

SHARE

/

CHEAT

/

UNITE

/

VOLUME 3



看到你们，真的相当
I feel so excited and



激动啊，倍感亲彻。
Warm-hearted to see you.

HU XIANGQIAN

SHARE/CHEAT/UNITE
VOLUME 3

te tuhi

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CONTEMPORARY DANCE THEATRE

YOUAREHEREWEAREHERE

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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 Pātea.

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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HU XIANGQIAN



我们都生活在这里，我们就活在这个世界尽头！
This is where we live. We are living at the end of the world!





当你知道
When you



一个时候。
get to one,

HU XIANGQIAN

UNITE

BRUCE E. PHILLIPS

The most memorable thing I learnt at high school was the fear of pack mentality. Especially one day, when a group of about thirty teenage boys surrounded me and five of my friends. It was only one or two who seemed to be leading the group. A small minority, who orchestrated the swarm of bodies to kick, punch and wrestle us into submission. Afterwards we were rattled and physically bruised yet something else had changed, something that could not be taken back.

It was only a schoolyard incident, and barely registers on a scale of trauma. Still this experience has been indelible enough to make me feel uncomfortable in large groups of people—for fear of their ability to turn on individuals at a whim. Rationally, I concede, there are obvious evolutionary advantages to forming groups. They give us safety, enable us to create infrastructures and they give us a sense of belonging—but how exactly do we form groups and why do we use them to vie for power?

According to social psychologists, group formation is influenced by something called emotional contagion—which is basically the unconscious phenomenon of physically mirroring other people's emotions. A 1966 experiment at the University of Pittsburgh revealed that within 21 milliseconds of meeting someone we will mimic their emotional state through minute adjustments to our body language and facial expressions.¹ Other studies have shown that this subtle mirroring allows us to actually physically feel what others are feeling. One such study was conducted by social psychologists Howard Friedman and Ronald Riggo in 1981 by getting groups of people to sit silently together for only two minutes.² Even after this short period of time, the subjects showed evidence of reflecting each other's emotional states.

Emotional contagion is what enables us to unify and co-operate with others. This highlights the fact that our own emotional state is to some degree dependent on those with whom we share our time. When we unite we are emotionally bound to each other and we will protect this sense of unity sometimes at great cost to those outside the group. For groups are defined not only by what unifies them, but also by who or what is determined different and therefore outside the group.³ Emotional contagion is an extremely positive human attribute as it aids our collective survival but it is also unavoidably negative because it demands conformity and makes us creatures prone to manipulation. All because we desire to belong—we hunger to be part of something larger.

The power of emotional contagion and our proclivity towards groupthink is a key driver behind Mark Harvey's participatory performance *Turquoisisation: For the coming storm* (2016). Together with a troupe of turquoise-garbed performers, Harvey infiltrated the *Share/Cheat/Unite* exhibition opening, paraded down busy streets in downtown Auckland and seamlessly merged with the carnivalesque atmosphere of a community art festival.⁴ In each iteration, the group slipped between strategies of religious evangelism, corporatised mindfulness, cult-like unity and neo-liberal positivity. 'Follow' chants the instructional video, as the performers convince members of the public to join them in repeating facial expressions and body actions. While ridiculous fun, these repetitious requests have an exploitative agenda—to make us suspend critical thought and to be mindlessly directed by others.

However, simple emotional contagion is not to be confused with the pop culture understanding of brainwashing that occurs only under situations of extreme coercion.⁵ Nor should it be confused with the fiction of crowd control. This dubious notion of the mindless multitude was popularised after the French revolution by the social scientist Gustave Le Bon through his 1896 book *The Crowd: A Study of the Popular Mind*. Claiming that the crowd held some unknown 'magnetic' ability, he wrote:

an individual immersed for some length of time in a crowd soon finds himself . . . in a special state, which much resembles the state of fascination in which the hypnotized individual finds himself in the hands of the hypnotizer . . . An individual in a crowd is a grain of sand amid other grains of sand, which the wind stirs up at will.⁶

Here Le Bon describes crowds not as many free-thinking individuals but a mass of mindless automatons that are easily manipulated and required to be controlled by those in power. Again he writes:

Crowds are only powerful for destruction . . . crowds act like those microbes which hasten the dissolution of enfeebled or dead bodies. When the structure of a civilisation is rotten, it is always the masses that bring about its downfall.⁷

Social psychologists have more recently learned that crowd behaviour is not as mindless as Le Bon thought.⁸ What defines a crowd and how it might react is predicated on the situation. In disaster scenarios, for example, the common myth is that the societal fabric collapses, people go mad and lawlessness abounds. Yet research conducted by social psychologists such as John Drury indicate that in those situations people actually form tighter bonds and look out for each other with a common aim to survive—something that Drury terms collective resilience.⁹

Despite these findings, Le Bon's myth of the mindless crowd still persists. For example, when Hurricane Katrina hit there were many spurious reports of lawlessness occurring in the Superdome, except this did not actually occur. The *New York Times* later stated that these were racially motivated reports, 'built largely on rumors and half-baked anecdotes' and which 'quickly hardened into a kind of ugly consensus: poor blacks and looters were murdering innocents and terrorizing whoever crossed their path in the dark, unprotected city'.¹⁰ Similarly the *Guardian* later published an article stating that 'Journalists on the ground were often fiercely empathic and right on the mark, but those at a remove were all too willing to believe the usual tsunami of clichés about disaster and human nature.'¹¹ In addition, philosopher Slavoj Žižek points out, these faulty reports had real 'material effects' that 'generated fears that led the authorities to change troop deployments' and 'delayed medical evacuations', all of which fuelled a type of 'pathological condition'.¹²

Le Bon's damaging influence also encourages the condemnation of protest situations that erupt into disorder. Again, researchers such as John Drury have revealed that these are not due to mindless crowd behaviour playing out, but are a reaction to how the group might be treated by the police.¹³

If there is a perceived disproportionate reaction given from the police then of course the crowd will react. Later, however, they will be demonised by certain political actors.

It is imperative that we question the perspective by which we come to understand the multitude. Who is telling us that the crowd is something to fear? Le Bon's theories were written with the aim of demonising the public to popularise the opinion that those in power should use control tactics to manipulate the population to service their own ends. A key tool in this political control was Le Bon's influential analysis of speeches which gave rise to the following formula: make affirmative truth claims, repeat a message until it becomes contagious, use exaggerated statements, use symbols and metaphor to trigger the imagination, avoid reasoning and logic and lastly use ill-defined abstract words. I find this last one the most unnerving of Le Bon's techniques. He writes:

for example . . . the terms democracy, socialism, equality, liberty . . . whose meaning is so vague that bulky volumes do not suffice to precisely fix it. Yet it is certain that a truly magical power is attached to those short syllables, as if they contained the solution of all problems. They synthesise the most diverse unconscious aspirations and the hope of their realisation.¹⁴

We have all heard this oratory structure implemented. It underlies all of the most powerful speeches from the last hundred years or more, from Winston Churchill and Adolf Hitler through to Martin Luther King Jr, Margaret Thatcher, Barack Obama and Donald Trump. It is vital to point out that the power of this formula is not in its brainwashing but in its strategic deception, and that the same tools used to manipulate can also be used to liberate.

