

SHARE

/

CHEAT

/

UNITE

/

VOLUME 2





JONATHAS DE ANDRADE

SHARE/CHEAT/UNITE
VOLUME 2

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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Acknowledgements



It's no surprise the c
to those who hav



city does not belong
e it in their bones.

JONATHAS DE ANDRADE





JONATHAS DE ANDRADE





This is a city that steamrollers its past,
rides roughshod over its vocations,



JOHANNESBURG

the day
sweater
to make
out of the
sweaters, d
newly throu
dark and co
remember t
begin, mak
what to loo
superior ge
planning a
management.

Control by choreographer Sello Pasa
the National Contemporary Dance Theatre
company members Humphrey Maleka and





VAUGHN SADIE & NTSOANA
CONTEMPORARY DANCE THEATRE



NEES
tik panjur ve kapı sistemleri



VAUGHN SADIE & NTSOANA
CONTEMPORARY DANCE THEATRE



Eddie Clemens: Coffee Cakes
14 May - 23 October 2011

YOUAREHEREWEAREHERE



In total...it was the highest m



number of people we killed

ANÍBAL LÓPEZ

A high-contrast, black and white silhouette of a person, likely a singer, holding a microphone and performing. The person is positioned on the left side of the frame, facing right. The background is a bright, uniform light, creating a stark contrast with the dark silhouette. A second, smaller microphone is visible in the upper right corner, also in silhouette.

I hung people with soldiers from the army of Guatemala



One year ago they killed my niece

ANÍBAL LÓPEZ



We cut the skin of the person



CHEAT

BRUCE E. PHILLIPS

It seems a great contradiction that humans, though a social animal that depends upon the trust of others, incessantly cheat each other. Cheating is an important aspect of our evolutionary biology and it can also be witnessed at many levels throughout nature. Think of the cuckoo bird, the craftiness of monkeys and parasites of all kinds.

For humans, cheating can be a complicated thing to ethically rationalise because it manifests itself with positive and negative attributes. To cheat is to break the rules, to innovate and to challenge the status quo. At the same time cheating can disrupt progress, take advantage of others, encourage criminal activity and even lead to murder. The uncomfortable truth is that while many of us would be quick to label cheaters as ‘bad’ people, cheating is something that we are all complicit in perpetuating, and being able to refrain from cheating is not entirely due to stoic moral fibre but largely dependent on a given social context.

To understand this duplicitous aspect of cheating it is important that we first explore its innovative potential as an enabling aspect of democracy. For example, in the making of his work *The Uprising (O Levante)* (2012–13), Jonathas de Andrade convinced city officials in his hometown of Recife to allow him make a ‘fictional’ film, but his true intention was to hold the first horse-drawn cart race in the heart of the city.¹ Through this bureaucratic loophole, de Andrade was given an official licence, which he then handed back to the people to temporarily reclaim the city.²

As a so-called ‘developing nation’, Brazil has been fast shifting to an urban-based economy—as part of this aspiration cities like Recife have banned all farm animals from the streets even though they represent a way of life established for centuries in such cities.³ De Andrade explains that the legislation is more about controlling certain people in the urban

environment than practical concerns: 'it was neither about the animals nor the conditions of those workers, it was about cleaning any sign of backwardness from the town.'⁴

After the event was staged, de Andrade invited an aboiador, João, to respond to it. An aboiador is a 'singer from the countryside . . . [who creates] verses and rhymes for a given theme' and the aboio 'is the guide singing for the rider to lead a group of horses and bulls'.⁵ In video documentation of *The Uprising (O Levante)* the aboiador's lament drifts over the footage of carts hurtling through the streets and dwells on the constraint of the growing urban environment and the need to liberate the people.

De Andrade's work also demonstrates that cheating those in authority can be an important act of dissent rather than conformity. Art in this guise treads an ethically fine line to agitate power relations and enable the public to momentarily consider an alternative reality. This potential for disruption is championed by political theorist Chantal Mouffe in her proposition for agonistic democracy. Mouffe argues that there is an important distinction to be made between the 'political' and 'politics'. The political is a 'dimension of antagonism' and is the 'undecidability which pervades every order . . . where different hegemonic projects are confronted, without any possibility of final reconciliation'.⁶ Politics by contrast is the rational organisation of the political which takes form as 'the ensemble of practices, discourses and institutions that seeks to establish a certain order and to organize human coexistence'.⁷ Mouffe claims that liberal politics will always fall short of this aim due to its overreliance on rationality and its reductive emphasis on the individual as opposed to the perceived unresolvable chaos of the collective. Agonistic democracy, Mouffe contends, proposes a state of 'conflictual consensus':

