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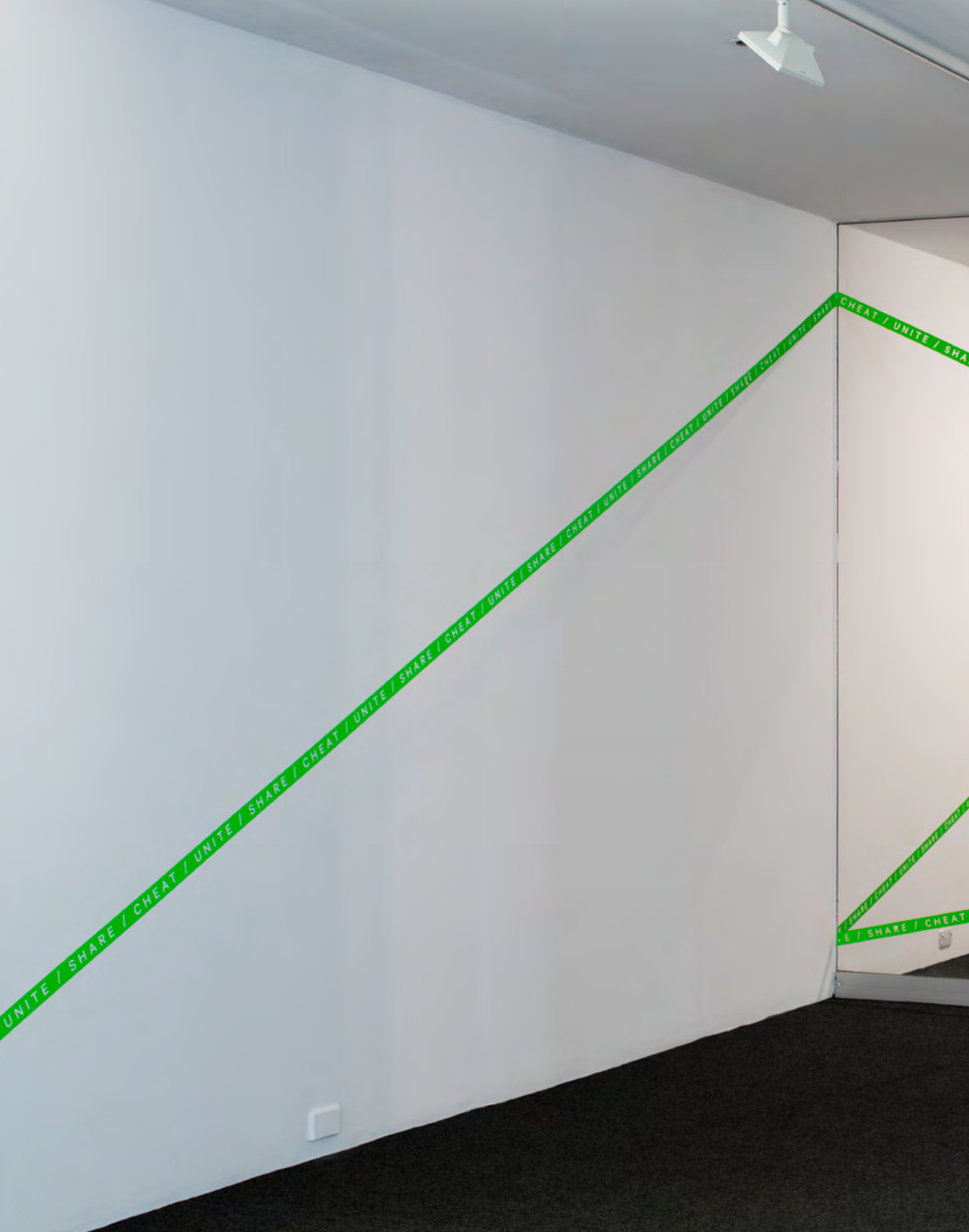
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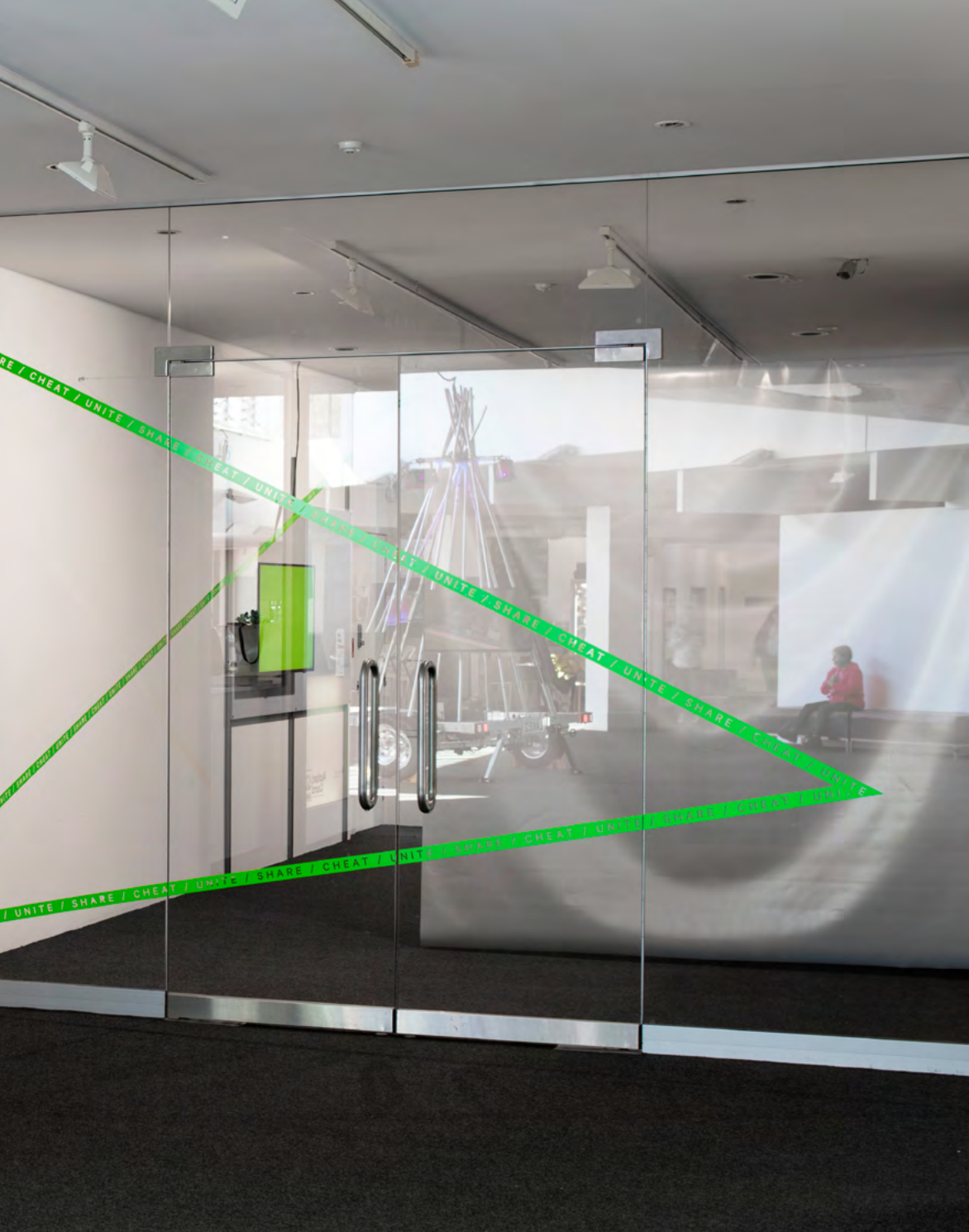
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UNITE

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VOLUME 4





SHARE/CHEAT/UNITE
VOLUME 4

te tuhi

JONATHAS DE ANDRADE

DARCELL APELU

GEMMA BANKS

YU-CHENG CHOU

MARK HARVEY

SASHA HUBER

ANÍBAL LÓPEZ (A-1 53167)

IVAN MRŠIĆ

CHIMŦPOM

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 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 insights gained from political theory and social psychology to explore the 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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A diagonal green line runs from the bottom-left towards the top-right of the frame. Along this line, the words "NITE / SHARE / CHEAT / UNITE / SHARE / CHEAT / UNITE / SHARE /" are repeated in a white, sans-serif font. The background is a light, neutral gray.



TE TUHI

UNITE / SHARE / CHEAT / UNITE / SHARE / CAT / UNITE / SHARE / CHEAT / UNITE / SHARE / UNITE / SHARE / CHEAT / UNITE / SHARE



LIVE DISPLAYS WORDS
DOCUMENTATION AND INTERACTION

DARCELL APOLL
WASH HARLEY
TIAN MUSIC
JOHN SEA
YOUAREHEREWEAREHERE

Niji
Hilbel
Orchestra



E / CAT / UNITE / SHARE / CHEAT / UNITE







CURATING SHARE/CHEAT/UNITE

BRUCE E. PHILLIPS

What is at stake is an ethics of curating, a responsibility toward the very methodology that constitutes practice.¹

— Elena Filipovic

Share/Cheat/Unite explored understandings of social behaviour that contradict common sense and challenge moral assumptions. To service this enquiry, it was important that the curatorial approach also attempted to upend its own social norms by resisting standard exhibition-making conventions and to open up the process so that other practitioners could influence its development. As Elena Filipovic reminds us, the question of methodology is essentially an ethical proposition. For a curator's motivation, process and framework ultimately shape an exhibition and also have the potential to impact the lives of all the people involved and represented. Given these implications, it is crucial that the curatorial approach is explicitly considered rather than blindly relying on business as usual.²

This essay explores my attempt at devising such an ethically responsible curatorial approach in relation to the exhibition's focus. It is an approach that draws on many aspects that have become clear to me with the benefit of hindsight. In truth, during the process these aspects seemed more like a soup of ideas, provocations and conversations from which an exhibition evolved. And, as I will discuss, the exhibition's multiple parts acted as a type of mechanism for collective learning rather than a singular and complete cultural product.

First, I consider the exhibition's main focus of artistic practice in relation to social psychology and how that led to creating an agonistic space through artist selection. Second, I discuss the socio-political context

that emphasised a relational understanding of the exhibition-making process and a heightened sense of professional responsibility. Third and last, I examine the curatorial framework more specifically by evaluating its foundation within notions of performativity. Throughout, I employ the critical theory of Judith Butler, Doreen Massey and Chantal Mouffe among others to provide a basis to the curatorial process alongside other integral exhibition-making roles.

AGONISTIC ARTIST SELECTION

The three thematic threads of *Share/Cheat/Unite*: altruism, cheating and group formation were a helpful lens through which to explore the crossover between art and social psychology. Since the 1960s artists who directly address social relations have engaged with these aspects of human behaviour in a myriad of ways, including seminal performance works such as Yoko Ono's *Cut Piece* (1965) and Marina Abramović's *Rhythm 0* (1974) that simulated how a vulnerable subject can be easily dehumanised within a particular social context. Or works such as Santiago Sierra's paid works of the 1990s and Tania Bruguera's *Tatlin's Whispers #5* (2008) which confronted audiences with the institutional systems that control human agency and set the conditions for injustices that we are all complicit in maintaining. Such artworks parallel research conducted within the discipline of social psychology, ranging from Stanley Milgram's 1961 obedience to authority study, which sought to test human submission, through to John Drury's theory of collective resilience in the early 2000s, which redefined assumptions of crowd dynamics in disaster situations.³

In venturing down this path, drawing connections between art and social psychology, it is important to highlight that the two disciplines and their practitioners couldn't be more different. Let's face it—artists are not always the most helpful people to have involved in social issues, precisely because they usually lack the knowledge and expertise that scientists and other specialists possess. With a lack of expertise, artists can get it considerably wrong. The pitfalls are now well known and hotly debated: a) the young, educated and well-dressed artworld clique flies into an 'underprivileged' context with the assumption they can tackle topics the

locals can't; b) the misplaced argument that social engagement must be positive at all costs; c) the misunderstanding of specific cultural contexts or a lack of knowledge to address a given situation while acting with confidence and privilege regardless; and d) the accusation of faking or coercing participation for a picture-perfect outcome.

