversation between himself as a Samoan and himself as German. Performances involved him singing Samoan hymns to portraits of his deceased relatives.
- 12 Mafi was a second-year BVA student at AUT, studying sculpture and living in Te Atatū. Interested in the traces people leave behind and using those traces in metaphoric performances, Mafi's art practice is usually through documented or live performances.

- 13 The dawn raids were a series of systematically planned home raids meted out on many Polynesian families suspected of overstaying in Aotearoa New Zealand. They started around 1974 and by 1976 had gradually grew in frequency and violence. They traumatised entire families and the largest group targeted by immigration and the police were of Pacific descent (<https://teara.govt.nz/en/anti-racism-and-treaty-of-waitangi-activism/page-4>).















GENERATION EXCHANGE

Darcell Apelu's *Generation Exchange* (2016) consisted of two separate walking tours. The first took place in the township of Patea, to trace the memories of her maternal grandparents and to exchange family stories and local knowledge with others; the second was held in Auckland from New Windsor Road to Mangere Lawn Cemetery, tracing the memories of her paternal grandparents. The following is an edited conversation reflecting on the project between Darcell Apelu and Bruce E. Phillips that took place over a year later.

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BRUCE E. PHILLIPS: Now that a bit of time has lapsed, what are your thoughts about the project?

DARCELL APELU: I have become more aware that my connection to these sites is complicated. I feel connected through family memories, but because I do not live at either location I don't have full permission or access to the histories or current issues of these places. As much as I try I will never get to that point of truly knowing or truly connecting. I have only understood this by going through the process of producing the work. This realisation is possibly something that happens for a lot of people who are trying to connect with their past or their culture—in some way you will never fully encapsulate what that lost connection means.

B: In both walks we started with a house—the home of your mother’s family in Patea and the home of your father’s family in Auckland. Why was that important?

D: For me it initially came from looking at Dad’s old family home and being able to relate easily to that space because I spent some of my childhood there. We also have a tradition in our family that we often revisit these houses just to check what changes have been made. It was an important starting point because it was a source of pride—a pride in me being able to know that this is the space where my father grew up and that my father had an awesome upbringing even with all the difficulties of being a Pacific Island kid in the 1960s with the resilience that they had to have. That is why I wanted to start with the homes of my parents because they embody a sense of belonging and pride, even though my family no longer owns these houses.

Because I don’t have memories of my own of the Patea house, I had to channel my mum to describe the significance of it because she was the one who had passed on that whole history to me. It was the home of my maternal grandparents Dorothy and Trevor and that was my mother’s first home that she lived in with her two brothers. But the house has changed a lot now. Rather than a family home it is used as a holiday home. The front door has been moved from the front to the side because they have added a deck and decorated it in a seaside theme.

B: Both walks concluded at the cemeteries where your father’s and mother’s families are buried. Rather than being morbid or too personal, this actually became an affecting contribution to the work.

D: When I think of a cemetery I never think of a sad place, I think of a place of happiness and a place to be reflective and of knowing. Whenever I am in Taranaki I will make the effort to visit the cemetery in Patea and it is never a chore to just be in that place. It is the same when I am

B: So these locations become nodes or prompts for you to share family memories—memories that are also mostly new to you. Starting with part one in Patea, could you talk about each of those locations and the memories attached to them?

in Auckland. If I am passing through the area I will just visit—even only for a few minutes for reflection. It doesn't have to be this drawn-out thing—it can be a quick hello.

The cemetery is a place that holds significance beyond any one individual person—being in that place means to be beyond you. How can I describe it? It is not an out-of-body sensation but something similar. In the contemplative space of the burial ground you become part of something more than yourself.

D: After visiting mum's childhood home we walked around the corner to a school. This was the first of two schools we visited in Patea. This school was originally the high school, but is now the Patea Area School that currently holds only 40 students from ages five to high school age. I used this space as a memorable location because my mother was only at this school for one year due to the family moving to Tauranga—so it is a significant site because it is the place of departure and change. It was during this time that my grandfather left the freezing works—the freezing works was on the downturn and its eventual closure would have a significant effect on the town. He ended up getting a contract to manage the Anchor Inn, which was a tavern owned by Lion Breweries. He saw this career shift as a way to give the kids more opportunities. And it did. Their move to Tauranga became a pivotal part of my mother's upbringing.