This is the basis for Hu Xiangqian's work *Speech at the edge of the world* (2014), in which he returns to his hometown of Leizhou—a small rural town located at the tip of a peninsula on the southwest coast of China. Using Le Bon's strategies, Xiangqian addresses an assembly of teenage school students. Xiangqian's speech is rich in visual metaphor and language that emphasises collective unity while inspiring the students to overcome the parochial limitations on their lives. He inspires them to become self-

educated, to understand the wealth of opportunities that are available and to understand that they are not cut off from the world but connected. Xiangqian's animated performance is sincerely heartfelt but he also knowingly performs the cliché persona of the motivational speaker and local boy made good. Typical of their age, the students seem to remain bored, indifferent and apathetic to Xiangqian's slick presentation. The children know the drill; they are bound by the rules placed upon them by the definition of being pupils and they just have to bide their time for the speech to end.

The deliberate irony of Xiangqian's work illustrates that the body politic is an arbitrary distinction that nevertheless controls us. As theorist Judith Butler explains in her text *Notes Toward a Performative Theory of Assembly*:

'The people' are not a given population, but are rather constituted by the lines of demarcation that we implicitly or explicitly establish . . . there is no possibility of 'the people' without a discursive border drawn somewhere.¹⁵

This means that whatever mode in which 'unity' is created—be it through emotional contagion, fear-driven rhetoric of the crowd or the persuasive trick of oratory—it will always act to exclude. Through exclusion comes dehumanisation, which renders states of precariousness and excuses forms of violence.

Following Butler's logic, it seems essential that artists act not as solitary individuals but practitioners who are cognisant of the social and political contexts in which they work. As Butler again illuminates:

The exercise of freedom is something that does not come from you or from me, but from what is between us . . . the body is less an entity than a living set of relations; the body cannot be fully dissociated from the infrastructural and environmental conditions of its living and acting.¹⁶

Butler's argument shares some strong resemblances to indigenous perspectives such as the kaupapa Māori approach of whakawhanaungatanga—a way in which people can come into a meta-relationship with each other, space, time and the natural environment.¹⁷ From this perspective, in which the individual is located within a larger kinship framework, humans become

viewed as part of a political ecology.¹⁸ As the philosopher Jean-Luc Nancy writes, ‘one cannot make a world with simple atoms . . . There has to be an inclination or an inclining from one toward the other, of one by the other, or from one to the other.’¹⁹

Butler warns that if we do not uphold the understanding that society is bound to a set of living relations, ‘the human as an agentic creative’ cannot emerge to generate a plurality of embodied action.²⁰ I understand this to mean that diversity in society cannot truly flourish until we shift thinking away from an individual paradigm to one that values our connective relations. Thus, as a form of resistance, there is great power in diverse bodies and voices uniting together in public space. To publicly unite in a plural form is to exercise freedom, to have the right of appearance and to say, in the simplest way, that ‘we’ exist.

These notions of plural embodied action are present in Ivan Mršić’s work *Kakokarangaphonia Orchestra* (2016). This one-hour orchestra formed for the first and only time on a Saturday afternoon at Auckland’s Karanga Plaza. It comprised 23 people, including musicians, sound artists and untrained enthusiasts. They assembled armed with brass, strings, bits of scrap plastic, tubes, bowls, a handsaw and strange contraptions made of hacked electronic hardware.

In the spirit of the orchestra’s name—a combination of the Greek word *kako* (bad or unpleasant) and the Māori word *karanga* (a ceremonial welcome, or to call out)—they opened not with their ramshackle instruments but with a collective wailing that sounded like a haunted many-voiced wind: an apt way to signal their collective bodily presence and an indication that they were not going to follow any conventional orderly conduct.

This experimental sound ensemble was invited to respond to a random composition of numerical code, which Mršić communicated to the performers through cards held above his head. As a celebration of unbridled sonic expression and movement, the adherence to these fluxus-like instructions was very loose if not ignored entirely. The result was an unruly event that was part rough sound, part protest and part jungle-like chorus.

By creating a space of communal potential, the *Kakokarangaphonia Orchestra* was an acknowledgement of the complex nature that sound plays in our social encounters as a vehicle for unity, discord or ingenuity. It was also an attempt to gain insight into the fact that society is not always rational and ordered but rather a patchwork of chance encounters and serendipitous symphony. At its core, *Kakokarangaphonia Orchestra* was an opportunity to exercise the privilege and freedom permitted in Aotearoa New Zealand—the right to congregate as a diverse assemblage of people and get lost in concert with one another.

To be human is to have the freedom of being part of something larger than the individual. The great challenge for society is to uphold this human right without limiting agency or allowing violence to threaten the lives of its citizens. Crucial to this social contract is acknowledging that we are all assigned to one another in a reciprocal bond—an uncomfortable fact that reveals how vulnerable we actually are. Discussion of this sentiment is how Butler concludes her *Notes Toward a Performative Theory of Assembly*: it is ‘our shared exposure to precarity’, she says, that holds the potential for recognising our equality.²¹

- 1 Michael Bond, *The Power of Others: Peer Pressure, Groupthink, and How the People Around Us Shape Everything We Do* (London: Oneworld Publications, 2015), 8.
- 2 Howard S. Friedman and Ronald E. Riggio, ‘Effect of Individual Differences in Nonverbal Expressiveness on Transmission of Emotion,’ *Journal of Nonverbal Behavior*, 6, no. 2 (1 December 1981), 96–104, <https://doi.org/10.1007/BF00987285>; Bond, *The Power of Others*.
- 3 Bond, *The Power of Others*.
- 4 Mark Harvey’s *Turquoisation: For the coming storm* was performed at various locations and times in October 2016: 5–8 pm, Wednesday 12 October 2016 (in collaboration with Kraken Crumpets as part of Street ArtDego and Artweek Auckland), Upper Khartoum Place, Auckland CBD; 1–3 pm, Sunday 16 October 2016, roaming on Queen Street and other locations, Auckland CBD; 5:30–8:30 pm, Friday 21 October 2016, as part of the 2016 Whau Arts Festival: Twenty Whau Seven, held at 1875 Great North Road, Avondale, Auckland.
- 5 Kathleen Taylor, *Brainwashing: The Science of Thought Control* (Oxford: Oxford University Press, 2016).
- 6 Gustave Le Bon, *The Crowd: A Study of the Popular Mind* (Macmillan, 1896), 13.
- 7 Le Bon, *The Crowd*, xix–xx.
- 8 Bond, *The Power of Others*, 30.
- 9 John Drury, David Novelli, and Clifford Stott, ‘Managing to Avert Disaster: Explaining Collective Resilience at an Outdoor Music Event,’ *European Journal of Social Psychology*, 45, no. 4 (June 2015), 533–47.
- 10 Trymaine Lee, ‘Tales of Post-Katrina Violence Go From Rumor to Fact,’ *New York Times*, 26 August 2010, www.nytimes.com/2010/08/27/us/27racial.html (accessed 25 January 2016).