A well-functioning democracy calls for a confrontation of democratic political positions. If this is missing, there is always the danger that this democratic confrontation will be replaced by confrontation between non-negotiable moral values or essentialist forms of identifications. Too much emphasis on consensus . . . leads to apathy and to a disaffection with political participation . . . While consensus is no doubt necessary, it must be accompanied by dissent.⁸

Mouffe's theory of the political and antagonism also shares close similarities to philosopher Jacques Rancière's definition of the political and dissensus, which he describes as a space of unresolved tension.⁹ Both theories reinvestigate the meaning of democracy as a space not of consensus but of political contestation. Without it, we could not have healthy forms of dynamic civility where we sharpen each other through questioning and challenge.

A similar challenge to the democratic use of urban space is apparent in *Inhabitant* (2011–14), a collaborative performance project by choreographer Sello Pesa, conceptual artist Vaughn Sadie & Ntsoana Contemporary Dance Theatre. This series of public happenings responded to the socio-political contexts of Newtown in Johannesburg, Dolapdere in Istanbul and the Mission District in San Francisco. All three performances featured the staging of a formal public speech complete with an entourage of dignitaries who arrived in slick black cars with tinted windows, public seating and a podium. After a somewhat delayed arrival, performers dressed in suits address the crowd with speeches appropriated from local politicians on local issues. In each example the speech takes place in a reality that is in direct contrast to the issues the speech purports to be solving. The establishment of the Brickfields Housing Development in Johannesburg is praised for introducing integrated affordable social housing yet the speech takes place in a distinctly dilapidated industrial zone. The Istanbul speech declares the opening of Dolapdere City Park as part of a programme to establish 'a park for each neighbourhood' but is juxtaposed against the setting of an awkward plaza that is dissected by two busy motorways. In San Francisco the speaker waxes lyrical about water shortages and an Urban Water Management Plan while talking on a site where the Mission River once flowed.

Their all-too-familiar promises seem to drift off into meaningless ramble as performers and city life divert attention. A helmeted man grooves and jives amongst the seated audience disrupting their personal space; a man on a bicycle penetrates the crowd at speed and encircles the neighbourhood; while another drags a 44-gallon drum over the pavement creating a cacophony of grinding sounds. Other performers playfully dodge traffic or dangerously roll across the road. With these satellite actions the performers test the social and built infrastructure of the cities

by dissentingly affirming their autonomy or precariously conceding their control. In the San Francisco version, the police arrive handcuff, and carry off a man who attempted to assault a performer.¹⁰ The speakers continue unfazed by these interruptions, as if they and the public do not factor in the messages being announced.

Inhabitant muddles fiction and reality by operating in an unresolved realm that reinforces the realisation that our urban environs are as much socially controlled as are the physical barriers that tangibly define them. This surreal form of democratic contestation implores the public to question the power rituals that act to engender consensus by smoothing over complex issues.

Such social interventions embody a mixture of tactical and strategic artistic approaches similar to artist Trevor Paglen's concept of 'experimental geography' which assesses how humans create and are in turn created by space.¹¹ Critic and curator Nato Thompson, who has worked closely with Paglen, describes experimental geography as a

performative form of analysis . . . that brings the action of its process and the site of profound power into a relationship with each other . . . to think about power concretely, not just theoretically or abstractly. You can walk downtown and see a battle taking place.¹²

Using the ability of art to disrupt social order, to cheat the system and thereby reveal systems of power was also deployed by the movement YOUAREHEREWEAREHERE in a series of social interventions. Rather than taking to the streets, this ambiguous anonymous group targeted the institutional rituals that frame socially engaged art—choosing to disrupt the proceedings and marketing of the *Share/Cheat/Unite* exhibition. At the exhibition opening the group convinced academic Dr Peter Shand¹³ to deliver a nonsensical speech filled with repetitious personal anecdotes that endlessly promised insight but refused to deliver. The group also commandeered Te Tuhi's social media accounts flooding the organisation's feeds with memes—a prancing puppy gif is labelled with the slogan 'working for you', an image of a screaming baby is paired with the title 'IT'S COMING'. During a local art festival¹⁴ YOUAREHEREWEAREHERE also staged a dada-like raffle. The raffle prize was a worthless widget—

a wooden doughnut-shaped object accompanied by an elaborate user's manual. These interventions humorously toyed with the increasing pressure on artists and art organisations to prove their worth to society within an economy of attention by producing 'positive' social experiences for the public.