In addition, it is all too easy to become optimistic when creating art that attempts to address immeasurably complicated issues of social formation. But it doesn't matter how egalitarian or engaging an artwork might appear, the potential for unintended consequences is high because ultimately artists have finite power, skills and resources to adequately tackle complex social issues. As Claire Bishop explains:

participatory art is not a privileged political medium . . . but is as uncertain and precarious as democracy itself; neither are legitimated in advance but need continually to be performed and tested in every specific context.⁴

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Also, the most pressing social issues we face are usually the direct result of capitalist and neoliberal forces that can co-opt art at every turn. Such forces require greater power than the effort of any one individual or subset of society can summon alone. As the political theorist Chantal Mouffe writes, 'It is an illusion to believe that artistic activism could, on its own, bring about the end of neo-liberal hegemony.'⁵

Artists may not be the solitary creative geniuses or possessors of social conscience that curators, myself included, have built them up to be. Yet despite these problems artists are irrevocably embedded in the social fray. And at best, artists *can* contribute profound moments of political clarity, fleeting glimpses of lateral thinking, empowering situations of social cohesion or fervent sparks of provocation—contributions that Mouffe would class as agonistic strategies: counter-hegemonic moves creating new subjectivities, and the disarticulation of common sense which enforces social norms.⁶

By acknowledging such positive and negative complications, when curating *Share/Cheat/Unite*, we aimed to feature and support a multiplicity of artistic practices that sat uncomfortably with each other. Consider the

moral crusade exemplified in Sasha Huber's body of work *Demounting Louis Agassiz* (2008—)', to the ethically murky work *Testimonio* (2012) by Aníbal López.⁸ Few would deny that Huber's attempt to draw attention to the historical vestiges of racism is a noble act. Whereas López's work, which brought a *sicario* (contract killer) from Guatemala to Germany for dOCUMENTA 13, never failed to divide opinion between those who considered the artist's action as abhorrent, unethical or dangerous and those who extolled the virtue of this confrontation. Or consider the reverent performances by John Vea and his collaborators in *One Kiosk Many Exchanges* (2016)⁹ to the deadpan satire found in Mark Harvey's performance cult in *Turquoisation: For the coming storm* (2016).¹⁰ Vea's form of collaboration is unquestionably heartfelt with a sincere attempt at learning about and spending time with others to strengthen a sense of community. Whereas Harvey's work is more cynical by demonstrating how group cohesion can be created under an inane pretence, perhaps for nefarious neoliberal or capitalist motivations.

Each of these selected artists identify with different ethical positions and aesthetic persuasions within the artworld, positions that are so often diametrically opposed. But via the exhibition and linked together through live discussions and publications, these contestable elements were brought into a context of healthy debate rather than the comfort of smooth consensus. It was hoped that these tensions between artworks might also encourage debate among audiences as they walked through the gallery or experienced the live and published components. Again, this is what Mouffe would consider an agonistic space in which 'conflicting points of view are confronted without any possibility of a final reconciliation'—a goal which she argues is essential for revitalising the potential of democracy in our neoliberal age of centrist politics and rampant capitalism.¹¹

However, creating an agonistic space through artist selection as a curatorial strategy can have its pitfalls. Especially if the debate, internally and externally of the exhibition, becomes the main focal point rather than the artworks themselves. In this scenario, where emphasis might shift from the artist to that of the curator, the artworks could merely become ingredients within a master curatorial narrative. Or in an even worse scenario, the artists themselves could become subjects within a social experiment devised by the curator. These outcomes would distract

greatly from the concerns of the individual artworks and the people they represent, not to mention the numerous ethical implications for the artist curator relationship. It is difficult to ascertain whether *Share/Cheat/Unite* was complicit in creating these types of outcomes. But it is certainly a question worth pursuing, at least in a more general capacity in regard to curatorial approaches that seek to critically consider artist selection.

EXHIBITION POWER-GEOMETRIES

The ethics of artist selection and agonistic space brings us to the importance of engaging in a wider socio-political context beyond an art-specific discussion and how an exhibition can engage in this by considering the relational construction of space.

There is no escaping that exhibitions, in their most conventional and unconventional sense, are spatially constituted. If we accept this proposition, then it is imperative that we expect that an exhibition's *making* must bear some responsibility to the many relations it creates in the space and to the space in which it resides. As the geographer Doreen Massey argues, space is 'the product of interrelations . . . from the immensity of the global to the intimately tiny'.¹² And if space is the product of relations then, Massey continues, it 'raises questions of the politics of those geographies and of our relationship to and responsibility for them'.¹³ She terms this 'power-geometries'—the spatial product that is made through power relations and through which such relations flow.

With this relational understanding of space in mind, coupled with the topic of social psychology, it was important that *Share/Cheat/Unite's* artists, curators, writers, designers and gallery staff addressed its responsibility to the power-geometries of its making. This provocation naturally emphasised the local, national and international socio-political context that paralleled the exhibition's development and realisation—spanning a time period between late 2014 to mid-2018.

For instance, the exhibition research began in the shadow of Aotearoa New Zealand's 2014 election in which the National Party gained a third

consecutive term in power, despite allegations of dirty politics alongside climbing statistics of homelessness, a widening divide between rich and poor and an increase in environmental degradation.¹⁴ For some people on the left of the political spectrum, this election outcome came as a great shock. 'But I don't know anyone who voted for National' was a common cry, despite the fact that the vast majority of the voting population clearly supported National.

This shock revealed a social blind spot, influenced to a significant degree by the biases imbedded with the algorithms that drive online platforms such as Facebook, Twitter and Google. Such platforms encourage personal preference and similarity with others rather than an interest in or tolerance for difference. The so-called digital silos and echo chambers that these algorithms are said to create perpetuate a hyper-personalised perception of the world. As I discussed in Volume 2 of *Share/Cheat/Unite*, under these circumstances, when a hyper-personalised reality collides with the actual democratic reality of a nation, it is no wonder that shock and even outrage ensue. Following this logic further, it is conceivable that if populations become more virtually distanced their civility could erode when a particular group feels threatened. The UK's Brexit referendum in 2015 and the succession of Donald Trump in the US election in 2016 similarly produced a climate of radically polarised political views and shock among those of a liberal persuasion.

The 2014–18 period was also a time of intensified social tension. Social media aided movements such as Black Lives Matter¹⁵ in the US and the more global #metoo¹⁶ phenomenon sparked a new wave of speaking truth to power. Social justice strategies of this time also involved community self-policing through callout culture by implementing varying degrees of public shaming, protest and ostracisation.¹⁷

These political events and social movements provided textbook examples of social psychological phenomena that were integral to the subthemes of *Share/Cheat/Unite*. Producing an exhibition while these issues permeated our lives was a humble reminder, for the artists, curators, writers and gallery staff involved, that the topics in question were pertinent to current events and had the potential of making an immediate contribution to a larger conversation. This sense of duty within a flow of power relations

brings us back to Massey's understanding of the politics of space. 'To the degree that it is a social and political product,' Massey writes, 'there is therefore always the crucial ethical and political question of *how* it is constructed, and our duty in relation to that.'¹⁸ Therefore, by occupying space, in a simultaneity of social and political relations, exhibitions are unavoidably charged with the ethical responsibility of their making. Similarly, as the socio-political context shifted over the four-year duration of the *Share/Cheat/Unite* project so too did the making of the exhibition increase in a responsibility to reflect that.

One other aspect of exhibition power-geometries is that the socio-political responsibility must be made manifest throughout all of its constitutive parts not just ideologically stated in the curator's essay or speech. The exhibition's material, communicative and social forms must support the agency for those socio-political issues it claims to address. This idea is reinforced by the political theorist Judith Butler who through a performative analysis of public assembly writes that

politics is already in the home, or on the street, or in the neighbourhood, or indeed in those virtual spaces that are unbound by the architecture of the house and the square . . . Human action depends upon all sorts of supports . . . the capacity to move depends upon instruments and surfaces that make movement possible, and that bodily movement is supported and facilitated by non-human objects and their particular capacity for agency . . . those material environments are part of the action, and they themselves act when they become the support for action.¹⁹

Share/Cheat/Unite embraced a similar understanding to Butler's insistence that agency is contingent on the design of an environment. This was carried throughout all of the exhibition's material, communicative and social parts to make them visible, accessible and suitable to support action. This was implemented through numerous live events in public spaces, discussion groups, free digital publications, video documentation posted online and so on. Graphic design by Kalee Jackson and exhibition design by Andrew Kennedy also contributed, especially in the Te Tuhi iteration. Exhibition signage lured people into the galleries through a vibrant green linear masthead that darted between the gallery spaces.

Reading tables, noticeboards and partitions created out of humble materials such as MDF board and tarpaulins created a functional and unpretentious space and gave easy access to contextual material.

The social generosity of those involved was also important. Front of house staff welcomed and provided information to audiences. Collective social labour, such as hosting shared meals and facilitating group conversations, performed by the Te Tuhi and Physics Room teams and invited external practitioners, added critical thinking to the discussions in the concept development, engaged with the artists and supported them. Such material, communicative and social contributions are easily overlooked but are essential for an exhibition to fulfil its responsibility to a given context. Without this collective effort, exhibitions would fail to become active. They would be inert artefacts with little impact within the relational flow of ever-changing power-geometries.

PERFORMATIVE CURATING

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The first two parts of this essay considered the fraught artistic and socio-political contexts and how the motivation and responsibility of the exhibition-making contributed to a greater conversation. I will now explore the curatorial framework, the theoretical influence of performativity and how the ordering of the exhibition led to a multiplicity of components with ethical aspirations.

The focus of performative curating as a methodology differs greatly from more conventional institutional practices due to its grounding in a post-structuralist paradigm²⁰—in particular the linguistic analysis of John L. Austin who in the 1950s argued that the act of speech is a performative utterance that constitutes the *doing* of something in the world through words and signs.²¹ This was later expanded by theorists such as Judith Butler who used Austin's analysis and applied it to the social construction of gender norms, revealing it as 'an identity instituted through a *stylized repetition of acts*'.²² This shift from speech acts to social acts enabled the notion of performativity to be applied to broader forms of cultural production such as theatre, visual art and ultimately curating.²³

Within curatorial practice the questioning of power relations built within linguistic and social actions are easily applicable to exhibitions. This is articulated by curator Katharina Schlieben who explains that performativity within curating requires the ‘procedural and productive realisation’²⁴ of an exhibition to be transparently revealed and explicitly considered.²⁵ This ultimately leads to the importance of consciously creating a curatorial framework that resists the conventional practices that might easily undermine these principles. With this model of performative curating in mind, *Share/Cheat/Unite* was divided in three parts: a gallery-based group show and a research initiative held at Te Tuhi; a series of live offsite commissions at various locations across Auckland and in Patea; and a subsequent exhibition and related activities at The Physics Room in Christchurch.

The group show featured an international selection of existing artworks that touched on aspects of altruism, cheating and group formation bound within moments of social exchange, and included works by Hu Xiangqian, Aníbal López, Sasha Huber, Jonathas de Andrade, Yu-Cheng Chou, Vaughn Sadie and Ntsoana Contemporary Dance Theatre. These artists unpacked various aspects of social behaviour by addressing a range of topics through photography, graphic design, alternative histories, documented performance and collaborative and video-based practices. Admittedly, by virtue of taking place in a ‘white cube’ institutional space, this gallery-based component unavoidably relied on conventional curatorial practice, but it also functioned as a conceptual and physical anchor for the exhibition as a whole—a site through which the more temporal projects were documented and promoted, a space where local issues could be considered as part of a global conversation and a platform that initiated discussion.

This space for discussion became an important factor for the research initiative that was run by artist and academic Melissa Laing. This month-long programme of discussions explored the importance of conversation in life and artistic practices. The research initiative took place at Te Tuhi alongside the exhibition in 2016 and then continued as an independent group in 2017. This series of discussions became titled ‘Navigating Conversational Frequencies’. The culmination of lived experiences and theories raised during these discussions and in similar projects is elaborated on further in this ebook in Laing’s essay ‘Some Parallel Discussions’.

The live offsite commissions aimed to entice, empower and confound. These included projects by artists Darcell Apelu, Mark Harvey, Ivan Mršić, John Vea and an ambiguous movement called YOUAREHEREWEAREHERE. Various artworks from the group show and the live offsite commissions are discussed at length throughout the first three volumes of the *Share/Cheat/Unite* ebook series.