- 11 Rebecca Solnit, 'Four Years On, Katrina Remains Cursed by Rumour, Cliche, Lies and Racism,' *Guardian*, 25 August 2009, www.theguardian.com/commentisfree/2009/aug/26/katrina-racism-us-media.
- 12 Slavoj Žižek, *Violence* (Picador, 2009), 84.
- 13 Roger Ball and John Drury, 'Representing the Riots: The (Mis)use of Statistics to Sustain Ideological Explanation', *Radical Statistics*, 106 (2012), 4–21; Clifford Stott and John Drury, 'Contemporary Understanding of Riots: Classical Crowd Psychology, Ideology and the Social Identity Approach,' *Public Understanding of Science*, 26, no. 1 (1 April 2016), 2–14.
- 14 Le Bon, *The Crowd*, 100.
- 15 Judith Butler, *Notes Toward a Performative Theory of Assembly* (Cambridge, Mass. / London: Harvard University Press, 2015), 3–5.
- 16 Butler, *Notes Toward a Performative Theory of Assembly*, 52–65.
- 17 Russell Bishop, *Freeing Ourselves* (Rotterdam / Boston: Sense Publishers, 2011); Linda Tuhiwai Smith, *Decolonizing Methodologies: Research and Indigenous Peoples* (Zed Books, 1999).
- 18 Emilie Räkete, 'In Human Parasites, Posthumanism, and Papatūānuku,' in *The Documenta 14 Reader*, ed. Quinn Latimer and Adam Szymczyk (München / London / New York: Prestel, 2017).
- 19 Jean-Luc Nancy, *The Inoperative Community* (Minneapolis: University of Minnesota Press, 1991), 3.
- 20 Butler, *Notes Toward a Performative Theory of Assembly*, 44.
- 21 Butler, *Notes Toward a Performative Theory of Assembly*, 218.





MARK HARVEY





MARK HARVEY











MARK HARVEY

FOLLOW

CHLOE GEOGHEGAN

How does the individual relate to wider systems and consensus in mass society? What are the mechanisms of collaboration and communication, and how do these organise the social sphere and affect the way we inhabit the world?

These are the questions editors Axel Wieder and Florian Zeyfang ask in the opening words of their introduction to *Open Form: Space, Interaction, and the Tradition of Oskar Hansen*.¹ A Polish architectural visionary, Oskar Hansen (1922–2005) spent most of his life working to transform postwar modernist architecture in the Eastern Bloc so it responded to the conditions of real life. Throughout his career, Hansen searched for a way that architecture could establish a better world in the face of Cold War ideology, economic limitations and social reality.²

Hansen undertook this work largely through a theory he established in the late 1950s called Open Form. Embracing art as process in order to create spaces shaped by their inhabitants, Open Form promoted fluidity of form, transparency and defied more traditional aesthetic divisions such as hard/soft or inside/outside. At the centre of the Open Form approach was Hansen's belief that architecture should emerge spontaneously as an effect of human activity.³ Hansen and many of his students from the Warsaw Academy of Fine Art, who went on to promote Open Form in the 1970s, undertook collective formal exercises in the form of performative actions (games, conversations, interactions), often tested out in the streets as an avant-garde method of understanding human relations and 'breathing new life into the hermetic laboratories of art'.⁴

Many years later and many miles away, Hansen's ideas seem fitting once again. As postwar concerns have faded and today's geopolitical and neo-liberal realities solidify, artists like Mark Harvey are looking back to

avant-gardism to manifest meaningful responses to the environmental disasters, political catastrophes, wars and displacements that plague society today. Harvey's democratically led performance workshop *Three Stages of Turquoiseisation*, held at the Blue Oyster Art Project Space during the March 2016 Fringe Festival in Dunedin, and *Turquoiseisation: For the coming storm*, his subsequent contribution to Te Tahi's three-part exhibition and performance series *Share/Cheat/Unite* (October 2016), both sought to identify new forms of non-verbal, visual communication through group activity and extended authorship. Bookending what appears to be one of the worst years in recent history for social progress and environmental stability, the *Turquoiseisation* series rendered performance as criticism by casting a mirror on 2016 as it unfolded in all its uncertainty. Looking back at *Turquoiseisation* reveals an artist working to expose the term 'socio-economic crisis' as not a temporary but a constant experience in everyday life.

Promoted as a 'framework for social experimentation and learning something new', *Three Stages of Turquoiseisation* was a performance-workshop workshop-performance where Harvey used the colour turquoise as a departure point to address his interest in performance as a productive method of social transformation. Through his existing interests in labour, endurance, meditation, improvisation and collective action, Harvey encouraged participants (artists, students, audience members, passersby) to clear their minds and use their bodies as conduits, turning the individual conscious mind into a meditative group sculpture that also happened to be laden with the colour turquoise.

Having never undertaken a project like this before, it was important for Harvey and Blue Oyster to have no planned or perceived outcome to the two-day workshop, except to ask participants to create a 'final performance' at the end of day two. The workshop began with a small group who had come along curious to know what 'turquoiseisation' involved and also to learn more about performance from Harvey. Day one was a warm-up, with Harvey intuitively guiding participants around the city while holding a concurrent discussion around the colour turquoise. Having last performed in Dunedin's city centre a decade ago for Blue Oyster's contribution to the 2006 Fringe Festival, Harvey used this exercise as a way to reacquaint himself with Dunedin's architecture and people.

Moving about the city streets with a large sheet of turquoise fabric, participants assisted members of the public to cross the road, sweep floors, enter elevators and get on buses. Aside from assisting others, the group also embarked on a series of self-care routines that involved a meditation in the Dunedin Chinese Gardens and stopping to pay tribute to a variety of turquoise-coloured objects along their way.

Day two of the Dunedin workshop saw a similar but more complex set of public interactions evolve among the participant-driven self-care activities. While the previous day's activities were spontaneous and informal, the unfolding interactions on this final day were more considered, more sculptural and more visually performative. Passersby would often stop for a moment to watch, witness or temporarily participate in the turquoiseisation, and overall it felt as though the group was 'making time' for the city to meditate along with them.

The final performance took place in the Dunedin Railway Station, a lavishly constructed historic building at the heart of the city's once thriving economy and today a much-photographed tourist site. Quietly but productively, the group laid out as many turquoise objects as they could carry in the centre of the station's grand entrance. One of the participants also lay down and the rest of the group carefully rolled him up in a large turquoise sheet to become another of the many turquoise objects surrounding him. Each movement, though impromptu, was carefully considered to the point that the whole performance felt choreographed. After two days, the participants were in tune with each other, with Harvey, with turquoise and with the city. Because this harmonious outcome occurred so early in 2016, it was difficult to see how significant a moment of mediation among a year of difficult socio-political events both at home and abroad would become in retrospect.