From the school we then walked down the hill and across a bridge to the site of the old

freezing works. I come from a long line of freezing works workers. My mother's father and his father and my father also worked in the industry. This lineage of blue-collar workers is really interesting for me. It made me aware of how fortunate and privileged I am that my parents and my parents' parents had created stepping-stones that have allowed my generation to pursue whatever we wanted in life.

B: The legacy of working-class labour is a tangible gift that you have inherited—energy that has been vested in your future. That realisation is really profound in terms of 'generation exchange'.

D: Being grateful for what you have and recognising what others have given you is so important. It is a small thing that is easily taken for granted.

The site of the freezing works is also the source of other stories—work stories. I shared the tale of my grandfather's workmate who got a meat hook impaled through his hand. Health and safety and OSH wasn't around in those days, there was no chainmail gloves or other protective gear. Everything was done by hand and this man was just lifting a carcass onto a meat hook but rather than barbing the carcass, the hook went right through his hand.

B: After the freezing works we backtracked our steps back to the bridge where we looked over the river. Your great-uncle Bruce shared a memory.

D: Yes, a sad memory of his little brother Morris. Morris was the second to youngest in the family and one day they were playing on the wharf by the river and while Morris was climbing down one of the ladders he slipped, knocked his head and went under the water and unfortunately drowned. They didn't find him till a couple of days later, when he washed up on the beach further downstream. I was surprised at how forthcoming Uncle Bruce was

B: From there we walked to the site of the old primary school.

B: A few weeks later we were in Auckland for part two of Generation Exchange.

to share a deeply sad personal story with a bunch of strangers. Later on, I discussed it with my mother and we looked into the dates of the incident and confirmed that the day after Morris died my grandmother had given birth to the youngest boy. So within a 48-hour time span my grandmother had lost one son and gave birth to another.

D: I shared some school photos of my mother and her sisters. The school has since closed but it remains for me as a kind of imaginative space where I can stand there and envisage the things my great-grandmother, my grandmother and my mother would have gotten up to as children. Being able to visit these places is really important to me, because through them I can trace back through multiple generations and see how I am connected to something larger.

We then walked to the cemetery where we visited my mother's family members that are buried there, and connected to the graves of people who featured in the stories that had been shared, such as Morris and my grandmother.

D: This was a much longer walk and was a significantly different experience. It was raining and it was a dark morning because of the clouds. We met at New Windsor Road outside the house my father grew up in. Here I talked about the migration of my grandparents—moving from Niue and arriving at this home—and my father's childhood and discussed the significance of the journeys within the stories.

I also talked about my grandfather, who had to walk every day over 20 kilometres from that house to the wharf in Auckland and then home again. Everything that my father's family did involved walking long distances—it was their primary mode of transport. Some of the participants on the day also shared their own family stories of the 'old Auckland'. It was an Auckland that was experienced via walking rather than driving—a perspective that is so foreign to us today.

My father's family stories of walking are what originally inspired me to create an artwork that involved walking as a primary mode to connect with these memories. He would always say how far he would walk and how we [his children] don't do much walking. He was constantly making these observations and reflecting on where he was in life—I felt I was lucky enough to hear that and to understand that.

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From the house we walked to the top of Mount Roskill, where we could look out on to the city but in particular to look towards War Memorial Park on May Road where earlier that year [in April 2016] a large plaque and flagpole was installed that commemorates the names of 150 Niueans who fought in the First World War. My grandfather was one of these men. His participation in the war was part of the story of how he immigrated to Aotearoa New Zealand.

A lot of Niuean soldiers came from Niue to New Zealand for training and then to the war. A lot of them were essentially not there to fight but to dig trenches for the allies. Many of these men had never been exposed to the

illnesses that the Western world had, such as influenza. My grandfather was first stationed in Egypt and then in France. In France he got sick and ended up coming back to New Zealand. He was fortunate because there were a lot of soldiers that didn't make it back. So there is a ripple effect from these historic circumstances that have resulted in the possibility and slim probability of me being able to be born. I was also interested in that these soldiers journeyed all the way from Niue to be part of something greater than themselves.