However, the social benefits of creating agonistic moments of contested democracy is only one dimension in which cheating manifests within art and society. At its simplest, cheating is used as a last resort in order to survive. A person in a survival situation may have little option but to do things that most people would find amoral or even consider evil. To understand this murky moral quandary it is necessary to exit political theory and delve into social psychology and in particular Stanley Milgram's 1961 obedience study.

Influenced by the trial of Nazi Adolf Eichmann, Milgram was motivated to understand how 'ordinary people are capable of extraordinary cruelty'.¹⁵ In his study Milgram asked the subjects to administer electric shocks to another person (an actor) if they got an answer wrong. The study consisted of many experimental permutations. Each change to the experiment had corresponding variables ranging from 0% to 65% compliance in the subjects' willingness to dispense doses of pain to another person. Overall it was found that given the right circumstance the majority of people would continue to shock the fictitious victim even until there was no response. The study discovered that rather than blindly following orders the majority of us will inflict pain on another only if we believe we are making an important contribution to society or if we feel we have no other choice.¹⁶

Social psychologist Philip Zimbardo, who has conducted similar experiments, explains that it is social context rather than individual character that is the defining contributor:

Most of us can undergo significant character transformations when we are caught up in the crucible of social forces . . . what we imagine we would do when we are outside of that crucible may bear little resemblance to who we become and what we are capable of doing once we are inside its network.¹⁷

The influence of society as a ‘crucible of social forces’ is clearly apparent in *Testimonio* (2012) by artist Aníbal López (A-1 53167) who invited a sicario (contract killer) to give a public talk as part of dOCUMENTA 13. Talking from behind a backlit screen, the anonymous sicario explains that he has been entrapped within a cycle of violence since he was twelve years old but that he is now studying law so that he might have a future beyond killing. He clarifies that in the corrupt societal context of Guatemala it is the army that commissions him to do the jobs that they cannot legally do. ‘I am paid to make a social cleaning . . . my job is to find people and make them disappear,’ he says, after explaining that he has indiscriminately killed men, women and children—his first being a woman whom he stabbed fifty times. In a matter-of-fact tone, he clarifies:

We don’t really have a heart anymore. What life did to us turned our hearts to stone . . . we do it because it is a necessity but we get used to it . . . you cannot work there legally and honestly. If you don’t have a job, you are forced to turn to crime, to become a criminal.¹⁹

In the extensive question session that follows, the audience draws out further information from him:

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Are your murders clean or bloody and torturous?

‘We cut the skin of the people . . . I hang people . . . it’s hard if they suffer but it is the work and we have to do it.’

Are there any limits for you?

‘No, we don’t have any limits.’

When someone dies do you perceive any energy changes?

‘We don’t work with feelings . . . we are very professional.’

Do you believe in God?

‘I believe in what I see and nothing else.’

Do you take pills to sleep?

‘No nothing, sometimes liquor.’

Do your victims follow you into your dreams?

‘Yes of course . . . there are some that curse you.’

How many people have you killed?

‘More than 26.’²⁰

With each question the audience's body language is giddy with nervous smiles or troubled with stone-faced expressions—all of which reveal their own morals, preconceptions, naivety and inability to understand an entirely different socio-political context. In response, the sicario answers in an unemotional and nonchalant way. In both the live and recorded experiences of the work, what becomes apparent is that the event is about people confronting what Hannah Arendt famously described as the 'banality of evil' in which implausible horrors can be performed by 'normal' people.²¹