Towards the end of the year, in October, Harvey was presented with a new opportunity to respond to what was quickly becoming known as a disastrous year. He organised a series of turquoise performances for *Share/Cheat/Unite*, at Te Tuhi and offsite at the Whau Arts Festival. Sitting somewhere between a serious cult and a deadpan dance troupe, the group of turquoise-clad performers was led by Harvey through a series of aesthetically charged, improvised group actions that manifested as

blissful, cleansing interventions within the exhibition opening and festival. Harvey's skill as an artist working in conceptual performance is exposed when the audience naturally moves from static onlooker to active participant without realising or fearing participation. How did he and his group quietly convince members of the audience to be rolled across the room inside a 10-metre roll of turquoise fabric, or encourage gallerygoers to put their glasses down and follow one another into a dark room to perform a ritualistic exercise routine, or entice passersby to enter an unmarked caravan parked on an Avondale street and chant together? This willingness forms the core of how the *Turquoisation* series exposes a need for people to come together and visually critique the frustrating times we live in. Perhaps it was the initial experience turquoising the unwitting Dunedin public at the Blue Oyster workshop, or Harvey's many years of experience in choreography and performance; but either way, as each exercise for *Share/Cheat/Unite* materialised, the subtle mirroring between individual and society was certainly real.

'Would you like a protective turquoise shield?' Harvey asks a bystander attempting to move across the room at Te Tuhi—perhaps an offering to protect against uncertain democratic processes. 'This is good for balancing your turquoise,' Harvey calmly tells a man after swaddling him in turquoise as though he had just been baptised—perhaps encouraging him to seek a moment of reflection among the environmental despair that surrounds us. While the colour turquoise is primarily employed as an abstract visual cue in this series, it does happen to hold significance for many ancient cultures and contemporary crystal-gazers. Used as a protective healing stone, turquoise is worn 'when we want to change our outside environment but when we don't know how to change our corresponding inner selves. It will show us how our environment is reflecting back to us what we are putting out.'⁵ Harvey allowed space for the colour to become the protagonist of each performance, as those who wore or were adorned by turquoise appeared to feel and breathe it in as though it was soothing or healing them in some way.

The way in which the *Turquoisation* series took to the streets of Dunedin and Auckland to encourage microcosms of discourse echoes what Barbara Kleinhamplová and Tereza Stejskalová, the editors of *Who Is an Artist?*, see as crucial to the role of the artist today. They write: 'we see the past

far less ambiguously and the future as extremely insecure. . . . a fierce battle for resources, tumultuous climatic changes, sophisticated military conflicts, and elites that often remain imprisoned within their bubbles on social networks'.⁶ Kleinhamplová and Stejskalová ask whether operating within the sphere of art causes artists, critics and intellectuals to play the prophet or diagnostician or simply to become collateral damage along the way. The relatively urgent approaches required for today's complex geopolitical dilemmas makes Wieder and Zeyfang's introductory questions around the performative collaboration and communication of Hansen's Open Form seem distant, outweighed by what artists and society have been faced with in the intervening years.

This is where Harvey's *Turquoisation* series steps in and discursively bridges the openness of avant-garde process and the critique of the artist's role in a constant socio-economic crisis. Witnesses and participants in Harvey's series saw both the artist and audience work together to calmly unsettle the current status quo in a way that only performance can. Harvey's sense for getting outside the gallery and on to the street to undertake this process collaboratively channels what Hansen's students did when creating methods for relations between humans and opening up space for social dialogue in art.

- 1 Axel Wieder and Florian Zeyfang (eds), *Open Form: Space, Interaction, and the Tradition of Oskar Hansen* (Berlin: Sternberg Press, 2014), 12.
- 2 Agata Pyzik, 'Oskar Hansen (1922–2005)', in *The Architectural Review* (8 October 2015), <http://architectural-review.com/rethink/reputations/oskar-hansen-1922-2005/8684657/article> (accessed 22 January 2017).
- 3 Ibid.
- 4 Michał Woliński, 'Building Activity, Sculpting Communication,' in *Open Form: Space, Interaction, and the Tradition of Oskar Hansen*, edited by Axel Wieder and Florian Zeyfang (Berlin: Sternberg Press, 2014), 18.
- 5 Melissa Mogan, 'Turquoise Lets Talk Stones', *YouTube*, 24 March 2013, https://www.youtube.com/watch?v=vxm_HAYJqtg (accessed 20 January 2017).
- 6 Barbara Kleinhamplová and Tereza Stejskalová (eds), *Who Is an Artist?* (Prague: The Academy of Fine Arts in Prague, 2014), 8.





MARK HARVEY





MARK HARVEY

SHADES OF TURQUOISATION

CHRISTINA HOUGHTON

**Colours can change the world. So they say . . . But we often overlook the ambiguous electricity of becoming turquoise.
—Blue Oyster Art Project Space promotional blurb, 2016¹**

I first became aware of *Turquoisation* when I saw images of a group of performers and participants at Dunedin's Blue Oyster Art Project Space and the surrounding streets, dressed in delightful shades of turquoise and engaging in *Three Stages of Turquoisation*. This was described as a workshop, involving a warm-up, a ritual transformation and acts of turquoising through the city. What it appeared to be was a block colour inspiring block actions that repeated mesmerisingly, slowly inviting participants to join in. Acts of textural sensory kindness to oneself and connection to a long bolt of turquoise fabric created a visual image of live art—communing and contrasting with the architecture and parks of Dunedin, as well as appearing in forgotten places, giving hope to those caught in the shadows of brown and grey.

Mark Harvey's work unites performers and audience within a bolt of turquoise fabric, offering protection from what is about to come, and a promise of something to share that is not quite explained but it has something to do with touch.

—theatreview, 2016²

Since these beginnings, this choreographic participatory, live art, *Turquoisation: For the coming storm*—along with an instructional video filmed and directed by Daniel Strang—has made multiple appearances in Auckland as part of the exhibition *Share/Cheat/Unite*. I make my first contact at opening events at Te Tuhi where I am drawn into a collaboration in action. A shady (pastel) group of performers interrupt and cheat the space and protocols of an exhibition opening, uncomfortably nearing on

the borders of personal space. Boundaries meld into one moving group that is distinctly different to the onlookers. We move into a shady room to copy the instructional video in repetitive actions that are tick-like gestures. These gestures are then taken out into the light of day of the courtyard and the surrounding gallery spaces to be mutated into numerous bodies and locations. I am part of the group for a while and my role blurs from spectator to performer. We offer cheek touches and cosy wraps for various individuals; it's an immersive experience that is nice, kind and gentle.

Harvey's work references the choreographic (and the historic implications of modern dance) and participatory live art, as part of an artistic orientation towards the social in the 1990s that exhibited a shared set of desires, seeking to overturn the traditional relationship between the art object, the artist and the audience.³ Ultimately it is a work about itself. A group of people encouraging the public to join a group through the context of a participatory work that encourages people to join. The layered ambiguity of the work is perhaps reflected in the shades of turquoise that the members wear as they float beneath the bolt of turquoise fabric.