The performative approach was also emphasised through a process that encouraged emerging propositions to be collectively eked out rather than respond to a didactic curatorial theme. For instance, in the commissioning process for the live offsite works, the artists and other participants were invited to debate, collaborate and even rewrite the curatorial direction.²⁶ These discussions began with a shared dinner in December 2015, in which the participants were given a range of ingredients and recipes and were asked to self-organise to make the meal. This simple exercise demonstrated how, even in a group self-consciously gathered to discuss aspects of social psychology, people automatically fall into particular roles and engrained social dynamics eventually take hold. The subsequent group meetings enabled the collaborative movement YOUAREHEREWEAREHERE to evolve, through which the artists Darcell Apelu, Mark Harvey, Ivan Mršić and John Vea were able to freely experiment outside of their individual practices. Under the YOUAREHEREWEAREHERE moniker, the artists infiltrated the exhibition opening with a nonsensical speech, took over Te Tuhi's social media accounts and conducted a happening during the 2016 Whau Arts Festival.²⁷ The mischievous nature of these interventions are discussed in Volume 2.

The performative ethos of *Share/Cheat/Unite* branched out to spark a conversation with other curators and art organisations. Through this invitation it was hoped that the exhibition might become an unpredictable forum that unfolded over time and which encouraged discussion and participation. As a result, a version of *Share/Cheat/Unite* was curated by Jamie Hanton at The Physics Room in Christchurch, including work by Gemma Banks, Yu-Cheng Chou, Sasha Huber, Aníbal López (A-1 53167), ChimŋPom, Pilvi Takala and Johnson Witehira. Similar to the Te Tuhi version, The Physics Room curatorial process also included shared meals, conversations and offsite components that helped shape the show. Essays by Hanton reflecting on this exhibition and its relevance to the post-quake context of Christchurch are included in this ebook.

Considering this multi-format and process-based curatorial framework highlights a glaring challenge of performative curating—that it is difficult to evaluate an exhibition that shapes its procedural structure as a performative element. Especially when that procedural structure has numerous parts stretching over multiple locations and occurring over a four-year period. Therefore, it is hard to determine whether *Share/Cheat/Unite* managed to ‘scrutinise artistic practice’ or to seek out the ‘emerging propositions’ of curating as was claimed earlier. In hindsight, these objectives are far too abstract and broad to ever be achieved and the performative approach is too dispersed, porous and plural to easily gain a tangible understanding of it. At best these objectives and processes helped frame a certain context from which expectations were made, agency was shared and discussions were set in motion. These factors enabled *Share/Cheat/Unite* to be less of an ‘art exhibition’ as such and more of a type of social mechanism through which learning, experimentation and conversation could be attained from all points of contact—from the curators, gallery staff, artists and the public through to the platforms of live offsite events, discussion groups, gallery-based exhibitions, publications and everything in between.

Just because a curator might be guided by a particular methodology doesn’t guarantee that they won’t perpetuate the very hegemony they are claiming to resist. Additional perspectives and bodies of knowledge that demand a critical consideration of a curator’s responsibility then are incredibly important. In recognising this I made an intuitive decision to intersect a performative curatorial approach with other theories discussed earlier such as Mouffe’s assertion that art should be active within and activate a multiplicity of agonistic public spaces to encourage democratic contestation.²⁸ I also embraced the provocation put forward by Massey, who argues for an understanding of space as a flow of multiple relations that construct and are constituted by power-geometries.²⁹ And Judith Butler’s assertion that the configuration of space enables agency and is in turn made by the action it empowers. By drawing in these additional theoretical influences, it could be argued that *Share/Cheat/Unite* was able to apply a performative curatorial approach in a way that had intersectional points from which to question the validity and purpose of its framework.

- 1 Elena Filipovic, 'What Is an Exhibition?', in Jens Hoffmann ed, *Ten Fundamental Questions of Curating* (Milan: Mousse Publishing, 2013), 67.
- 2 Maria Lind, 'Active Cultures: Maria Lind on the Curatorial', *Artforum*, October 2009, <https://artforum.com/inprint/issue=200908&id=23737>.
- 3 Roger Ball and John Drury, 'Representing the Riots: The (Mis)use of Statistics to Sustain Ideological Explanation', *Radical Statistics* 106 (2012): 4–21.
- 4 Claire Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship* (London and New York: Verso, 2012), 284.
- 5 Chantal Mouffe, *Agonistics: Thinking The World Politically*, 1st edition (London and New York: Verso, 2013), 99.
- 6 Ibid., 99.
- 7 See *Share/Cheat/Unite*, Volume 1, 29–31.
- 8 See *Share/Cheat/Unite*, Volume 2, 41–42.
- 9 See *Share/Cheat/Unite*, Volume 1, 31–32, 45–55.
- 10 See *Share/Cheat/Unite*, Volume 3, 22, 43–59.
- 11 Mouffe, *Agonistics*, 92.
- 12 Doreen B Massey, *For Space*, 1st edition (Los Angeles: SAGE Publications, 2005), 9.
- 13 Massey, 10.
- 14 Nicky Hager, *Dirty Politics: How Attack Politics Is Poisoning New Zealand's Political Environment* (Nelson, New Zealand: Pottom and Burton, 2014).
- 15 The Black Lives Matter movement was founded in 2013 but didn't receive global notoriety until 2014 due to the street protests in reaction to the police killings of Michael Brown in Ferguson and Eric Garner in New York City.
- 16 The use of the phrase 'me too' to reveal the widespread issue of sexual harassment has been accredited to civil rights activist Tarana Burke as early as 2006. However, it wasn't until 2017 that the phrase gained international attention due to its promotion by Hollywood actresses Alyssa Jayne Milano, Gwyneth Paltrow, Ashley Judd, Jennifer Lawrence and Uma Thurman among many others.
- 17 Sarah Schulman, *Conflict Is Not Abuse: Overstating Harm, Community Responsibility, and the Duty of Repair* (Vancouver: Arsenal Pulp Press, 2016) 71; Ira Glass, '637: Words You Can't Say', *This American Life*, <https://www.thisamericanlife.org/637/transcript> (accessed 13 June 2018).
- 18 Doreen Massey, 'Tokyo Lecture: Geography and Politics', *Geographical Review of Japan Series B* 87, no. 2 (2015): 76–79, <https://doi.org/10.4157/geogrevjapanb.87.76> (accessed 10 August 2018).
- 19 Judith Butler, *Notes Toward a Performative Theory of Assembly* (Cambridge, Mass and London: Harvard University Press, 2015), 71.
- 20 Katharina Schlieben, 'Curating Per-Form', *Kunstverein München*, 2007, http://www.kunstverein-muenchen.de/03_ueberlegungen_considerations/en_performative_curating.pdf (accessed 23 May 2008); Claire Doherty, 'Performative Curating', in eds Brigitte Franzen, Kasper König, and Carina Plath, *Sculpture Projects Muenster 07 K* (Köln: W. König, 2007), 413–14.
- 21 J.L. Austin, *How to Do Things with Words: Second Edition*, eds JO Urmson and Marina Sbisa, 2nd edition (Cambridge, Mass: Harvard University Press, 1975).
- 22 Judith Butler, 'Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory', *Theatre Journal* 40, no. 4 (1988): 519, <https://doi.org/10.2307/3207893> (10 August 2018).
- 23 Joanna Warsza and Florian Malzacher, eds, *Empty Stages, Crowded Flats. Performativity As Curatorial Strategy: Performing Urgencies* 4, 1st edition (Berlin: Alexander Verlag, 2017).
- 24 Schlieben, 'Curating Per-Form', 2; Butler, 'Performative Acts and Gender Constitution', *ibid* 3.
- 25 Nina Möntmann, ed, 'Curating with Institutional Visions: A Roundtable Talk', in *Art and Its Institutions: Current Conflicts, Critique and Collaborations*, (London: Black Dog Publishing, 2006), 28–59; Doherty, 'Performative Curating'; Schlieben, 'Curating Per-Form'.

- 26 Additional participants included curators Balamohan Shingade, Jamie Hanton and Charlotte Huddleston, and artists Fiona Jack, D.A.N.C.E. Art Club and Jeremy Leatinu'u, as well as Te Tuhi staff.
- 27 As part of the 2016 Whau Arts Festival: Twenty Whau Seven, 1:15–5pm, 22 October 2016, outside Salvation Kitchen, 1843 Great North Road, Avondale, Auckland.
- 28 Mouffe, *Agonistics*.
- 29 Massey, 'Tokyo Lecture 66' *ibid*.

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DARCELL APELU MARK HARVEY IVAN MRŠIĆ JOHN VEA YOUAREHEREWEARE

SHARE / CHEAT / UNITE

Live works documentation play list
Note all videos are also available to view online at tetuhi.org.nz
This play list is updated throughout the duration of the exhibition.

YOUAREHEREWEARE
8:54 min
opening speech, 4:15pm, 13 August 2016
performed by Peter Shand
written by members of YOUAREHEREWEARE
filmed by Max Bellamy
commissioned by Te Tuhi, Auckland

Mark Harvey
Turpulation: For the coming storm, 2016
36:46 min
series of public interventions
instructional video and documentation of opening performance
filmed by Daniel Strang
performers: Sara Coadell, Lisa Greenfield, Mark Harvey
Kristian Larsen, Ivan Mršić, Claire O'Connell
Adrian Smith, Val Smith and Chancy Rattanon
commissioned by Te Tuhi, Auckland

Ivan Mršić
Nga Haehei Orchestra
4:10 min
performers: Hermione Johnson, Pat Kraus, Jonny Marks
Ivan Mršić and Andrew McMillan
documentation of opening performance
5:30 pm, Saturday 13 August 2016
commissioned by Te Tuhi, Auckland

DARCELL APELU GENERATION EXCHANGE

8:30 AM, SATURDAY 15 OCTOBER 2016
Starting: Apsu on the
Ending: Tūhaka at the
Please join us at 8:30 AM
Street, Puke.

Join artist Darcell Apepu at...

DARCELL APELU GENERATION EXCHANGE (AUCKLAND)

8:30 AM, SATURDAY 15 OCTOBER 2016
Starting: Apsu, Bus Stop no. 6076 outside 174 New Windsor Road, Auckland
Ending: Bus Stop no. 6087 outside Māngere Lagoon Cemetery on Māngere Road, Auckland
A bus will return participants from the Cemetery to the Māngere Road.
Booking for the bus is essential by emailing: exchanges@tetuhi.org.nz

Join artist Darcell Apepu on a walk from New Windsor Road to Māngere Lagoon Cemetery to trace the histories of two generational generations and to exchange stories, stories and local knowledge with others. If you have restricted mobility there are a number of scheduled stops along the journey that you can join the group. Please see web for details.

This is a 700m walk of a leisurely pace over 2 hours with scheduled stops for discussion. It is a moderate walk that is mostly downhill but with one steep uphill. The event will take place rain or shine. Please bring comfortable footwear, a sunhat, water and food. Parking is available on a first-come basis.

Generation Exchange (Auckland) is one of two works by Apepu that explores pilgrimage as a way to reshape personal histories.



CONTEMPORARY ARTS FOUNDATION Auckland Council

IVAN MRŠIĆ KAKOKARANGAPHONI ORCHESTRA

12pm - 1pm
Saturday 16 October 2016
Karanga Plaza, Wynyard Quarter, Auckland

Come and experience Ivan Mršić's Kakokarangaphonia Orchestra - an experimental sound art ensemble comprised of musicians, sound artists, enthusiasts who will play together for the first time. This unpredictable one-hour event is guided only by a random composition, based on binary code, that the performers will then translate into improvised sounds and movement.

Through these many variables, the Kakokarangaphonia Orchestra is an attempt to gain insight into how society is not always rational and ordered but rather a patchwork of chance encounters, innovative chaos and serendipitous symphony. By combining the Greek word *kakō* (bad / unpleasant) and the Maori word *karanga* (a ceremonial welcome or to call out), Mršić also references the complex nature that sound plays in our encounters as a vehicle for unity, discord or ingenuity.

CONTEMPORARY ARTS FOUNDATION Auckland Council

tetuhi.org.nz

37 URIDGE ROAD, PUNKA, AUCKLAND

One Kiss Many Exchanges is a collaborative performance art project that joins the two residents to the extended history of the Ennis Road / Māngere in Auckland. The garden was established by Māori in the 1840s, the legacy of European pioneer settler of the village, the garden has additional significance as being a site of resistance for at least 200 years and given a colonial significance for the British military secured through the occupation of the site in 1840. The garden has been the site of change due to a fire that destroyed and then later through the construction of a new building Te Whare Māori.