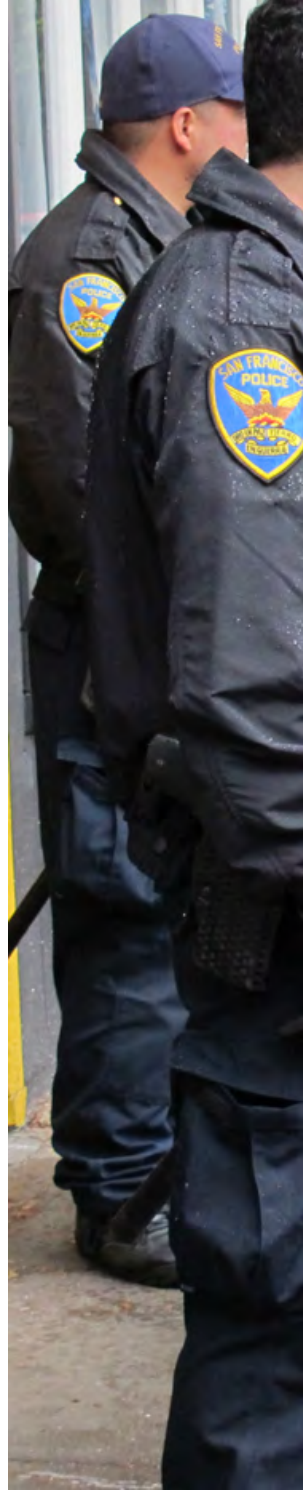
López's work is hard to confront because it challenges the traditional expectation we have of art that it be an instructional influence. In discussing the politics of representing suffering, Susan Sontag explains that the moral expectation of art to instruct stems from religious and political legacies.²² For example, the horrific suffering of Christ on the cross becomes a promise for eternal life if we follow his teachings. According to Sontag, such moralistic representations of suffering are deemed acceptable because they are the 'product of wrath, divine or human . . . intended to move and excite, and to instruct and exemplify'.²³ In contrast, there is no explicit moral agenda at play in López's work, just the ethical provocation that this man is not an evil monster but a human stuck in a specific situation.

López and other artists often labelled as controversial, such as Santiago Sierra, have been accused of using humans as the medium for their art, which they then profit from.²⁴ By establishing direct encounters between people, such artists do away with the fiction of art and provide a real experience. Through this, they make us aware that we²⁵ are unsafe within our own skin and in so doing issue a challenge to reflect 'on how our privileges are located on the same map as their suffering . . . [for] the wealth of some may imply the destitution of others'.²⁶ Upon consideration of this discomfort we might come to the same conclusion as Zimbardo, that we can challenge

and change such negative situational forces only by recognizing their potential power to 'infect us,' . . . Any deed that any human being has ever committed, however horrible, is possible for any of us . . . that knowledge does not excuse evil; rather, it democratizes it, sharing its blame among ordinary actors rather than declaring it the province only of deviants and despots—of Them but not Us.²⁷

- 1 Jessica Morgan, *Gwangju Biennale 2014: Burning Down the House*, Tra edition (Bologna, Italy: Damiani, 2014); Jonathas de Andrade, 'Jonathas de Andrade "The Uprising"', Vdrome, 2014, www.vdrome.org/jonathas-de-andrade-the-uprising/; 'Jonathas de Andrade. The Uprising (O Levante). 2013 | MoMA,' The Museum of Modern Art, 2017, www.moma.org/collection/works/190986.
- 2 Andrade, 'Jonathas de Andrade "The Uprising".'
- 3 Morgan, *Gwangju Biennale 2014*; Andrade, 'Jonathas de Andrade "The Uprising"'; 'Jonathas de Andrade. The Uprising (O Levante). 2013 | MoMA.'
- 4 Andrade, 'Jonathas de Andrade "The Uprising".'
- 5 *Ibid.*
- 6 Chantal Mouffe, *Agonistics: Thinking the World Politically*, 1st edition (London/New York: Verso, 2013), 2.
- 7 Mouffe, *Agonistics*, 3.
- 8 Mouffe, *Agonistics*, 7–8.
- 9 Jacques Rancière, *Dissensus: On Politics and Aesthetics*, ed. Steven Corcoran (London/New York: Continuum, n.d.).
- 10 This incident is featured in the video documentation. The artists negotiated with the police to release him.
- 11 Paglen is influenced by the science of geography but also draws on insights from Henri Lefebvre and Walter Benjamin who both position the politics of lived experience within actual physical space.
- 12 Nato Thompson, *Seeing Power: Art and Activism in the Twenty-First Century* (Melville House, 2015), 158–9.
- 13 Head of Elam School of Fine Arts, University of Auckland, and Te Tuhi board member.
- 14 1:15–5:00 pm, 22 October 2016, outside Salvation Kitchen, 1843 Great North Road, Avondale, Auckland, as part of the 2016 Whau Arts Festival: Twenty Whau Seven.
- 15 Michael Bond, *The Power of Others: Peer Pressure, Groupthink, and How the People Around Us Shape Everything We Do* (London: Oneworld Publications, 2015), 68.
- 16 Bond, *The Power of Others*.
- 17 Philip Zimbardo, *The Lucifer Effect: Understanding How Good People Turn Evil*, reprint edition (New York: Random House Trade Paperbacks, 2008), 211.
- 18 Anibal López (A-1 53167), *Testimonio* (2012), video, colour, sound, 43:39 min. Courtesy of Prometeo Gallery, Italy.
- 19 *Ibid.*
- 20 *Ibid.*
- 21 Hannah Arendt and Amos Elon, *Eichmann in Jerusalem: A Report on the Banality of Evil*, 1st edition (New York, N.Y: Penguin Classics, 2006).
- 22 Susan Sontag, *Regarding the Pain of Others*, new edition (London/New York/Victoria: Penguin, 2004), 37.
- 23 Sontag, *Regarding the Pain of Others*, 36.
- 24 Tirdad Zolghadr, 'Them and Us,' *Frieze*, 2006, <https://frieze.com/article/them-and-us>.
- 25 By 'us' and 'we' I mean all people who might encounter such artworks and not some privileged audience.
- 26 Sontag, *Regarding the Pain of Others*, 92.
- 27 Zimbardo, *The Lucifer Effect*, 211.