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Harvey himself says the colour has many associations for him from his youth—perhaps one being the border between masculine and feminine, a place that Harvey has found himself traversing, being a white New Zealand male in dance within a wider sporting culture of rugby and macho male tendencies. Working with identity, individual effort and labour, Harvey's interests have become more about what's involved in group effort, fluctuating between the 'individual' and the 'we', as can be seen in the social aspects of his recent performance work: *Political Climate Wrestle* (2013), *Welcome Mat* (2016) and *Weed Wrestle* (2016). *Turquoiseation: For the coming storm* further investigates many shades of participation in this current neo-liberal climate. Like any new movement, over time it becomes more established in its actions, enticing participants to join and developing its infrastructure in an attempt to reach a wider audience by spreading the word. Politically I see a connection to identifying with groups represented by colour such as the Green movement, where if you are not completely green in all ways then you can often be discredited as not being green at all. If you want to belong to *Turquoiseation*, how turquoise do you need to be? Is it OK to dabble or is more of a grand gesture required? However, the

live experience of *Turquoisation* also reveals more of what Erin Manning describes as a ‘minor gesture’—one that is social, collective yet not neuro-typical.⁴ As opposed to the modernist gesture of looking up to the sky for cathartic enlightenment, it offers something more akin to an experience of diverse ‘life living’ and experiencing the world through the senses, undergone as an event.

Turquoisation is a way of being. It is a mind set. It is a transformation. Once you have been touched by *Turquoisation*, the vibrant materiality of your body and being will become one with those also touched.
—theatrereview, 2016

Later on at Te Tuhi, I become part of the group, again unexpectedly, and we move into the performance space of the sound artist Ivan Mršić. Suddenly we are hugely conspicuous. We become a large life raft in teal moving through the small focused audience. Trying not to upstage the performance, we huddle behind our circling protective fabric layer. Performance protocols are breached and there is doubt leaking in. All the while there is an experimental scratching and screeching—vibrations of music that create a soundscape of a ship slowly wrecking itself on the unseen reef of certainty. I wonder if we will be submerged by this, or perhaps it’s a case of sink or swim. I opt out and dive for the safety of the observing audience who are witnessing the tragic idiocy of the sinking of Turquoise Island as it fights for survival against the historic modernist ideal of performance and the inevitability of the Atlantis Odyssey. The precarious line between success and failure is also part of the ambiguity of this work. The uncertain terrain of performance in the public realm and the inclusion of participants is all about testing, experimenting and creating—similar to the aesthetic acts described by Jacques Rancière that can expand our sense of perception and induce novel forms of political and social subjectivity.⁵ Theatre-maker Sara Jane Bailes suggests that ‘failure exposes the value and exchange through which live performance conducts its business; it offers new conceptions of virtuosity and mastery.’⁶ Harvey’s work draws on these conditions of accident and failure in its articulation of misfires and the status of catastrophe itself—also described by Bailes, who asks what performance can teach us about coping, accommodation and repair in the continuation of the event beyond such misfires. *Turquoisation: From the coming storm* does this by enticing your participation, yet

holding you accountable to critique all that *Turquoisation* represents through undefined rules of membership.

Do you want to change your life? Do you want to be part of New Zealand's fastest growing social movement? Do your turquoise levels need recharging in preparation for the coming storm? If so, be part of the solution by participating in this performance that encourages groupthink by appealing to the human willingness to follow and desire to belong.

—*Share/Cheat/Unite* live offsite works, Facebook event, 2016

This evening there is a different vibe outside Auckland Art Gallery. *Turquoisation: For the coming storm* is in collaboration with Kraken Crumpets as part of Street ArtDego and Artweek Auckland. The work is paired with a food artist offering crumpets with turquoise passionfruit sauce and cream, while the *Turquoisation* group moves through the busy crowd, activating gestures and collecting temporary members. As they herd them into a tent containing a video, I get a sense of the mobile nature of the work—it is like a moving camp that can turn up in most parts of the city. The tent-like structure in itself attracts people as a place to stand while they wait for food. The table inside has a small TV screen with an instructional video playing and it looks like it has information as well, probably small piles of programmes for the evening's events. I hear a reporter questioning curator Bruce E. Phillips about the work, wondering if it suggests that we are all idiots just following the crowd. I become interested in the nature of choreographic art and its affect of inclusion and exclusion. As a ready-formed group there is a strong definition between insiders (performers and previous participants), outsiders (potential new participants), and voyeurs or those who watch, who observe the work but never participate. All have a unique position. In this case, having already been part of the work on earlier occasions, I opt to not join in and watch from a distance. I feel like a bird-watcher observing the behaviour of a rare bird species. All moving bodies are equal under my witnessing gaze—incorporating the whole scene as one—and the scene unfolds. I see the *Turquoisation* group move through the bustling crowd, their feel-good meditative interpretive dance actions readily received by some as they wait for food. The incense from another artwork adds to the hippy feel. The group melds with the crowd, bumping into awkward edges of public

behaviour, following a person with turquoise hair who offers protection through sameness. Experiencing the work as a witness, I can see that the encounters with the liveness of this art are due to a specific crafting. Choreographically, the performers hold a distinct form in opposition to the other groups gathering around the square. However, their relations are still primarily social: the performers chat to the participants and each other while they engage in their activities, melding in and out of the social and the performative.

Turquoisation continues its mission the following Sunday morning in downtown Auckland, walking the more open areas of the lower city. Space opens up as the group of performers meets a casual passerby; as they place their bodies alongside the architecture of the city, we see the original experimentation of body fabric and other resurface. This kind of public art can bring parts of the city alive in a vibrant way. In engaging with the public more slowly, it brings attention to the speed at which we pass by each other every day. *Turquoisation: For the coming storm* pulls apart ideas of what performance is in relation to theatre, dance, spectator, object and viewer and through the social act of participating. Claire Bishop describes how artists engaging in participatory practices that are ultimately political, where the artist is the facilitator, aim to de-authorise the artist, creating work that contributes to social change as an ethical artistic practice.⁷ She goes on to suggest that participation is important for 'dehumanizing a society numbed and fragmented by the repressive instrumentalism of capitalist production'.⁸ Artworks like this encourage people to take notice of forgotten spaces and the social nuances of participation—an essential practice for artists and public. This type of work represents a social and ethical shift that gives art a more inclusive approach to both art-making and everyday life.