One Kiss Many Exchanges seeks to create an exchange with the history of performance art with the garden using a set of maps. The journey the two residents 'kiss' a word originally used to describe an exchange of goods or services, but was later used by Europeans to describe a kiss. The two residents, who bring the mixed understanding of the complex legacy of the garden as being a place of colonisation and colonial and rebuilding end of trauma and healing.

Recognising that they are manifold to the garden and New Zealand's cultural backgrounds, the two collaborating artists will also explore the various responses to a site of colonial significance. They will be engaging with shared notions of unity, temporality, permanence and how further significance within the wider context of Auckland's burgeoning housing shortage.

CONTEMPORARY ARTS FOUNDATION Auckland Council

Ivan Mršić
Nga Haehei Orchestra
4:10 min
performers: Hermione Johnson, Pat Kraus, Jonny Marks
Ivan Mršić and Andrew McMillan
audio documentation of opening performance, 4:42 min
5:30 pm, Saturday 13 August 2016
commissioned by Te Tuhi, Auckland

te tuhi

hare/Cheat/Unite: Live Offsite Works

LIVE OFFSITE WORKS

Share/Cheat/Unite features a series of live offsite commissions across Auckland. These include projects by artist Daniel Apple, Mark Harvey, John Vea, Sione Mafi, and an anonymous group called

John Vea: One Kiosk Many Exchanges

In collaboration with Kaitiaki Teanga Tahi Drummond and artists Valdes Leuts-Saali, Sione Mafi, Newman Tumata and Jimmy Wolf

12-1pm, 8 October 2016

Emilia Maud Nixon Garden of Memories, 37 Uxbridge Road, Howick, Auckland

One Kiosk Many Exchanges is a collaborative performance art event organised by artist John Vea that responds to the oral and written histories of the Teahua Māori Garden of Memories in Howick, Auckland. The garden was established by Sione in 1982 to recognise the tangata whenua Ngāi Tahu and the legacies of European pioneer women. Situated in the heart of Howick Village, the garden has additional significance as being a site of Māori habitation for at least 300 years and also a cultural significance for being strategic land that the British military secured through the occupation of howick estates. In more recent years, the garden has been the site of change due to a fire that damaged Te Whare a Tūhono and then later through the construction of a new building, Te Whare Māori.

One Kiosk Many Exchanges seeks to create an exchange with this history through a series of performance actions where the garden using a map of the garden. The site for the work becomes the Tūhono from Teahua, a word originally used to describe an open parkland for gathering under but was also used by Europeans to describe a space to serve as an open goods from, view brings the most understanding of this kiosk in relation to the complex legacy of the garden as being a place of colonisation and community, of culture and rebuilding and of trauma and healing.

Recognising that they are manuhiri to the garden and New Zealanders from many different cultural backgrounds, Vea and his collaborating artists will also explore what it means to be visitors responding to a site of his local significance. This performance is to do so by engaging with shared notions of unity, temporality, permanence and precariousness that have further significance under the colonisation of Auckland's burgeoning population and growing housing shortage.

Daniel Apple: Generation Exchange (Auckland)

6-9am, Saturday 1 October, 2016

Join artist Daniel Apple on a walk from New Windsor Road to Mangere Lagoon Cemetery to trace the memories of his paternal grandparents and to exchange family stories and local knowledge with others. For information see the below pdf download:

Generation Exchange Auckland

JOHN VEA ONE KIOSK MANY EXCHANGES

In collaboration with Kaitiaki Teanga Tahi Drummond and artists Valdes Leuts-Saali, Sione Mafi, Newman Tumata and Jimmy Wolf

12pm - 1pm

Saturday 8 October 2016

Emilia Maud Nixon Garden of Memories

37 Uxbridge Road, Howick, Auckland

One Kiosk Many Exchanges is a collaborative performance art event organised by artist John Vea that responds to the oral and written histories of the Emilia Maud Nixon Garden of Memories in Howick, Auckland. The garden was established by Sione in 1982 to recognise the tangata whenua Ngāi Tahu and the legacies of European pioneer women. Situated in the heart of Howick Village, the garden has additional significance as being a site of Māori habitation for at least 300 years and also a cultural significance for being strategic land that the British military secured through the occupation of howick estates. In more recent years, the garden has been the site of change due to a fire that damaged Te Whare a Tūhono and then later through the construction of a new building, Te Whare Māori.

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tetuhi.org.nz

MARK HARVEY TURQUOISATION: FOR THE COMING STORM

Various locations and times

5-8pm, Wednesday 12 October

(In collaboration with Kraken Crumpets as part of Street Art Crawl and Artweek Auckland)

Upper Kaitiaki Place, Auckland CBD

1-3pm, Sunday 16 October

Roaming on Queen Street and other locations, Auckland CBD

Friday 21 October (time will be announced soon)

(as part of the 2016 Whau Arts Festival: Twenty Whau Seven)

1875 Great North Road, Avondale, Auckland

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

Ivan Mršić: Kakokarangaphonia Orchestra

12pm - 1pm, 15 October 2016

Koranga Plaza, Wynyard Quarter, Auckland

Music and experience Ivan Mršić's Kakokarangaphonia Orchestra - an experimental sound art ensemble comprised of musicians, sound artists and artists who will be together for the first time. This unpredictable one-hour event is guided only by a human compass, based on being close. That the performance will have various into unexpected sounds and movements.

Through these many variables, the Kakokarangaphonia Orchestra is an attempt to gain insight into how society is not always rational and ordered but rather a collection of diverse movements, human chaos and unpredictable responses. By combining the complex nature that sound plays in our world environments as to what, where, when, why, how, we experience. For information on how to participate please see the below pdf download:

Mark Harvey: Turquoiseisation: For the coming storm

Various locations and times

5-8pm, Wednesday 12 October 2016

(In collaboration with Kraken Crumpets as part of Street Art Crawl and Artweek Auckland)

Upper Kaitiaki Place, Auckland CBD

1-3pm, Sunday 16 October 2016

Roaming on Queen Street and other locations, Auckland CBD

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

YOU ARE HERE WHERE ARE HERE

Various locations and times

Saturday 22 October 2016 (time will be announced soon)

(as part of the 2016 Whau Arts Festival: Twenty Whau Seven)

1875 Great North Road, Avondale, Auckland

YOU ARE HERE WHERE ARE HERE is an anonymous group that explores the oral and written histories that have been used to shape the landscape. This collaborative project specifically interrogates with the formation and reception of art through a series of urban walks and events. For the urban walks and documentation of the events

To download the calendar as an .ics file,

Generation Exchange Auckland

GENERATION EXCHANGE (PATEA)

BY DANIEL APPLE

6-9am, SATURDAY 24 SEPTEMBER, 2016

Starting from the place where the Patea River flows into the Patea estuary, Daniel Apple will lead a walk through the town to share memories. Daniel is a descendant of the Hauraki Bay and Patea estuary who lived and worked in Patea until 1979. The walk traces the site of his family and his exchange family passed on local knowledge with others. If you have restricted mobility, please see a number of scheduled stops along the journey that you can join the group. Please see the below pdf download:

This is a 6km walk with a pace over 2 hours with scheduled stops for discussion. It is a walking tour of the town and the Patea estuary. The walk will take place rain or shine. Please bring a hat, sun cream, water, and a map of the town.

The walk is organised by Te Tuhi art gallery in Auckland. For more information see the below pdf download:

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SOME PARALLEL DISCUSSIONS

MELISSA LAING

In a 2012 essay exploring what he identified as a sharp rise in research into conversation since 1990, Peter Burke wrote this simple sentence: ‘Conversation is not so much a single speech genre as a cluster of genres with their own styles and conventions.’¹ Sixty years earlier Mikhail Bakhtin had contended that ‘[t]he wealth and diversity of speech genres are boundless because the various possibilities of human activity are inexhaustible, and because each sphere of activity contains an entire repertoire of speech genres that differentiate and grow as the particular sphere develops and becomes more complex’. He went on to say that ‘[s]pecial emphasis should be placed on the extreme heterogeneity of speech genres (oral and written)’.² Both these authors also point out the complexity of analysing conversation as a field of practice. This they attribute not only to the breadth of genres clustered together under the concept of conversation, but also the diverse range of disciplines and approaches that can be called upon. This breadth—present in both undertaking and analysing conversation—is something that we are grappling with in the Performance Ethics Working Group’s current research into conversation as a concern of contemporary art.

In the following essay, I attempt to analyse conversation using a theoretical framework of speech genres via Bakhtin—first laying out the theory, then undertaking a thick description of Xin Cheng’s discussion group *Living Making Together* and finally reading it against the decolonising approaches of the noho and fono in creating conversational spaces and platforms. I will continue to attempt more approaches with other theorists and paradigms as we further this research.

In his essay 'The Problem of Speech Genres' Bakhtin put forward an analysis of speech acts based around the idea of the utterance as the unit of communication. Where written language is shaped by the grammatically ordered sentence, spoken language is formed through the complete utterance—which may not be grammatically complete. We can stop in the middle of a sentence and never finish it, yet it will still be a complete utterance for the purpose of the conversation, and other speakers can respond because '[t]he boundaries of each concrete utterance as a unit of speech communication are determined by a *change of speaking subjects*, that is, a change of speakers'.³ The form of our utterances in any given circumstance is a combination of thematic content, linguistic style and compositional structure. Each of these aspects is dynamic, changing with context and evolving over time through shifts in commonly held forms. However, most situations have a stable form, or convention, that is shared among the participants. It is these stable forms that Bakhtin identified as 'speech genres'.

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Each of us possesses unconscious competency in multiple speech genres, even if we cannot list them. As Bakhtin wrote, 'our repertoire of oral (and written) speech genres is rich. We use them confidently and skillfully *in practice*, and it is quite possible for us not to suspect their existence *in theory*'.⁴ This is because we acquire them over time through exposure. Sidestepping to Pierre Bourdieu for a moment, the unconscious repertoire of genres we have access to are informed by a complex interplay of influences—from our class, education, work and life experience to our gender and the cultural contexts and worldviews we draw from.⁵ In short, the genres we have access to and use express both class and cultural politics, and we should not ignore this. The decisions we make about which genre is appropriate and when to use it are rarely conscious. We generally assume that a genre (and its attendant worldview) is 'natural' and that others are competent in it. Likewise, we do not know we lack competency in a genre until we are exposed to it, and our incompetency revealed. Choice of genre and assumptions of knowledge and competency both create access and prevent others from participating.

Bakhtin's theory of the utterance is also a theory of responsivity, specifically within the conversational exchange. Responsivity occurs in the handing back and forth of speech, and the active role of the speech partner, not solely as a listener, but as someone who takes a responsive attitude to an utterance from the first word that is said, agreeing or disagreeing (in whole or part), arguing with the substance of the utterance, or acting in response to it. Throughout this it is the utterance, rather than the words or sentence structure, that creates the conditions for response, and it is the conditions for response that structure the interaction. This response is not necessarily immediate, or verbal, but Bakhtin argues that 'sooner or later what is heard and actively understood will find its response in the subsequent speech or behaviour of the listener'.⁶ Beyond the immediate context of the current utterance, no single utterance exists in isolation:

Any concrete utterance is a link in the chain of speech communication of a particular sphere. The very boundaries of the utterance are determined by a change of speech subjects. Utterances are not indifferent to one another, and are not self-sufficient; they are aware and mutually reflect one another. . . . Each utterance must be regarded primarily as a response to preceding utterances of the given sphere.⁷

It follows then that utterances in the chain of response need not be proximate in time or space, rather simply responsive to another utterance, no matter how delayed that response is.