VAUGHN SADIE & NTSOANA
CONTEMPORARY DANCE THEATRE





Rosa Bella

Italian Restaurant
Tel. 550-4013
1000 W. 10th St. W.

RAVEL

THE ELLIS IS
ELDER A





VAUGHN SADIE & NTSOANA
CONTEMPORARY DANCE THEATRE

ARTWORK INFORMATION

JONATHAS DE ANDRADE

pp.2–3 (event documentation), 14–15 (video still),
16–17 (install view), 18–19 (video still),

O Levante, 2012–13

HD video, 7:59 min

courtesy of Vermelho Gallery, Brazil

ANÍBAL LÓPEZ (A-1 53167)

pp.28–33 (video stills)

Testimonio, 2012

video, 43:39 min

courtesy of Prometeo Gallery, Italy

**VAUGHN SADIE &
NTSOANA CONTEMPORARY
DANCE THEATRE**

pp.20–21 (installation view), 22–25
Inhabitant—Newtown, Johannesburg, 2011
video, 13:45 min, photographs, paper
courtesy of the artists

pp.44–45
Inhabitant—Mission District, San Francisco, 2014
video, 26:00 min, photographs, paper
courtesy of the artists

pp.46–47
Inhabitant—Dolapdere, Istanbul, 2011
video, 14:04 min, photographs, paper
courtesy of the artists

YOUAREHEREWEAREHERE

p.27 (performance documentation)
interventions at various locations and times, 2016
for documentation visit:
tetuhi.org.nz/whats-on/share-cheat-unite/

CONTRIBUTOR BIOGRAPHIES

JONATHAS DE ANDRADE

Jonathas de Andrade was born in 1982 in Maceió, Brazil, and lives and works in Recife. The artist uses photography, installation and video to traverse collective memory and history, making use of strategies that shuffle fiction and reality. De Andrade collects and catalogues architecture, images, texts, life stories and recomposes a personal narrative of the past.

Past solo museum exhibitions include Instituto Cultural Itaú, São Paulo (2008); Instituto Cultural Banco Real, Recife (2009); Centro Cultural São Paulo (2010); Museu de Arte Contemporânea de São Paulo (2010); Kunsthalle Lissabon, Lisbon (2013); Musée d'art Contemporain de Montréal (2013); Museu de Arte do Rio (2014–15); Museu de Arte de São Paulo (2016–17); The Power Plant, Toronto (2017); New Museum, New York (2017). De Andrade has participated at the Mercosul Biennial, Porto Alegre (2009); New Museum Triennial, New York (2011); 29th São Paulo Biennial (2011); Istanbul Biennial (2011); Lyon Biennial (2013); Performa15, New York (2015); Bienal de São Paulo (2016); and in SITE Santa Fe (2016). Jonathas de Andrade's work was also included in *Under the Same Sun: Art from Latin America Today* at the Guggenheim Museum, New York (2014), *Question the Wall Itself* at the Walker Art Center (2016–17) and

Unfinished Conversations: New Work from the Collection at The Museum of Modern Art, New York (2017). De Andrade's work *The Uprising (O Levante)* (2012–13), included in *Share/Cheat/Unite* at Te Tuhi, was exhibited in 10th Gwangju Biennale (2014) and has subsequently been acquired for the collection of MoMA, New York. He is represented by Vermelho Gallery in Brazil. cargocollective.com/jonathasdeandrade-eng

ANÍBAL LÓPEZ (A-1 53167)

Guatemalan artist Aníbal López (1964–2014) was a prominent artist also known by the alias A-1 53167, his Guatemalan identity card number. He was renowned for his confrontational actions and performances that often courted controversy and questioned power structures in society. He had a successful career, exhibiting extensively around the world in international group exhibitions such as the Bienal de Pontevedra (2010); Mercosul Biennial (2007); the Prague Biennale (2003); and the 49th International Art Exhibition—La Biennale di Venezia (2001), where he received the Golden Lion for the best young artist. López's work *Testimonio* (2012), included in *Share/Cheat/Unite* at Te Tuhi, was commissioned for dOCUMENTA 13 (2012). His work is represented by Prometeo Gallery, Italy.