Visiting Mount Roskill was also a way to help the participants to gain their bearings of where they were in the city and to tap into their own memories.

B: Yes, people were able to locate themselves not just in terms of geography but also in terms of their own memories or stories. After this we followed the cycleway all the way down to Māngere Bridge.

D: On the way I shared how my father would cycle to Māngere to work at the freezing works coolstores when they were being built, and how he spent his school holidays working at the Colman's Mustard factory and the Ribena factory. He was about fifteen years old at this time and the money he earned would be given to his parents. My dad would tell us these stories as a way to reinforce that his life's work was for his family and to give his children opportunities. He was very proud of us but this was his subtle way of saying, 'this is what I have done and look what you now have'.

B: We then continued on through Māngere Township and made our way to the cemetery.

D: Here I talked about my grandparents and my father who all struggled with cancer, and being aware that this could be a genetic implication for my relatives or me. For some people even

talking about being sick is a real taboo, but not talking about something doesn't make it any less a reality. I think that the people who participated in the walk appreciated that I was so forthcoming in acknowledging that while sickness is a scary and a difficult topic it is not something to be scared of.

B: In that sense, is *Generation Exchange* essentially an artwork that attempts to understand mortality?

D: Not in the sense you might be using the word. The word 'mortality' is often attributed a meaning that is definitive, but in reality mortality is more complex. Through sharing our experiences of death, health and wellbeing this complexity of life becomes more apparent and can enable us to collectively help each other. For me this has become apparent in seeing my dad battle cancer while I was making this work [in 2016] and after he passed away earlier this year [in 2017]. When someone passes suddenly it is hard to rationalise the loss because you are not given sufficient time to prepare yourself. In comparison, with my dad's slow decline there was more time to consider these things. So by taking people on a long walk this provided an opportunity for the participants to engage with notions of mortality in an extended duration by way of conversation and retracing memories.









DARCELL APELU





HONEYFIELD
PAULINE ELIZABETH
JAN RAY
BORN 1918
DIED 1988
IN RAY

THE HONEYFIELD
FAMILY
ESTABLISHED 1888
100 YEARS OF SERVICE
TO THE COMMUNITY
1988-1989

IN LOVING REMEMBRANCE OF
FRANK
BORN 1918
DIED 1988
WIFE OF
THELMA CONSTANCE JONES
BORN 1918
DIED 1988
NAMES, JAMES and LUCY















DARCELL APELU





DARCELL APELU





ARTWORK INFORMATION

DARCELL APELU

p.78–87

Generation Exchange (Patea), 2016

a walking tour of Patea

6:00–8:00 am, 24 September 2016

photos by Bruce E. Phillips

p.88–95

Generation Exchange (Auckland), 2016

a walking tour from New Windsor Road to

Mangere Lawn Cemetery

6:00–9:00am, 1 October 2016

photos by Amy Weng

YU-CHENG CHOU

p.36–41

A Working History LU Chieh-Te, 2012

installation, booklet (Chinese & English), 13 x 21
cm, 210 pages, pattern painted on wooden deck,
500 x 500 cm

commissioned by Taipei Contemporary Centre
in Taipei for the exhibition *Trading Futures*, 2012

commissioned by Te Tuhi in Auckland for the
exhibition *Share/Cheat/Unite*, 2016

photos by Sam Hartnett

SASHA HUBER

p.16

Agassiz: The Mixed Traces Series.

Somatological Triptych of Sasha Huber IV, 2015

Agassiz Range, Canterbury, South Island,
New Zealand

pigment on paper, 60 x 40 cm

commissioned photograph by Tom Hoyle for
Sasha Huber

p.17

Agassiz: The Mixed Traces Series.