Two more components make up Bakhtin's extended argument about why the performance of speech is not equivalent to the individual and combined meanings of the words spoken. The first is the expressive nature of speech acts. The speaker's emotional evaluation of the subject they speak on shapes the form of the utterance and is conveyed through the expressive tonality of the delivery. Words alone, Bakhtin argues, are neutral—even if they designate emotions and evaluations, their utterance can run counter to the word's meaning. The second component is the quality of addressivity of an utterance—by whom an utterance is spoken and to whom it is addressed, from the specificity of an informal dialogue partner to a more or less differentiated public or an indefinite other. Knowing to whom each speech is directed shapes the content, style,

structure, expected response and emotional tonality of the delivery. For Bakhtin, ‘unless one accounts for the speaker’s attitude toward the other and his utterances (existing or anticipated), one can understand neither the genre nor the style of speech’.⁸

These ideas—that it is the utterance, not the sentence that is the unit of communication; that we as speakers possess and use multiple genres; that an utterance is part of an ongoing chain of utterances and is structured by the condition of responsivity; that the utterance is expressive of emotional evaluation; and that an utterance is shaped by the quality of being directed toward a recipient—are useful frames for thinking about how to consciously work with and analyse conversation in art. Conversation as a material or performance of art has a (greater or lesser) degree of improvisation, operating in the intersection of the (more or less) designed situation and the destabilising participation of the other conversationalists as the work unfolds. However, the designed situation does influence the conscious and unconscious choices people make in approaching and participating in the conversation as artwork. And while the artist may consciously make choices around the structuring of the invitation to participate—topic choice, introductory statements, physical environment, participatory actions, etc—there is another set of unconscious decisions that are being made around speech genre, responsivity, emotional tone and addressivity that also shape the artwork. As Bakhtin concludes in his essay, ‘[a]ll these phenomena are connected with the whole of the utterance, and when this whole escapes the field of vision of the analyst they cease to exist for him’.⁹

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In 2016 two discussion groups formed in Auckland city under the umbrella of the University Without Conditions (UWC) (itself an initiative to rethink education, knowledge sharing and research in both gentle and radical ways). These were *Living Making Together* and *Living Making Together 2: potluck series*, both facilitated by Xin Cheng. Both iterations of *Living Making Together* involved a series of discussions initiated with the intention of ‘exploring ideas around livelihood, how we relate to each other and other beings on this planet, and forms of self-organisation’.¹⁰ They each took place over five sessions. The first series focused on

texts set by Xin and was hosted by rm gallery, an artist-run gallery on the first floor of a building at the back of Karangahape Road, down Samoa House lane and up some narrow stairs. Xin provided homemade food and tea, and the group read the texts aloud, passing the reading from person to person and pausing for discussion at certain points. The texts chosen were predominantly written for a university-educated but non-specialist audience and in various ways proposed alternative economic and social paradigms, relationships to the natural and built environment, and concepts of making. The second 'potluck' series handed over the choice of text, discussion object or exercise to the participants, deliberately 'squatted' in existing educational spaces in the city, using the interior and exterior public areas of the Sir Paul Reeves WG Building at Auckland University of Technology. In keeping with the potluck kaupapa, participants brought food to share. The series, while still text-focused, gently put into practice some of the ideas proposed in the writings we read in the first series.

Situating the series under the UWC umbrella meant that the discussion groups were positioned within a contestation and reimagining of education and research as a practice, an ideology and a form of collectivity. As Irit Rogoff wrote about her engagement with reimagining pedagogy through art: 'at its very best, education forms collectivities—many fleeting collectivities that ebb and flow, converge and fall apart. These are small ontological communities propelled by desire and curiosity, cemented together by the kind of empowerment that comes from intellectual challenge.'¹¹ This desire to form a (transitory) community is reflected in what Xin wrote to me in a later email discussion about the two series:

The reading series 1 was a way for me to share some of the texts that influenced me at the time, a kind of re-thinking/seeing of how the world is running, and wondering about my place within it (and a desire to do something without money/when I had no income). I wanted to meet people who might be interested in similar topics, and I was curious how they might relate to the ideas (and possibly practice them together, somehow).¹²

She went on to say '[t]he actual conversations were beyond my imagination, and varied depending on the people present'.¹³

The speech genres negotiated within the conventions the space and event engendered included those associated with hospitality and sociability, the administrative matters of setting up the space and establishing the discussion method, and genres associated with a certain academic competence—reading out loud (including handing the reading over), unpacking ideas, demonstrating knowledge, asserting opinions and argumentation. They also included genres associated with activism and reimagining the world. Throughout the first series an approach to reading and discussing was arrived at by the repeat participants. What started out as differing understandings as to the purpose of reading and discussing texts coalesced into a practice, in part driven by those who chose to continue coming and in part by the conventions that have formed around reading and discussing texts.

In the first session the differing understandings of how one might approach a text were most clearly revealed when an abstract and at times critical reading of the concepts in the text was contrasted to an approach that embraced the principles the text espoused and sought a concrete investigation of the ways that they might be put into practice. By choosing a practice of reading-through rather than reading-in-advance, Xin tied the conversations to a processual reading of the text, creating a common action which everyone undertook. This reading-out-loud concretely shaped the conversation, turning the existing words into our utterances and creating a responsivity to or dialogue with the text as it unfolded as well as between the readers as they discussed specific passages and concepts.

I am going to diverge here to talk about Xin's conversational and facilitation style, as that directly impacted on the nature of conversations within the context of *Living Making Together*. In any discussion group the hosting and facilitation roles can range from being specifically and visibly vested in a small number of people or dispersed as much as possible among the group. This is often predetermined by how the group is formed or brought together; however, space can be made once the group is formed for it to shape the process. Xin approached the facilitation of a discussion with a specific gentleness and non-directionality, a deliberate openness and curiosity. Curiosity here operates as a speculative and generative force. She did not appear to predetermine or strongly manage

a discussion's direction, but rather allowed it to play out within the invitation she had extended, contributing lightly herself. This very hands-off style distributes the obligation to consider the space held open for each participant and, to a certain extent, is dependent on the participants intuiting and taking up the intention Xin brings. This approach opens up the possibility of the participants determining direction within the structure of the initiative, but also runs the risk of being dominated by particularly vocal participants if they are not employing a sensitivity to social and discursive participation. Indeed, the other participants' styles ranged from the assertively verbose to the reticent, and their responses to the texts from enthusiastically endorsing to critically sceptical.

Speaking on the shift to a more collectivised facilitation in the second series, Xin wrote: 'I was frustrated with my role of playing "host" all the time (similar to that of an artist's talk). So it was nice to do a second series where I mediated instead: the role of the "host" was shared, the format diversified to beyond reading problematic texts, and the location expanded out of a (semi-private) art space.' In one of the final sessions the conversation took place in someone's house. The inflection of the environment again changed the pace and tone of the discussion. Throughout the second series the tactical and administrative conversations took a stronger role, both where we would sit, how we would operate and conceptually what it would mean to appropriate space in this way.

In keeping with Bakhtin's focus on how and to whom a chain of utterances are performed and exchanged, this description of *Living Making Together* has not touched on what was said. Rather I've focused on how the context of the two series created a specific confluence of content, personal style and compositional structure which conformed to, yet also explored, the genre conventions of a reading group—a given and stabile genre and structure for specific types of content, participation and exploration. I would argue because of this stability, this particular reading group was able to easily support the distribution of organisation and agency within the group that had formed and develop group-specific modulations in the genre. Indeed, most conversational projects begin with a stabile set of genres and structures, enabling others to enter into the dialogue, before destabilising and expanding the possibilities of the genre to explore different ways of communicating and making together.

Bakhtin does not address the question of worldview or cultural context in his explication of speech genres. His theory was created in Russia at a time when the universalism of the European paradigm was presumed. In contemporary Aotearoa many artists and researchers working with conversational exchange are consciously choosing which worldview or cultural paradigm will frame and support the space and process for creative practice and conversation rather than accept the default of a Pākehā worldview. This choice was clearly articulated by artist Moana Nepia in the 2014 Performance Ethics Working Group podcast series. In answer to the opening question—What do you understand by the word ‘ethics’?—he responded that he preferred the framework of tikanga, arguing that ‘Māori have always had different senses of regard for what constitutes knowledge and implicit in that is a different way of interacting with people.’¹⁴ He went on to explain that tikanga’s root word is ‘tika’, the quality of being correct, true and appropriate. Tikanga are the guiding protocols, values and practices embedded within the social context that lead to participants acting truly and appropriately for the situation. There is a certain self-evident quality to recognising the relationship tikanga has to conversational practice—that the protocols and conventions of the context determine the genre, speaking roles and subjects of conversation. However, in a less mechanistic sense, tikanga involves the ethical constitution of the self in relationship to both the human and non-human from a specifically Māori value base.

In conversational practice, tikanga is coupled with a second concept, of manaaki and manaakitanga. In a recent article Tahu Kukutai described it as ‘a core Māori value that can be defined as “the process of showing and receiving care, respect, kindness and hospitality”’.¹⁵ Kukutai goes on to expand the definition by breaking down the word into its etymological components: ‘The root of manaakitanga is mana; “aki” indicates reciprocal action. The concept of manaakitanga, then, captures the notions of mutual care and respect for people, honouring one another or power sharing, and the protection of our environments.’¹⁶ The idea of reciprocity and respect as core components of hospitality and a dialogic relationship do appear in Western philosophy. However, it is important to note that Kukutai includes in manaakitanga a wider set of concerns than the human, including protection of our environments, which is often neglected in the human-centric focus of Western philosophy.

A year ago, John Vea, a participant in our conversation discussion group at Te Tuhi, introduced me to the idea of talanoa, a principle and approach that shapes his research conversations with people. He pointed me to a 2006 paper by Timote M Vaoleti. Vaoleti describes talanoa as ‘[a] personal encounter where people story their issues, their realities and aspirations’, an encounter that allows ‘a cultural synthesis of the information, stories, emotions and theorising’.¹⁷ Breaking this word down, Vaoleti writes ‘*Tala* means to inform, tell, relate and command, as well as to ask or apply. *Noa* means of any kind, ordinary, nothing in particular, purely imaginary or void. . . . Talanoa, then, literally means talking about nothing in particular, and interacting without a rigid framework.’¹⁸ However, Vaoleti stresses that the practice of talanoa communicates important information and is a multi-levelled and multi-layered form of critical discussion and free conversation. ‘*Noa* creates the space and conditions. *Tala* holistically intermingles researchers’ and participants’ emotions, knowing and experiences.’¹⁹ Combined they lead to a new knowing that is energising. Vea uses talanoa as a guiding principle for curiosity and openness in his happenstance conversations—conversations that lead him to new stories that feed his art—however, Vaoleti proposes it also as a formal framework for approaching research with Pacific communities.

These approaches—tikanga, manaakitanga, talanoa—can be seen most clearly in the recent rise of time-based semi-structured gatherings within the arts that use the guiding frameworks of wānanga, noho marae and fono. My short (and incomplete) list includes Local Time’s small gatherings and hui over the last 10 years as well their noho collaboration with ST PAUL St Gallery for the 2015 Curatorial Symposium. Elisapeta Heta fused the frameworks of noho and Open Space Technologies as part of *Since 1984—He aha te ahurea-rua* at ST PAUL St Gallery in 2015 and the *Taharangi Hou* wānanga she led with Taarati Taiaroa at Blue Oyster Gallery in 2016. That same year D.A.N.C.E. Art Club led a fono at All Goods in Avondale, Auckland, and, in 2017 at CoCA in Christchurch, the participating artists in the exhibition *Making Space* also came together for a fono. Some of these gatherings do take place in the marae or fale, but others sit within academic and gallery spaces which are colonised spaces architecturally and socially. Reflecting on her 2015 noho in the publication *Unfolding Kaitiakitanga: Shifting the Institutional Space with Biculturalism*, Heta identified the atamira as the means she used to move the Western

gallery structure into a te ao Māori paradigm. ‘The most significant role of the atamira was to negotiate the shift of the two ST PAUL St galleries into the marae-like spaces necessary to the requirements of a wānanga.’²⁰ The atamira platform acted as a threshold and site for exchange and agency and, through its placement, signalled and enabled certain tikanga for the time of the noho.

What each of these different time-based gatherings of people in space creates is the conditions for multiple types of interaction that embrace the generative nature of noa. Knowledge is found in the ordinary routine exchanges as much as the speculative and exploratory discussions. Ideas and relationships are unfolded durationally and resonate beyond the time spent together. And, most importantly, people come together as equals who aki each other’s mana on a terrain of mutuality. In Unfolding Kaitiakitanga, Heta undertook a wide-ranging conversation with Jack Gray that considered their practices of facilitating wānanga and noho marae. Reflecting on the Local Time-led noho marae in 2015, she said: ‘What becomes apparent and is clearly the biggest challenge is that there’s intensity with what happens over that wānanga period of time. It’s so amazing, words no longer properly describe the experience to others afterward. Yet, even in the attempt to explain it to those who weren’t there, there’s something palpable, tangible after the fact.’²¹

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One of the reasons it’s difficult to talk about the actual conversations that occur in the noho, the reading group, the one-on-one encounter— even when bounded by the frameworks of art or creative research—is that the conversations’ affective and cognitive qualities are wrapped up in their doing. The utterances, with their emotive performativity, are absorbed and responded to in the doing of conversation. The informational content, while often significant, is only one component of the reciprocal exchange. Paolo Virno argued that speech, and by extension conversation, is ‘neither production (*poiesis*) nor cognition (*episteme*), but action (*praxis*)’.²² While we use speech to achieve goals, he asserts that, in and of itself, we ‘don’t speak because we have observed that the use of language is advantageous to us: we speak as we live, but not because we consider life useful’.²³ We speak as a matter of course, just as we breathe.