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 continued 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

VAUGHN SADIE

Vaughn Sadie is a conceptual artist and educator, living and working in Johannesburg, South Africa. He has participated in several group shows nationally: *Being Here* (2005), *SAartsEMERGING* (2007), *Light Show* (2008), *Social Patterns* (2009) and *Collaborations/Articulations* (2011). Since 2010, he has developed several ongoing projects, including a website, STREETLIGHTS, that maps the streetlights and lighting strategies of Johannesburg as a means of developing an alternative way of perceiving and engaging with the city. Sadie facilitated an international artist residency, PERMEABILITY, in Belo Horizonte, Brazil (2012), and was a finalist in the 2012 MTN New Contemporaries Award in collaboration with Ntsoana Contemporary Dance Theatre. *Inhabitant*, a collaborative work with Sello Pesa, has been performed in Johannesburg (2011, 2012), Istanbul (2011) and San Francisco (2014). In 2014 Sadie participated in a residency with Ntsoana Contemporary Dance Theatre at Studio 24 at the Galería de la Raza, San Francisco; and the San Francisco Museum of Modern Art partnered with the Galería de la Raza for SFMOMA's The Go series to produce *Inhabitant*, which forms part of SFMOMA's exhibition *Public Intimacy: Art & Other Ordinary Acts in South Africa* (2014).

NTSOANA CONTEMPORARY DANCE THEATRE

Ntsoana is a dance collective which generates and implements projects framed within socio-political concepts. It is committed to exploring diverse and evolving South African cultures and cultural practices through the medium of contemporary dance. Ntsoana was formally registered as a nonprofit organisation in 2006 under the artistic directorship of internationally renowned performance artist Sello Pesa. Ntsoana performs regularly at festivals such as The Dance Umbrella and has performed several times at other local festivals, such as Arts Alive, the HIV/AIDS Festival, The National Arts Festival and Jomba! Contemporary Dance Experience. The company has been invited to perform in Mozambique, the Netherlands, Russia, India, Germany, the United States, France and Turkey and has been involved in several choreographic workshop programmes as well as cross-cultural, inter-disciplinary interventions both locally (in Gugulethu, Johannesburg, Soweto and Alexandra Townships) and internationally (in Germany). Ntsoana's versatility extends into the realms of performance in alternative spaces—performances have been held in the Johannesburg Art Gallery, the Alf Kumalo Museum, Hector Pieterse Memorial, The Drill Hall, Museum Africa, Power Park and the Library in Sebokeng. The highly acclaimed 2010 In House Project saw various dance and performance art works performed in Soweto, Alexandra Township and Johannesburg's Northern Suburbs and was invited to be performed as part of the University of Cape Town's Gordon Institute of Performing Arts colloquium, *Emerging Modernities*, in 2011.

YOUAREHEREWEAREHERE

YOUAREHEREWEAREHERE is an ambiguous group that intervenes in the institutional rituals that frame socially engaged art. This collaboratively driven project specifically experiments with the promotion and reception of art through a series of online works and live events. For the online works and documentation of live events visit:

tetuhi.org.nz/whats-on/share-cheat-unite/

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Curators

Bruce E. Phillips
Jamie Hanton

Editors

Rebecca Lal
Anna Dodge

Graphic Design

Kalee Jackson

Exhibition Design

Andrew Kennedy

Photography

Sam Hartnett unless otherwise noted

Te Tuhi Staff

Executive Director

Hiraani Himona

Manager, Engagement & Growth

Simran Saseve-Dale

Centre Administrator

Cherrie Tawhai

Senior Curator/Curator at Large

Bruce E. Phillips

Exhibitions Manager and Curatorial Assistant

Andrew Kennedy

Manager Education

Jeremy Leatinu'u

Assistant to the CEO

Amy Weng

Audience Engagement and Administration Assistants

Grace Wright and Julia Craig

Exhibition Installers

Tim Wagg, Max/Miranda Bellamy, Rebecca Boswell, Katrina Beekhuis, George Watson and Ben Pyne

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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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