Somatological Triptych of Sasha Huber VI, 2017

Falls Lake Agassiz, New York Zoological Park,
Bronx, USA

commissioned photography by
Stephan Schacher

p.17

Rentyhorn, 2008

intervention at the Agassizhorn, Jungfrau-
Aletsch area

video, 4:30 min

p.14–15 (video still)

Louis Who? What you should know about Louis

Agassiz, 2015

intervention, Praça Agassiz, Rio de Janeiro, Brazil
video, 3:50 min

p.2–3 (video still), p.20–21 (install view)

KARAKIA—The Resetting Ceremony, 2015

featuring Geoff Mahuika (Kāti Māhaki, Kāi Tahu)

video, 5:20 min

courtesy of the artist

p.23

Agassiz Down Under Poster, 2017

take away poster #3

The Physics Room, Christchurch

edition of 100

42 x 60 cm

JOHN VEA

p.56–65

One Kiosk Many Exchanges, 2016

in collaboration with Kaitiaki Taonga Taini

Drummond and artists Valasi Leota-Seiuli,

Sione Mafi, Newman Tumata and Jimmy Wulf

12:00–1:00pm, 8 October 2016

Emilia Maud Nixon Garden of Memories,

37 Uxbridge Road, Howick, Auckland

photos by Amy Weng

CONTRIBUTOR'S BIOGRAPHIES

DARCELL APELU

Darcell Apelu is an artist of Niuean and New Zealand European descent. She works in mediums such as moving image, sound, performance and installation. Her practice is informed by her experiences as an afakasi female and, she uses her body as a way to facilitate terms of 'otherness'. Her projects explore the duality of the Pacific community with a populace-autobiographical perspective within a Western masculine framework. Selected exhibitions include: *All Lines Converge*, Govett-Brewster Art Gallery New Plymouth (2016); *Passionate Instincts*, The Physics Room, Christchurch (2016); *Transoceanic Visual Exchange*, Fresh Milk Gallery, Barbados, Van Lagos Gallery, Nigeria, and RM Gallery, Auckland (2015); *To and Fro*, Artspace, Auckland (2014); *Such a damn Jam*, The Engine Room, Massey University Wellington (2014); *More Than We Know*, Gus Fisher Gallery, Auckland; *Close to Home*, ST PAUL St Gallery, Auckland (2013); *Anatomy of Paradise*, Artstation, Auckland (2012); *Parallels*, Māngere Arts Centre, Auckland (2012); *Silk and Lace: 13 Anniversary Gifts*, Blue Oyster Gallery, Dunedin (2012). darcellapelu.com

YU-CHENG CHOU

Taipei-based artist Yu-Cheng Chou (born 1976, Taipei) studied at the l'École Nationale Supérieure des Beaux-arts de Paris, and the research program 'La Seine'. He specialises in the interplay between aesthetics and society. Chou's artworks take various forms, wherein he often plays the role of 'intermediary' between the individuals, enterprises, institutions and organisations that he negotiates with and for. Chou has exhibited extensively throughout the world at galleries and museums such as: Edouard Malingue Gallery, Hong Kong; Project Fulfill Art Space, Taipei, Taiwan; Grand Palais, Paris, France; Kunstlerhaus Bethanien, Berlin, Germany; Taipei Fine Arts Museum, Taipei, Taiwan; Centre for Chinese Contemporary Arts, Manchester, United Kingdom; National Taiwan Museum of Fine Arts, Taichung, Taiwan; Kuandu Museum, Taipei, Taiwan; Museum of Contemporary Art in Denver, Colorado, United States; Taipei Contemporary Art Center, Taipei, Taiwan; Arko Art Center, Seoul, Korea; New Museum, New York City, United States; Queens Museum, New York, United States; Bangkok Art & Culture Centre, Bangkok, Thailand; and Cité Internationale des Arts, Paris, France. yuchengchou.com