As Bakhtin outlines, we perform the speech acts of conversation through (in)complete utterances, with their emotive or performative qualities and expectation of response, and we do so within the genres we have available to us. The examples of reading groups, fono and noho marae show us that we set up the conditions that then shape the choice of genres and signal the sensibilities and protocols the participants need to bring to the context. But within that context the conversations that play out are realised in praxis, in an interplay of words, pauses, interruptions and emotional tonality that each speaker deploys in response to each other and the situation.

- 1 Peter Burke, 'The Rise of Conversation Studies', *I Castelli di Yale* XII (12) (2012), 15–20.
- 2 Mikhail Bakhtin, 'The Problem of Speech Genres', in C. Emerson and M. Holquist (eds), *Speech Genres and Other Late Essays* (Austin: University of Texas Press, 1986), 60.
- 3 Ibid, 71.
- 4 Ibid, 78.
- 5 Pierre Bourdieu, *Distinction: A Social Critique of the Judgement of Taste*, trans. Richard Nice (Cambridge, MA: Harvard University Press, 1987).
- 6 Bakhtin, 'The Problem of Speech Genres', 69.
- 7 Bakhtin, *Ibid.*, 91.
- 8 Ibid, 97–8.
- 9 Ibid, 99–100.
- 10 'Living, making, together', *University Without Conditions*, <http://universitywithoutconditions.ac.nz/previous-courses/livingmakingtogether/> (accessed 14 July 2017).
- 11 Irit Rogoff, 'Turning', *e-flux Journal* #0 (11/2008), <http://www.e-flux.com/journal/00/68470/turning/> (accessed 13/06/2017), 6—7.
- 12 Email from Xin Cheng to author, 14 June 2017.
- 13 Ibid.
- 14 Moana Nepia in discussion with the author, 22 February 2013.
- 15 Tahu Kukutai, 'From Mainstream to Manaaki: Indigenising our Approach to Immigration,' quoted in *Dale Husband*, 'It's time for Māori to be heard on immigration policy', *e-tangata*, 17 June 2017, <https://e-tangata.co.nz/news/its-time-for-maori-to-be-heard-on-immigration-policy> (accessed 18 June 2017).
- 16 Ibid.
- 17 Timote M Vaoleti, 'Talanoa Research Methodology: A Developing Position of Pacific Research,' *Waikato Journal of Education* 12 (2006), 21.
- 18 Ibid, 23.
- 19 Ibid., 24.
- 20 Elisapeta Heta, 'Unfolding Kaitiakitanga,' in A Cunneane, E Heta, C Huddleston and M Langdon (eds), *Unfolding Kaitiakitanga: Shifting the Institutional Space with Biculturalism* (Auckland: ST PAUL St Publishing, 2016), 20.
- 21 Elisapeta Heta and Jack Gray, 'Kōrerorero', in A Cunneane et al (eds), *Unfolding Kaitiakitanga: Shifting the Institutional Space with Biculturalism*, 71.
- 22 Paolo Virno, *When the Word becomes Flesh: Language and Human Nature*, trans. Giuseppina Mecchia (South Pasadena: Semiotext(e)), 2015 (2003), 24.
- 23 Ibid., 24–25.



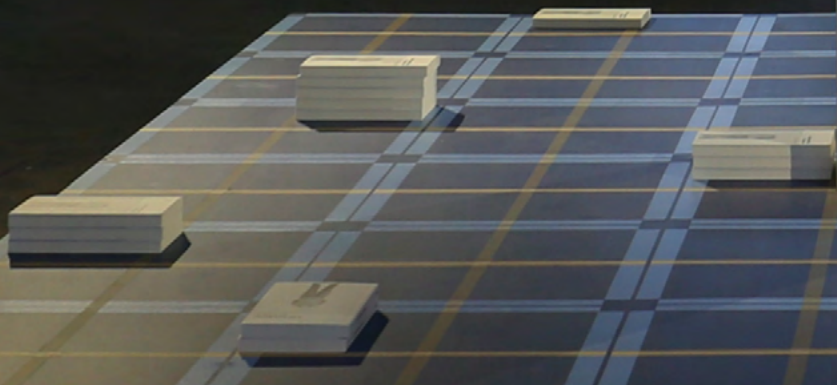


GEMMA BANKS
THE PHYSICS ROOM





YU-CHENG CHOU
THE PHYSICS ROOM





YU-CHENG CHOU
THE PHYSICS ROOM

SHARE/CHEAT/UNITE AT THE PHYSICS ROOM

JAMIE HANTON

The following is an abridged catalogue essay that accompanied The Physics Room's iteration of *Share/Cheat/Unite*. This exhibition brought together a new selection of artists to create different interwork connections and develop aspects of the original exhibition curated by Bruce E. Phillips. Three artists remained from *Te Tuhi*: Aníbal López (A-1 53167), Yu-Cheng Chou, and Sasha Huber, and four have been introduced: Gemma Banks, ChimŰPom, Pilvi Takala and Johnson Witehira.

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The Physics Room iteration of *Share/Cheat/Unite* focused on communication strategies and the use of language in the service of persuasion, coercion and reconciliation. A new commission by Christchurch-based artist Gemma Banks situated these ideas in The Physics Room's immediate environment of the post-quake 'Innovation Precinct', a model of neoliberal urban development designed to legitimise and maximise productivity through a language of creativity. Banks' interwoven narratives traced movement through the carefully planned area. Pilvi Takala's *Drive With Care* also takes a heavily controlled environment as its subject. The welcoming signage for an elite private school in the United States, where Takala spent time undercover as a teacher, reads 'DRIVE WITH CARE CHILDREN AND DOGS EVERYWHERE'. Later in the video we learn that this is just the very beginning of the ruling apparatus that dictates life at the school for teachers and students.

It is the system's Foucauldian reliance on language to uphold its values that the artists of *Share/Cheat/Unite* broadly address. Yu-Cheng Chou, Aníbal López (A-1 53167) and Pilvi Takala focus on the human consequences of a market that privileges and valorises certain forms of labour, while Johnson Witehira, Sasha Huber and ChimŰPom challenge

the ongoing, and traumatic, effects of language within histories of inequitable power relations. Each artist in *Share/Cheat/Unite* capitalises on the system's paradoxical relationship to creativity—the artist at once precarious and unusually mobile—to operate with one foot in the sphere of creative practice, and one foot out, employing guerrilla tactics to actively share, cheat and unite.

Yu-Cheng Chou's *A Working History* Lu Chieh-Te focuses on the precarity of labour for a generation of ageing workers in Taipei by telling the story of Mr Lu, a man Chou hired via a newspaper advertisement to work on a temporary basis as a gallery worker. The pattern of Mr Lu's signature jersey becomes the pattern for the abstract painting on the stage. Through the biographical publication of Mr Lu's working history and the adaptation of his workaday clothes into an artwork, Chou amplifies the value of the experiences of the often unseen working class.

Aníbal López (A-1 53167) also intervened in the market in *Testimonio* by inviting a Guatemalan 'sicario'—a contract killer—to speak about his job in a live question and answer event at dOCUMENTA 13 in Kassel, Germany. The work brings two seemingly disparate worlds together in a room, and on one level raises a number of questions around the flows of 'artworld' financial capital in relation to ethical labour—how is it that a publically funded exhibition is justified in paying for a contract killer to fly to another country to speak about his life? Questions from the audience ranged from the banal to the spiritual and, despite the visibly emotionally affective quality of the experience, it cannot be denied that those present are somehow intricately and invisibly complicit.

In *Making the Sky of Hiroshima* 'PIKA!', Chim↑Pom take a similarly direct approach in an attempt to influence dominant discourse. Commissioned by the Hiroshima Museum in 2008, the Tokyo-based collective hired a plane to skywrite the word 'Pika' [ピカッ] over the Hiroshima Peace Memorial. Pronounced 'p'kah!—meaning 'flash'—the ethereal white text referenced the atomic attack perpetrated by the United States at the close of World War Two. The public reaction was immediate and irate. The ambush-like appearance of the traumatic word challenged Japanese taboos around this contentious history and as a result the exhibition was cancelled by the museum. In response to the furore, Chim↑Pom actively engaged the

survivors of the attack to investigate the trauma involved with closing down the discussion of this horrific event. The resulting publication *Why Can't We Make the Sky of Hiroshima 'PIKA!'?* (2009), documents this reconciliatory process with the affected communities.

The power of language to hurt and heal is also explored in Sasha Huber's *Karakia: The Resetting Ceremony*. Huber's video is part of a larger continuing project called 'Dismounting Louis Agassiz', which consists of the artist travelling around the world to spread awareness of landmarks and monuments named after the racist Swiss geologist. While alive, Agassiz lectured on the scientific duty to establish a hierarchy among the races and promulgated the thesis that Africa had never developed a civilised society. While in Aotearoa, Huber travelled with Ngāi Tahu pounamu carver Jeff Mahuika to the 'Agassiz Glacier' between Kā Roimata a Hine Hukatere (Franz Josef Glacier) and Te Moeka o Tuawe (Fox Glacier), where Mahuika offered a karakia to symbolically un-name the glacier and free it of its association with Agassiz and his racism.

Johnson Witehira's *Half-blood*, based on, and referencing, historical accounts of pre- and post-contact Aotearoa explores the stories we are told, and the stories we tell ourselves. In one version of the playable artwork, Thomas, a Pākehā coloniser, is greeted by tangata whenua and the conversation on the shore quickly establishes the priorities of the newly arrived European. Thomas is there to spread the word of God to the 'savages'—in the work he achieves this by flinging bibles at the indigenous population and absorbing their tongues to sustain his own existence. The player controlling Thomas conducts this violent assimilation of one culture by another by quite literally stealing their means of expression.

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SHARE/CHEAT/UNITE IN POST-QUAKE ŌTAUTAHĪ: INNOVATE/ADVOCATE/ REGENERATE

JAMIE HANTON

I was first introduced to *Share/Cheat/Unite* in December 2015. Bruce picked me up from the airport and took me straight to Pakuranga to attend the first gathering between artists and curators. When emailing Bruce during the lead-up to the meeting I'd expressed interest in trying to 'cheat' the mainstream media into covering contemporary art more fairly and generously. The strategy was to adopt some of the tactics used by corporations to promote their interests and potentially work within the bounds of an exhibition to test this out via some of our own special tactics: commissions, research and public programming.

One of the key moments in developing the Ōtautahi Christchurch iteration of *Share/Cheat/Unite* occurred in 2016, when The Physics Room hosted a two-day symposium titled *Seen and Heard: Public Displays and Public Discourses*. The symposium drew on Isabelle Sully's *Guestbook* exhibition at Westspace, Melbourne, in 2016, which focused on the newspaper review as a space of potentiality that acts 'as a kind of transitory location between an active art audience (I hesitate to say educated here) and a wider less operational audience'.¹ *Seen and Heard* posed questions regarding the value and role of arts coverage in non-specialist media in relation to more specialised formats and, via active workshops that involved both contributors and participants, sought to extrapolate this line of thinking into the general—mediated—reception of contemporary art.

On the second day of the symposium we conducted a workshop titled 'They See Me Trolling', the idea of which was to work with participants to create a number of different avatars on Stuff.co.nz in order to engage with the discussion—and criticism—levelled at public contemporary art

in the comments section of inflammatory and under-researched articles. The kaupapa of the workshop borrowed from Wikipedia edit-a-thons, which intervene in canon making, legitimisation and archival processes, as well as more clandestine—and well-funded—efforts to influence elections or public opinion on a massive scale via social media and grassroots propaganda such as the recently rumbled Cambridge Analytica. As it transpired, the participants, many of whom were artists and practitioners operating outside of an institutional context, declined to be involved in the trolling. They cited fairly and justifiably that this was additional labour and they were already involved in precarious situations in relation to time and production to maintain their livelihoods and creative practices and, ultimately, were not responsible for the advocacy of a whole sector.