The Te Tuhi caravan is parked up along from All Goods art space in Avondale on a Friday evening for the opening event of Twenty Whau Seven, this year's Whau Arts Festival. The *Turquoisation* instructional video plays on a fold-down breakfast table. Some sit and watch between visitations from the main group of turquoise-clad individuals, who look alike but are quite different bringing in new recruits to enact the actions of the video. It is cosy in this space. Activation cult, connectivity, movement of movements—a small group follows the instructional video. Out on the

street the group moves together, connected by the turquoise-blue bolt of fabric that wraps around objects and people, attaching people to a phone booth in a mummifying way. The fabric feels like a bodily extension of the group. It reaches out to connect those who want to be touched, but only in a sanitised, organised way. One passerby decides not to join in due to the mummifying effect. The block colour of sameness perhaps has a repellent attribute; it makes you feel that to join in you must lose something of yourself. Others completely lose themselves, lying with the others on soft cushions inside the carpeted gallery space. Children roll back and forth under the floating bolt of fabric. The performers and their attention to a sensorial experience of the world, such as breathing, is catching—reminiscent of new-age tactics of mindfulness or other tactics for living well. All the while the group offers gentle care to those who choose to participate: making easy ways in and out of the work, playing down the obvious spectacle. I liken these performative gestures to Joanna Zylińska's concept of minimal ethics, not in respect of 'minimal action' but in how the work is more about slowly inviting art and the everyday to come together so that we might consider more carefully what it means to survive together, to consciously remove hierarchical borders between art and living. Zylińska's minimal ethics—designed for living a good life in the face of the Anthropocene (the geophysical period of the earth that has been altered by human activities)—involves philosophising against all odds, looking for life within the Apocalypse, and outlining an affirmative framework for continuing to live life well. As a textural experience of colour and touch, *Turquoisation: For the coming storm* definitely provides a comment on the desire to belong and the group mind as a regenerative concept promoting social and connective ideals. It offers a gentle disruption to expectations of art and performance and everyday life without being too pushy—opening the space for questioning our way of being in the world and how we choose to participate or not in both its progression and destruction. Such strategies are of utmost importance in relation to the current turbulent, social, political and environmental issues of the Anthropocenic era.

I wonder what is this Turquoise Nation? A cult of (not) dance?, a place to play?, a place to protest?, or a place to join or resist? All this is on offer for you, so take it or leave it as you will. But you will be touched regardless.
—theatreview, 2016

- 1 See www.blueoyster.org.nz/workshops/three-stages-of-turquoisation/
- 2 Christina Houghton, 'Touched by Turquoisation', a review of *Turquoisation: For the coming storm*, *theatrereview* (15 August 2016), www.theatrereview.org.nz/reviews/review.php?id=9472
- 3 C. Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship* (London / New York, 2012).
- 4 E. Manning, *The Minor Gesture* (Durham: Duke Press, 2016).
- 5 S. J. Bailes, *Performance Theatre and the Poetics of Failure: Forced entertainment, Goat Island, Elevator Repair Service* (London: Routledge, Taylor and Francis Group and New York: Schneider, 2011).
- 6 Ibid., 13.
- 7 Bishop, *Artificial Hells*.
- 8 Ibid., 11.
- 9 J. Zylinska, *Minimal Ethics for the Anthropocene* (Ann Arbor: Open Humanities Press, an imprint of Michigan Publishing, 2014).





IVAN MRŠIĆ









IVAN MRŠIĆ

SCRATCHING SOUND OF DESPAIR: IVAN MRŠIĆ'S NGĀ HEIHEI ORCHESTRA

(AND HUMAN CHICKENS CLICK
THEIR FEET IN THE DUST,
APPARENTLY WITH NO CLUE)

ROSANNA ALBERTINI

The real is a closely woven fabric. It does not await our judgement before incorporating the most surprising phenomena, or before rejecting the most plausible figments of our imagination . . . The world is not an object such that I have in my possession the law of its making; it is the natural setting of, and field for, all my thoughts and all my explicit perceptions. Truth does not 'inhabit' only the 'inner man,' or more accurately, there is no inner man, man is in the world, and only in the world does he know himself.

—Maurice Merleau-Ponty, 1962¹

*Ngā Heihei Orchestra*² is a music from the inner core of an artist, a splinter of *War and Peace* in our time that hits the brain like a storm. Facts and images of facts shriek in our consciousness, piercing our dreams. One child on the beach, dead like a shell out of water; we only see the nape of his neck, grateful his face isn't visible, sucked into the sand. Another boy on the ground, abandoned, a lifeless doll embracing flatness, crucified without a cross. For a long time they stayed in me like symbols of sacrifice, those two boys, and yet, as much as I would like to avert the very idea, I know the massacre will not stop. I'm waiting for the next. Hordes of refugees escape wars and poverty; they are treated like new barbarians. None of us owns an ideal truth. We have music instead—if nothing else, as an act of devotion. And through Ivan Mršić's sounds, history takes the form of a huge storm including Napoleon's cavalry, cannons, and machine guns from World Wars I and II, as well as more recent battlefields like big mouths vomiting

voices and falling mountains, tsunamis, angry gods of the oceans, and an endless lack of meaning—what is it for? Instruments, especially the digital alteration of natural sounds, produced, at times, with a simple metal kitchen bowl, translate languages and stories into one long impersonal lamentation, the Mediterranean expression of grief.

In this bewildering human landscape, half-gardened half-destroyed, the artist, Mršić, and the four performers next to him³ become an island of resistance. Torn between native Croatia and the new homeland he has found in New Zealand, Mršić's feelings float in both places. Transpierced like everyone else by things perceived, he/it/she shows the strength of resilience, and spreads around not intelligence—almost impossible—but nothing more than the fastest beats of a heart.

The imaginary war in his head could not be expressed through words, or images; it's a long river of steps on the ground, screams, trees shaken by winds, bombs, fountains of blood, and singing birds, despite the horror. Because our sense of dismay isn't disjoined from an equal awareness of joyful attachment to this absurd world. Arts of our time merge into the living. No more illusions about the brain, our friend/enemy/personal engine—emotions come first. Physicality. Sounds sometimes. We are not right, not wrong, not saints, not monsters.

Non-involvement, so far, has replenished the holes of the old wars.
As Hone Tuwhare wrote in his 'Haikuku':

**To reach the dizzy heights
of non-involvement
one must be unattached**

**In order to reach the peak
of non-attachment (ah yes)
one must be dissolved.⁴**

Ivan Mršić dissolved himself, for a limited time, in a piece of music.

- 1 Maurice Merleau-Ponty, *Phenomenology of Perception*, trans. by Colin Smith (London: Routledge and Kegan Paul, 1962).
- 2 *Ngā heihei* is Māori for a cacophony of sounds or the commotion of kicking up dust—chickens are also called heihei because of the noise they make stirring up the dust. The word *ngā* is a suffix used to change a verb into a noun, especially to denote a tribe of people. As a noun, moreover, it means 'breath'. See <http://maoridictionary.co.nz/search?idiom=&phrase=&proverb=&loan=&histLoanWords=&keywords=Heihei>; and <http://maoridictionary.co.nz/search?idiom=&phrase=&proverb=&loan=&histLoanWords=&keywords=nga>
- 3 *Ngā Heihei Orchestra* premiered on Saturday 13 August 2016, 5:30 pm, at the opening of the Te Tuhi exhibition *Share/Cheat/Unite*, Auckland. With Ivan Mršić, the performers were Hermione Johnson, Pat Kraus, Jonny Marks and Andrew McMillan.
- 4 Hone Tuwhare, *Deep River Talk: Collected Poems* (Honolulu: University of Hawai'i: Press, 1994), 77.





IVAN MRŠIĆ





KAKOKARANGAPHONIA ORCHESTRA

BALAMOCHAN SHINGADE

Kakokarangaphonia Orchestra by Ivan Mršić is an experiment in aleatory music. The orchestra consists of musicians and non-musicians who play an assortment of sound-producing objects, from a brass instrument to a bluetooth speaker, from the voice to a whip, from banjos to boxes. The debut performance was on Saturday 16 October 2016 at 12 noon, at the Karanga Plaza in Wynyard Quarter, Auckland. To whom did the orchestra play? To the passersby and to themselves, to nobody in particular and to everyone possible.