SASHA HUBER

Helsinki-based Sasha Huber is a visual artist of Swiss-Haitian heritage, born in Zurich in 1975. Huber's work is primarily concerned with the politics of memory and belonging, particularly in relation to colonial residue left in the environment. Sensitive to the subtle threads connecting history and the present, she uses and responds to archival material within a layered creative practice that encompasses video, photography, collaborations with researchers and performance-based interventions. Using her voice and body to mediate the unfinished business of history, Huber's work now attempts to heal environmental ruptures troubled by a colonial inheritance, whilst stepping inside the shoes of those who came before. She has participated in numerous international exhibitions, including the 56th International Art Exhibition—La Biennale di Venezia in 2015; 19th Biennale of Sydney in 2014; 2nd Changjiang International Photography and Video Biennale in 2017; the 1st Singapore Biennale in 2006; and has exhibited at galleries and museums such as the Center Pompidou, Paris, France; Museum of Latin American Art, Los Angeles, United States; Art in General, New York, United States; and Savvy Contemporary, Berlin, Germany. Huber also works in a creative partnership with artist Petri Saarikko and together they have been invited to artist residencies in Brazil, Sweden, Norway, Switzerland, New Zealand and Australia. sashahuber.com

BRUCE E. PHILLIPS

Bruce E. Phillips is a Wellington-based writer and curator. From 2011 to 2016 he was the Senior Curator at Te Tuhi and in 2017 he continues as Te Tuhi's Curator at Large. He has curated many exhibitions featuring over 200 artists such as Jonathas de Andrade, Tania Bruguera, Ruth Ewan, Newell Harry, Amanda Heng, Rangituhia Hollis, Tehching Hsieh, Toril Johannessen, Maddie Leach, William Pope.L, Santiago Sierra, Shannon Te Ao, Luke Willis Thompson, Kalisolaite 'Uhila and The Otolith Group. Selected group exhibitions include *Close Encounters* at the Hyde Park Art Centre, Chicago (2008–2010); and *What do you mean, we?* (2012), *Between Memory and Trace* (2012), *Unstuck in Time* (2014), *THE HIVE HUMS WITH MANY MINDS* (2016) and *Share/Cheat/Unite* (2016) at Te Tuhi. bruceephillips.com

JOHN VEA

Auckland-based artist John Vea's practice often involves performance, video and sculpture that is informed through talanoa—a face-to-face mode of conversation that enables the sharing of knowledge. He has exhibited in a number of group and solo exhibitions, including the Honolulu Biennial, Honolulu, Hawaii (2017); *Influx*, ST PAUL St Gallery (2016); *Talanoa, Colloquies of The Unrecognised Worker*, MTG Hawke's Bay (2015); *Welcome*, Artspace, (2014); *What's the hurry?* Ramp Gallery (2014); *Tonga' I Onopooni*, Tonga Contemporary, Pātaka Art + Museum (2014); *Close To Home*, ST PAUL St Gallery (2013); *Final Parlour Show*, Leilani Kake and Rebecca Hobbs' house, Ōtāhuhu (2013); *Ship High In Transition*, ST PAUL St Gallery (2009); *Cross*, Cross St Gallery (2008); and *Fish Bowl Tank*, Cross St Gallery (2007). In 2013 he had a solo show, *Homage to Hoi Polloi*, at Papakura Art Gallery.

LEAFA WILSON

Based in Kirikiriroa, Hamilton, Leafa Wilson is a conceptual artist, whose practice embraces multimedia, installation and curatorial projects. Wilson graduated with a Bachelor of Fine Art from Otago Polytechnic School of Fine Art in 1986, seeing much success as an artist and curator. Messing with her Samoan and German heritage, a large part of Wilson's focus is on scrutinising the ideologies that shape our social conduct or cultural expectations and providing a subaltern voice. Selected exhibitions include: *Ich Helsse Olga Hedwig Krause*, Burke Museum, University of Washington, Seattle, Sofa Gallery, Christchurch (2006); *Delineate*, Chartwell Gallery (2006); *Still Like the Air I Rise*, ST Paul St Gallery (2017); and *Toi Moroki Summer Performance Series*, CoCA, Christchurch (2017). Wilson also works as Contemporary Art Curator at the Waikato Museum Te Whare Taonga o Waikato.

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Curators

**Bruce E. Phillips
Jamie Hanton**

Editors

**Rebecca Lal
Anna Hodge**

Graphic Design

Kalee Jackson

Exhibition Design

Andrew Kennedy

Photography

Sam Hartnett unless otherwise noted

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Te Tuhi

**13 Reeves Road,
Pakuranga
Auckland
New Zealand
+64 9 577 0138,
info@tetuhi.org.nz
tetuhi.org.nz**

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