The final session of the day, 'ADVOCACY <-> PROPAGANDA', was intended to provide an opportunity to brainstorm a number of motivational, inspirational or epithetical phrases that could be transformed into marketing collateral for contemporary art as an industry. These would then be printed on a letterpress printer in a subsequent workshop and distributed around public and private spaces in the vicinity of The Physics Room's central city location. Again, there was a semi-reluctance, a reticence among the participants, to contribute fully to the idea of marketing themselves. I could speculate that this feeling was part of a collective—though by no means formalised—understanding that the contemporary arts community holds itself to higher moral and ethical standards than other industries—whether these are achieved or not. And further, that within public and non-commercial art practice especially, there is a reluctance among artists to sell or promote themselves for fear of appearing to inhabit too fully, or earnestly, the hype-beast image of Richard Florida's 'creative class' that is so inextricably tied to the neo-liberal agendas of gentrification and economic growth as measures of success. Somewhat serendipitously in this session, while looking for some entity to define ourselves in relation to, we unearthed the spatial planning document for the immediate geographic and economic area surrounding The Physics Room: the Christchurch Innovation Precinct. Prepared for the Ministry of Business Innovation and Employment, the plan

describes and illustrates a spatial framework for the Innovation Precinct as identified and described in the CCDU Blueprint Plan for Christchurch

and the vision identified by the Ministry of Business Innovation and Employment (MBIE). This framework sets out the high level urban design, public realm and architectural principles for the Christchurch Innovation Precinct (ChIP) site. It takes a staged development approach with one or two 'Innovation HUB' areas proposed to kick start the ChIP, providing a place for innovators to 'collide' while acting as an anchor for adjacent development.²

The precinct-ification of the city occurred during the immediate planning and rebuild process following the series of major earthquakes in Canterbury in 2010 and 2011.³ Pre-quake, the space around The Physics Room used to be a bustling area of commercial and non-commercial galleries, studios, affordable apartments, and independent businesses but is now an artificially constructed warren of laneways edging around monolithic concrete and glass buildings intended to hold the technological heart of Christchurch: the new (new?) Silicon Valley. The ChIP site is bounded by Lichfield Street to the north, Manchester Street to the west, Madras Street to the east, and St Asaph Street to the south. The area is not quite a full square or block; the area occupied by Ara Institute of Technology (formerly Christchurch Polytechnic Institute of Technology) has been cut out, so from a bird's-eye view the area looks like an open-mouthed Pacman. That a major educational institute was left out of the ChIP is baffling, but probably has more to do with the potential (or limits) for development—and thus control—of the site, rather than any other reasoning. However, The Physics Room, an organisation that has been present at the site since 1999 and has some claim to being creative and innovative, is not mentioned once in a 47-page document. Sour grapes? Perhaps. But the omission of The Physics Room can potentially be seen as a blindspot in the future development of the city: a city built on profit-driven innovation, a city without non-profit organisations or the value(s) they bring.

Occurring concurrently with the physical transformation of the city has been a change in the discourse of creativity, precipitated by global trends and localised factors including the move towards creative cities discourse in local government policy.⁴ Grassroots creative organisations such as Gap Filler captured the mood of the post-quake city with creative and participatory interventions into the spaces left vacant by demolished or

destroyed buildings. These initiatives were seized upon and valorised by media and government alike. In 2014, the visit of *New York Times* writer Justin Bergman meant that Christchurch featured twice on the paper's online platform: once in a feature titled 'After Earthquakes, a Creative Rebirth in Christchurch', and then again taking the number-two spot in '52 Places to Go in 2014' the *Times*' annual travel anthology, which name-checked Greening the Rubble, Gap Filler, and the Transitional Cathedral designed by Japanese architect Shigeru Ban. Two years later in September 2016, Christchurch-based writer Mike Yardley described how 'Christchurch has shaken off the quake and a bold and creative new city is rising from the rubble'.⁵ The piece discussed the proliferation of street art and in a further *Kia Ora* piece on Christchurch in 2017, it was noted that Lonely Planet had named Christchurch one of the global capitals for street art.⁶ In these portrayals a certain type of creativity is instrumentalised in the service of the rebuild, a rebuild that is fundamentally about a feel-good economic resurgence of a city. Visitors mean customers. Business is equated with wellbeing. Renewal, like the term activation, is a more palatable way of talking about gentrification, which may 'renew' a city but does not necessarily support artists or arts organisations in a long-term or sustainable way, if they themselves are not interested in turning a profit.

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In the recently published 'Arts Management, Urban Regeneration, and Disaster in the New Zealand Context', University of Canterbury sociologist Alison Loveridge covers the arts-funding situation in Christchurch immediately post-quake. The report highlights the disconnect between the focus of resources on the built environment and the strict level of control in the shaping of the city via the blueprint with the public valorisation of loosely organised and poorly funded and supported artists. As Loveridge states, 'Even though practicing artists themselves are not earning high incomes, they contribute directly to place making and to spin-offs to more commercially oriented design- and innovation-based business.'⁷ She concludes,

whoever is included as innovative, they have given back on their investment many times in terms of creation of a new Christchurch brand. Nevertheless, these innovators, who may be strongly oriented towards experimentation with participatory development models, don't provide tenants for the arts precinct.⁸

And so, Loveridge concludes, these artists are overlooked for funding.

These languages of promotion also seep into policy. Christchurch City Council earthquake funding was targeted at activating the central city. One question in a funding document explicitly asked what the activity would do to bring people into the centre of town. The possibly unseen irony is that the commercial success of the rebuild may not impact positively on the non-commercial, non-profit organisations of the city, whose activities also bring people into the central city, as property demand in the centre of town leads to rent rises.

Share/Cheat/Unite provided an opportunity to interrogate some of the ideas raised by the spatial plan and the new context of Christchurch city, as well as its celebration in mainstream media. The tension of what a healthy arts ecology might look like in the midst of the ongoing flood of neoliberal agendas is a question relevant to all non-profit arts organisations, but is perhaps felt more keenly in the wake of a disaster when crisis demands (economic) stability. How do we demonstrate that the arts have their own unique value, separate and distinct from the associated value that galleries, studios, and artists bring to the marketing of a city or to property propositions? Or do we accept that our existence is inextricably tied to these systems and leverage what we can?

Drawing on the potentialities of shifting registers of language and fictive narratives, Gemma Banks' work *Lola in Orb IP/SP* was the sole new commission in the Ōtautahi iteration of *Share/Cheat/Unite*. The text-based work took three different forms in three locations: within the gallery in the form of a three-channel video installation; at the interstices of the gallery and exterior as a moving-image work projected onto a window, visible to passersby on the street after hours; and as a poster campaign on bollards and fences around the CBD. Lifting language directly from the Spatial Plan, Banks collaged particular phrases with her own writing to create a dichotomous world comprised of the Innovation Precinct and the Shadow Precinct. The heroine of these fictional worlds, Lola, is tasked with retrieving information unlawfully kept by a mysterious corporation inside the Shadow Precinct.

In a city where urban development seeks to expose everything via light it is significant that the clandestine narrative section of Banks' work, when Lola conducts her mission, takes part in and relies on darkness. Mirroring this reliance on the cover of night, Banks' exterior projection was only activated in the evening. And inside the gallery, Banks fitted the usual house lights with coloured gels to create an eerie green crepuscular haze. As Jonathan Crary states in *24/7: Late Capitalism and the Ends of Sleep*

The illumination of the nighttime was a symbolic demonstration of what apologists for capitalism had promised throughout the nineteenth century: it would be the twin guarantee of security and increased possibilities for prosperity, supposedly improving the fabric of social existence for everyone. In this sense, the triumphal installation of a 24/7 world is a fulfillment of that earlier project, but with benefits and prosperity accruing mainly to a powerful global elite.⁹

The text Banks has composed turns the language of the Spatial Plan in on itself through the juxtaposition of electric fiction with the discourse of sterile economic development. Lines like, 'THIS CLUSTERING WILL ACHIEVE THE NECESSARY CRITICAL MASS TO ENSURE INNOVATION ACTIVITIES ARE CONDUCTED' are presented on equal footing with phrases such as, 'TEETH SCATTERED EVERYWHERE INCISORS, CANINES, PREMOLARS'. This particular combination repeats three times in the video—the chaos embodied in a throbbing, inescapable manner. Banks has imbued the text lifted directly from the plan with an authoritarian tone that resembles a kind of Orwellian Newspeak. In Susan Stewart's *Nonsense* the author argues that, 'all discourse bears reference to a commonly held world. The discourse of common sense refers to the "real world." The discourse of nonsense refers to "nothing." In other words, it refers to itself, even though it must manufacture this "nothing" out of a system of differences from the everyday world—the common stuff of social life—in order to be recognised as "nothing."'¹⁰

Even if one has read the Spatial Plan, it is extremely difficult to distinguish the authentic text from Banks' modifications; her work highlights the plan's lack of real-world references and shows the document to be self-referential in the extreme, accountable only to its own self-fulfilment.

Alongside the exhibition, a number of public programming events were organised to explore some of the issues raised. Continuing the interrogation of post-quake rebuild discourse we invited researchers from the University of Canterbury's Department of Psychology to discuss their work at The Physics Room on the potency of positive and negative earthquake-related imagery to affect behaviour. In 2014, the university promoted the findings of this research by issuing a press release titled, 'Positive thoughts potentially dangerous', and followed with the statement, 'Positive images of the Christchurch recovery are a "time travel dream machine", but more distracting than negative ones'.¹¹ Postgraduate student Nicola Hancock described the research methodology which drew on the "think-aloud" protocol in the vigilance tasks, recording what is thought and coding it to off-task or on-task to ascertain if unfiltered mind wandering is affecting performance'.¹² This testing is currently being used for businesses, the air traffic control industry in particular, where mental alacrity is crucial in workplace performance. Using positive images of the rebuild, the researchers found that the subjects' reaction times decreased, whereas negative images increased awareness. The potential for this research to be used for visual culture practices is compelling. Art has long been touted as an alternative therapy that can lead to increased health and wellbeing, but it is rarely connected with direct economic results other than the tourism or gentrification. The possibility to advocate for an art that shocked or disturbed in order to stimulate production is a strange and dark path.

The most direct response to the curatorial premise of using (potentially devious) communications strategies in order to hack the media environment was the development and soft launch of Contemporary Art Advocacy Aotearoa (CAAA)—a website in the vein of the Science Media Centre (SMC). The SMC is a platform that mediates between the science community of New Zealand and journalists and news outlets to assist with the accurate reporting and representation of science-related news.¹³ We organised a two-day workshop to crowd-source expertise in the establishment of CAAA, working with designers and those with backgrounds in art history. The site aims to 'promote informed research-based reporting on contemporary art in Aotearoa New Zealand by helping the media work more closely with the contemporary art community'.¹⁴ The CAAA website includes an FAQ section on the historical basis of

contemporary art as well as its potentially controversial or taboo topics, the funding of contemporary art in New Zealand, and direct commentary on current articles in the style of Radio New Zealand's Mediawatch.¹⁵