Mršić's composition discards traditional notation; instead, his is a set of rules accompanied by a graphic score, which is, at once and at the same time, interpreted differently by each performer. The resulting music feels like a strangely cosmopolitan marketplace of familiar and unfamiliar sounds, a noisy and bustling thing. It is in this sense that the orchestra's music is aleatoric, because like the marketplace, the combination of performers is left to chance—to an 'open-call'—as well as to their instruments, interpretative tendencies and moods.

In the 1950s, graphic notation was added at first to traditional notation wherever the latter proved inadequate. It quickly filled entire manuscripts, particularly of the New York school of experimental composers such as Earle Brown, John Cage, Morton Feldman and Christian Wolff. Earle Brown's *December 1952*, for example, which is rather like a refrained version of Kazimir Malevich's geometric abstractions, shows lines of various lengths, thicknesses and orientations to be interpreted as duration, loudness and pitch. It is the performers' burden to choose which pitches and rhythms and at what speeds to play.

Mršić's composition follows the logic of primordial things. It is concerned with duality, with themes of birth and death, order and chaos, chance and

choice. The unpredictable hour-long piece in five parts is guided by a graphic score which the performers translate into improvised sound and movement. Mršić first holds a sign above his head with the graphic 'O' on it, signalling the ensemble to sound a chorus of neonatal cries, each screaming as if panged by birth. There is a rationale alluding to the life-cycle in what follows. The second stage is the structured improvisation of childhood and adolescence. For each numbered score, the performer chooses to sound those many notes, beats or events with an equal amount of silence in between. Plus, the performer must move while playing and be still when silent. Throughout the piece, each performer determines her own measure, and the result is like an aviary of spotty sounds. The third stage is the free improvisation of adulthood wherein the performer improvises in response—or not—to her surrounds. The fourth stage, of old age, is again that of structured improvisation. The fifth and final is represented on Mršić's score with the graphic '-'. A placid hum, decreasing in volume until silent, signals the end of the life-cycle.

In this piece, Mršić expresses the desire to understand how ordering impulses give birth to contrariety. This primordial problem of duality haunts the work of Mršić's *Karangaphonia Orchestra*. He gives sonic expression to this most practical and philosophical of problems: the seeming co-dependence of opposites. The video field-recording of the October performance includes a spectrogram—a circular diagram on which are charted the positions and directions of sounds as coloured flares. As the spectrogram suggests, the live performance is as much somatic as it is auditory, with its interminable goings-on and swelling of sounds in all directions.

The title, *Kakokarangaphonia*, is a blending of three words. *Kako*, from ancient Greek, is 'bad', 'hideous' or 'unhappy'. *Karanga* is a ceremonial call of welcome in Māori, and as a verb, it is 'to call out' or 'summon'. The suffix *-phonia* is from the ancient Greek *phōnē*, 'voice', and has to do with the nature of sound. And so, the point of the orchestra is not pleasant music; rather, in the Karanga Plaza, a public square for the calling-in of civic things, the *Kakokarangaphonia Orchestra* makes allowances for discord. To be sure, not all combinations of sound are unpleasant, but in a society that is outwardly orderly, the orchestra summons both discreet and dissonant aspects. In November 2016, for example, people gathered at

this Auckland waterfront site to protest against the annual conference of the New Zealand Defence Industry Association, more popularly known as the 'Weapons Expo'. The orchestra amplifies and adds to the civic spirit of Karanga Plaza as a democratic town square where clamorous dissent may be expressed.

In the context of *Share/Cheat/Unite*, an exhibition attentive to the workings in society of altruism, cheating and group formation, Ivan Mršić's *Kakokarangaphonia Orchestra* is a microcosmic society. He gives form to the idea that, despite a set of rules, the working of a society is, at best, a chaotic polyphony, and it is within this network of noisy entanglements that an individual must participate. If there is anything to be learnt from this orchestra about the world in which we live, it is the lesson of difference: even if we share the same book of hymns, each of us have available to us a very different set of tools, causes and conditions. The orchestra, like a community of peoples, is a living organism governed by interpretable laws with the capacity to produce both concord and discord, serendipitous harmony and dissonance, chaos as companion to perfect health.

ARTWORK INFORMATION

MARK HARVEY

pp. 32–37 (stills from video documentation, camera Daniel Strang); 38–41, 48–49 (photos by Amy Weng); 50–51 (photo by Bruce E. Phillips)

***Turquoisation: For the coming storm*, 2016**

instructional video and series of public interventions

performers: Sara Cowdell, Lisa Greenfield, Kristian Larsen, Ivan Mršić, Claire O'Neil, Adrian Smith, val smith, Chancy Rattanong, Kosta Bogoievski and Josie Archer.
Camera and editing by Daniel Strang.
commissioned by Te Tuhi, Auckland

IVAN MRŠIĆ

pp. 62–67 (stills from video documentation, camera Ian Powell)

***Ngā Heihei Orchestra*, 2016**

Te Tuhi Gallery Auditorium,

5:30 pm, 13 August 2016

performers: Hermione Johnson, Pat Kraus, Andrew McMillan, Jonny Marks, Ivan Mršić

pp. 72–75 (photos by Bruce E. Phillips)

***Kakokarangaphonia Orchestra*, 2016**

a collaborative offsite performance,

12 noon – 1 pm, 15 October 2016

Karanga Plaza, Wynyard Quarter, Auckland
supported by Panuku Development Auckland

commissioned by Te Tuhi, Auckland

performers: Tom Cadillac, Xin Cheng, Sean Curham, Malcolm Dunn, Phill Dryson, Ben Holmes, Rui Inaba, Kevin Kim, Kristian Larsen, Melissa Laing, Ivan Mršić, Immi Paterson-Harkness, John Radford, Adam Rotgans, Maurice Reviol, Balamohan Shingade, Paul Smith, Marek Billington, Joel Vinsen, Dedee Wirjapranata, Colin James Woods, Inda Yansane, Tristan Hancock

HU XIANGQIAN

pp .2–3, 14–17 (video stills), 18–19 (install view)

Speech at the edge of the world, 2014

single-channel HD video, 12:31 min

courtesy of Long March Space, Beijing

CONTRIBUTOR BIOGRAPHIES

ROSANNA ALBERTINI

Rosanna Albertini is a writer and academic. After graduating from Università degli Studi di Milano, she worked as a researcher in the Department of Philosophy at the University of Pisa for nearly two decades. Albertini has also been involved in organising festivals, writing art journalism and essays, and extensive teaching, including a role as a visiting scholar at UCLA. Albertini is the author of several books, including *New Zealand with an Italian Accent*; *White Owls: Artists I Found in Los Angeles 1994–2011* and *Life Piercing Art: A Book of Portraits and Self Portraits*. She has also been a regular contributor to publications such as *Flash Art* and *Art Press* for a number of years as well as writing essays for exhibition catalogues for such galleries and museums as the Oakland Museum of California; California African American Museum, Los Angeles; Los Angeles Municipal Art Gallery; MINUS SPACE, Brooklyn, New York; MUSEION, Museo d'Arte Moderna of Bolzano, Italy; as well as for the Singapore Biennale (2011) and inSite in San Diego and Tijuana (1994).

CHLOE GEOGHEGAN

Chloe Geoghegan is an independent curator currently living in the South Island. She is the former Director of Dunedin's Blue Oyster Art Project Space (2014–17) and prior to that she co-founded Dog Park artist-run space, which ran for nearly three years in post-earthquake Christchurch (2012–14). She is interested in furthering curatorial discourse in Aotearoa through writing and publishing. Her curatorial projects at Blue Oyster include *The False Demographic* (2015, curated with Ted Whitaker), *A Tragic Delusion* (2015) and *The Optimists* (2014). Other recent curatorial projects include *Zero to Hero* at TCB Art Inc., Melbourne (2016) and *Wingman* with Dog Park at Alaska Projects, Sydney (2014). She has contributed to publications such as *Hue & Cry*, *Das Superpaper*, *un Magazine* and the *Journal of Curatorial Studies*. Geoghegan holds a Bachelor of Fine Arts in Graphic Design with Honours in Art History from the University of Canterbury (2008/2015) and a Post-Graduate Diploma in Art Curatorship, which included an independent course of study at Oxford University (2011).

MARK HARVEY

Mark Harvey is a Tāmaki Makaurau artist of Māori and Pākeha descent working in performance and video. His practice is conceptually driven and often tests out notions of minimal endurance with a focus on constructions of idiocy, social justice, political dynamics and cultural contexts by drawing on visual arts and choreographic influences. Some of the galleries and related events he has presented in include The Physics Room, Christchurch (2002, 2006, 2017); Museo de Arte Contemporáneo, Santiago (2017); Carmo Archaeology Museum, Lisbon (2017); New Performance Turku Festival, Finland (2014, 2016); Prague Quadrennial (2015); Te Uru, Auckland (2016, 2017); Te Tuhi, Auckland (2012, 2014); 55th Venice Biennale, Maldives Caravan Show (2013); TEZA, Letting Space, Porirua, (2015), Christchurch (2013); City Gallery Wellington with Letting Space, New Zealand Festival of the Arts (2012); Trondheim Kunstmuseum, Norway (2012); Govett-Brewster Art Gallery, New Plymouth (2006); the Pärnu International Video and Film Festival Pain in the Class, Estonia (2006); Blue Oyster Project Space, Dunedin (2006); Enjoy Public Art Gallery, Wellington (2003). Harvey has also been published in a range of publications such as the *UK Performance Research Journal* and *The Live Art Almanac* and *Mapping South*. He is a Senior Lecturer at CAI, The University of Auckland, with a PhD in Art and Design from AUT University, Auckland.

CHRISTINA HOUGHTON

Christina Houghton is an Auckland-based performing artist with a background in choreography and costume design. She works between social choreography, ecology and site-specific and participatory art, showing her work within a wide range of ecological and artistic contexts. She explores guided and non-guided performance experiences that evoke poetics through story telling, somatic attention and costumes/props. Her most recent work is a series of *Survival Tours* and *Wild Walks* around sites of environmental concern. She has shown her work and published her writing both locally and internationally in NZPQ15 Prague Quadrennial, Czech Republic; Oceanic Biennial Auckland, Rarotonga, Cook Islands; *HEAT Solar Revolutions* Te Uru Gallery, Auckland; White Night Auckland Arts Festival; *The Festival of Uncertainty*, Old Folks Association, Auckland; Whau Arts Festival, Avondale, Auckland; Art on the Manukau, Māngere. Bridge, Auckland; *Undisciplining Dance Symposium*, Auckland University; *Carmo, Chiado & the Letters of the Republic*, Lisbon, Paris, Auckland, Granada and Łódź. She is currently completing PhD research in performance at AUT University, Auckland.

IVAN MRŠIĆ

Ivan Mršić is a Croatian New Zealand interdisciplinary artist, percussionist, composer and improviser. His work crosses many disciplines; he builds his practice on notions of the avant-garde, transforming them into a contemporary dialogue. He has a fascination and annoyance with consumerism, waste and excessive energy consumption. Mršić's video installations in darkened venues transform the audience's perception of processes and materials that he has manipulated and often reference today's consumerism as a society of deception and exploitation. Part of his aural experimental practice explores the sonic potential of discarded everyday objects. He also builds instruments himself—his 'Theareye Collection'. These objects and instruments have become vehicles for composition, improvisation and experimentation in performance and sound. He has exhibited and performed at galleries and museums throughout New Zealand and in Croatia, such as: Mokopōpaki Gallery, Auckland; Te Tuhi, Auckland; Audio Foundation, Auckland; Fresh Gallery Ōtara, Auckland; Museum of Contemporary Art, Zagreb, Croatia; Snake Pit Gallery, Auckland; The Dowse Art Museum, Lower Hutt; Enjoy Public Art Gallery, Wellington; The Physics Room, Christchurch; and Artspace, Auckland.

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 (2008–10); 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

BALAMOHAN SHINGADE

Balamohan Shingade is a curator and writer. He is a Masters graduate of Elam School of Fine Arts where he was also employed as a Professional Teaching Fellow in the Critical Studies programme (2012–15). He was formerly Manager/Curator of Malcolm Smith Gallery (2015–16) and is currently the Assistant Director at ST PAUL St Gallery in Auckland. Shingade also holds a Diploma in Indian Classical Music and regularly co-ordinates music concerts in Aotearoa New Zealand.

HU XIANGQIAN

Hu Xiangqian (b. 1983) was born in Leizhou and currently lives and works in Beijing. Hu's artistic practice is grounded in performance and video works documented with an intentional amateurishness and crudeness. Through their absurd characteristic, his works are often very humorous—such as his video piece *Blue Flag Waving* (2006), which documents Hu's campaign for a seat during an election in his hometown. Though he was never an eligible candidate, he carried out a real campaign and devised a real agenda on how to address the social issues facing the village. The campaign he held is the artwork, accompanied by video documentation of the fake candidate's attempt to run for office. Xiangqian has exhibited at Moderne Kunst, Oslo, Norway; Surplus Space, Wuhan, China; Power Station of Art, Shanghai, China; Ming Contemporary Art Museum, Shanghai, China; Kunstmuseum Bern, Bern, Switzerland; Fondation Louis Vuitton, Paris, France; Connecting Space, Hong Kong, China; Espacio de Arte Contemporáneo, Montevideo, Uruguay; National Taiwan Museum of Fine Arts, Taichung, Taiwan; Baltic Triennial of International Art, Contemporary Art Centre, Lithuania; Gasworks, London, UK; Estonian National Museum of Art, Tallinn, Estonia. Xiangqian's work *Speech at the edge of the world* (2014) included in *Share/Cheat/Unite* at Te Tuhi was first exhibited at the 10th Gwangju Biennale (2014). He is represented by Long March Space, Beijing, China.

longmarchspace.com

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