- 1 Isabelle Sully, *Guest Book*, <https://www.isabelle-sully.com/guest-book-text>
- 2 Wareham Cameron + Co, Planz Consultants, The Biz Dojo, architectus (prepared for the Ministry of Business Innovation and Employment, 'A "Spatial Framework" for Christchurch's Innovation Precinct (Te Puna Rereketanga) Planning Document' (Christchurch, April 2014), 5.
- 3 As part of the 100-day Blueprint Plan, whose ideas were crowd-sourced from the Christchurch public, the central city was reimagined by architectural firm Warren and Mahoney as a smaller core surrounded by a green frame and focused on the creation of anchor projects and areas of concentrated activity. These include the Convention Centre Precinct, the Performing Arts Precinct, the Justice and Emergency Services Precinct, as well as the building of a Metro Sports Facility and a covered multi-purpose sport stadium. Unsurprisingly, this level of development, which equated to a massive and instantaneous wave of gentrification—70% of the buildings in the CBD have been or will be demolished by the time the plan has been completed—has caused a major shift in the geographic community of The Physics Room.
- 4 As Alison Loveridge notes, creative cities policies 'have spread rapidly and have played an important role in communication and joint action amongst central, or local, and government and non-government, organisations that are concerned with creation of knowledge economies or expanding tourism'. Alison Loveridge, 'Arts Management, Urban Regeneration, and Disaster in the New Zealand Context', *The Journal of Arts Management, Law, and Society* (January 2018): 1–2.
- 5 Mike Yardley, 'Phoenix City', *Kia Ora* magazine, DATE 2016.
- 6 WRITER, NAME OF ARTICLE, *Kia Ora* magazine, DATE 2017. It should be noted that at the time of writing (October 2018), Christchurch has slipped off the top-20 destinations to visit in New Zealand. See Lee Kenny, 'Wellington Named New Zealand's Top Destination by Lonely Planet', Stuff, 12 September 2018, <https://www.stuff.co.nz/travel/news/107002347/wellington-named-new-zealands-top-destination-by-lonely-planet> (accessed 12 September 2018)
- 7 Loveridge, *Ibid.*, 4.
- 8 *Ibid.*, 8.
- 9 Jonathan Crary, *24/7: Late Capitalism and the Ends of Sleep* (London and New York: Verso Books, 2013), PAGE.
- 10 Susan Stewart quoted in Metahaven, *Can Jokes Bring Down Governments?: Memes, Design and Politics* (Moscow: Strelka Press, 2012), 276.
- 11 University of Canterbury, 'Positive Thoughts Potentially Dangerous,' University of Canterbury, 14 July 2015, <http://www.canterbury.ac.nz/news/2015/positive-thoughts-potentially-dangerous.html> ACCESSED DATE
- 12 Nicola Hancock, email message to author, 30 April 2017.
- 13 The Science Media Centre is run and funded by The Royal Society of New Zealand.
- 14 The participants of this workshop should be acknowledged for their work here: Bruce E. Phillips (co-convener), Cameron Ralston (website designer), Natalie Weaver, James Hope, Georgy Tarren-Sweeney, Chloe Cull, and Hope Wilson.
- 15 CAAA remains online but content development has temporarily halted.

UP

AHEAD.



GEMMA BANKS
THE PHYSICS ROOM

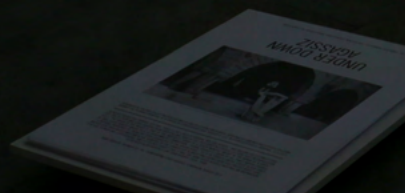
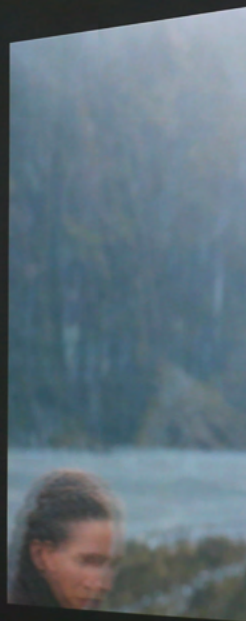




CHIM↑POM
THE PHYSICS ROOM

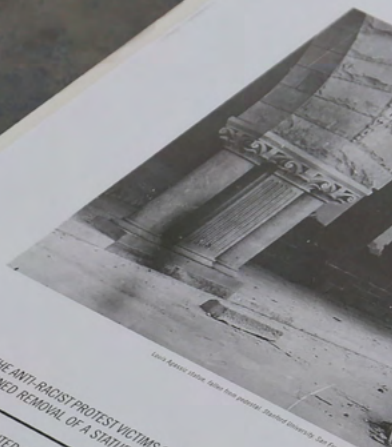








SASHA HUBER
THE PHYSICS ROOM



Architect: Robert E. Lee. Photo: David J. Phillips. Photo: David J. Phillips. Photo: David J. Phillips.

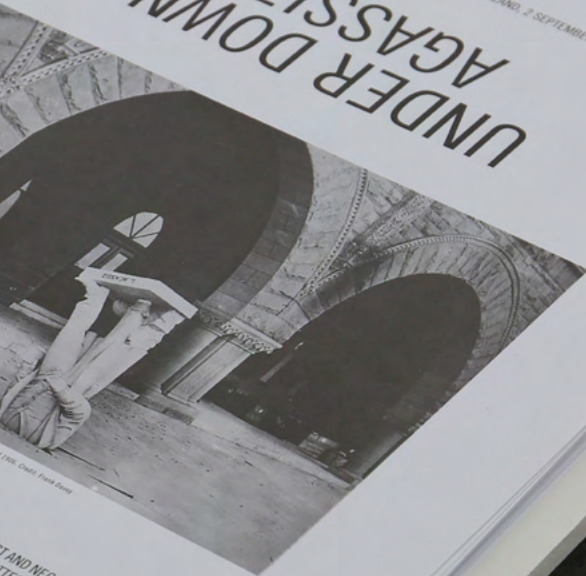
IN MEMORY OF THE ANTI-RACIST PROTEST VICTIMS OF VIOLENT CLASHES WITH WHITE SUPREMACISM
AGAINST THE PLANNED REMOVAL OF A STATUE OF CONFEDERATE GEN. ROBERT E. LEE. IN CHARLOTTESVILLE, VIRGINIA, 2017

IN-NEKSI CONATES HAS POINTED OUT THAT "RACE IS THE CHILD OF RACISM, NOT THE FATHER." AND RACISM
FOR ONE OF THEM WAS LOUIS AGASSIZ FROM SWITZERLAND WHO IN 1847 DECLARED IN A PUBLIC LECTURE IN
S.C.I. "THE BRAIN OF THE NEGRO IS THAT OF THE IMPERFECT BRAIN OF A SEVEN MONTHS' INFANT IN THE WOMB."
IN 1862, LOUIS AGASSIZ WROTE TO A US GOVERNMENT COMMISSION: "SOCIAL EQUALITY I DEEM AT ALL TIMES IN
- A NATURAL IMPOSSIBILITY, FROM THE VERY CHARACTER OF THE NEGRO RACE. "SO IF IN TODAY'S UNITED STATES
MATTER LESS THAN WHITE ONES AND IF THE REMOVAL OF THE SYMBOLS OF SLAVERY AND OPPRESSION STILL INCITES
IT IS DUE TO MEN LIKE LOUIS AGASSIZ AND LET US NOT FORGET THAT IT WAS THE SAME LOUIS AGASSIZ WHO WAS AN INSPIRATION
TO KU KLUX KLAN RADICALS LIKE JOHN NASSER (1929-1998).

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

SASHA HUBER, THE PHYSICS ROOM, CHRISTCHURCH, NEW ZEALAND, 2 SEPTEMBER - 8 OCTOBER, 2017

UNDER DOWN AGASSIZ



AND NEO-NAZI GROUPS RALLYING
FIELD IN CHARLESTON,
TESVILLE, VIRGINIA, 12.8.2017.

...M HAS ITS ANCESTORS.
...ELD IN CHARLESTON
...MS OF A WHITE
...PRACTICABLE
...BLACK LIVES
...WHITE LIVES
...HATE
...RATION

SASHA HUBER
THE PHYSICS ROOM





JOHNSON WITEHIRA
THE PHYSICS ROOM



Thomas

...kāore au
he āhā e hi



e mārāmā
āhiā ānā koe



JOHNSON WITEHIRA
THE PHYSICS ROOM





PILVI TAKALA
THE PHYSICS ROOM

this
did

**My favorite time
spent in class was:**

My least favorite
moment was when
Mr. Hytök said that
my problem with
my singing voice was
flat and orders
standing of the
song was too
simple. And when
I told her that I
got it she said the
orders too too
well again. And
she said

**My least fa
time spent
was:**

speaking
people who
visit the
about my
felt that
alone with
in the room
they used it
opportunity
would sit

favorite
in class
:

My least favorite
time spent in class
was:

Why was
favorite
that y
fav

with
would
school
math. I
was so
then
and
as a
to say

A Working History
Lü Chieh-Te

工作史—盧皆德



A Working History - Lü Chieh-Te

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A Working History - Lü Chieh-Te

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A Working History - Lü Chieh-Te

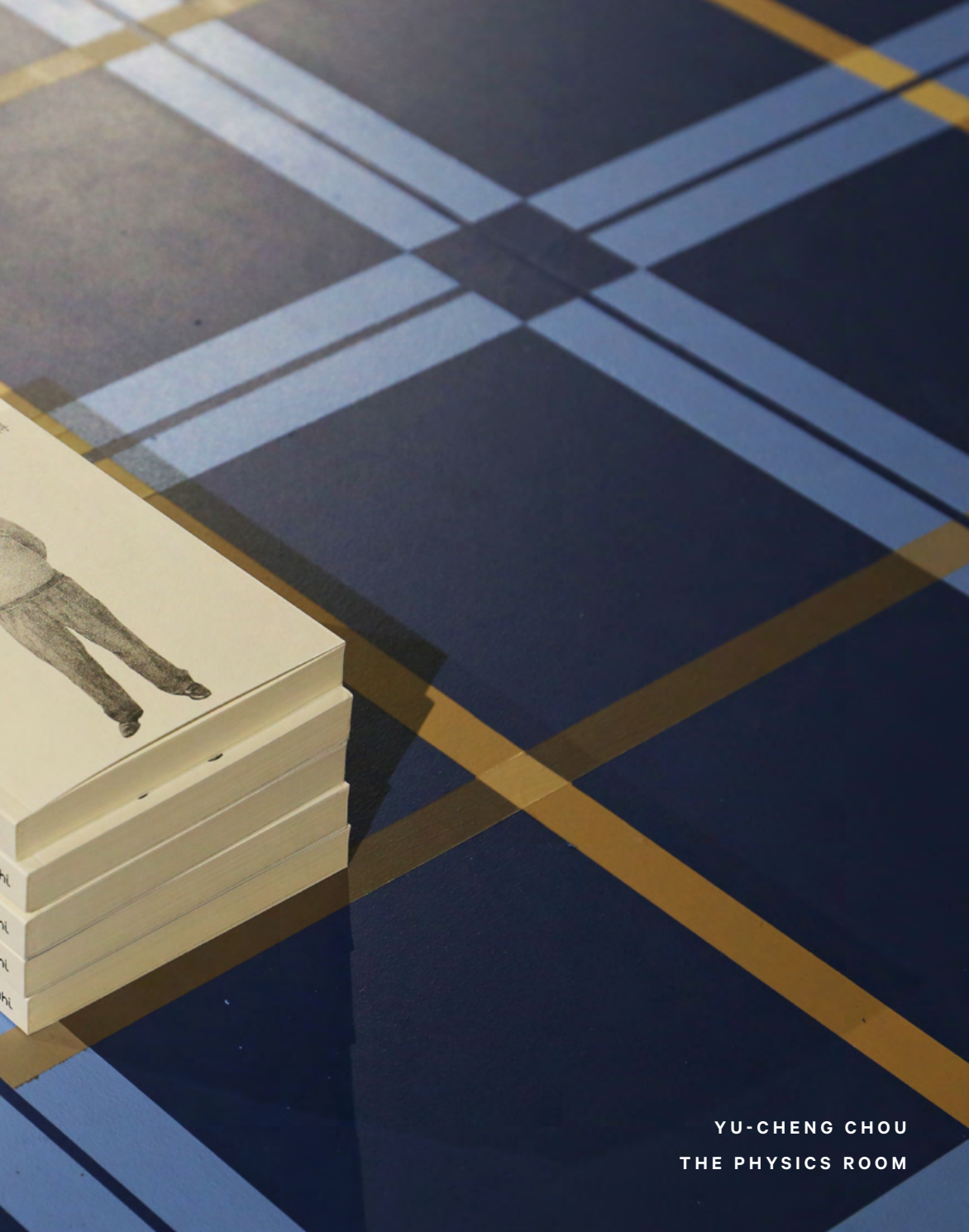
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YU-CHENG CHOU
THE PHYSICS ROOM

ARTWORK INFORMATION

GEMMA BANKS

pp. 54–55, 84–85 (installation view, The Physics Room), pp.66–71 (page work)

Lola in Orb IP/SP, 2017

single channel video, 7:00 minutes; artist page work; street poster campaign located in the Christchurch Innovation Precinct,
3 September–8 October

courtesy of the artist and The Physics Room
photo by Daegan Wells

YU-CHENG CHOU

pp. 56–69 (installation view, The Physics Room),
pp. 102–103 (detail, The Physics Room)

A Working History Lu Chieh-Te, 2012

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

commissioned by Taipei Contemporary Centre in Taipei for the exhibition *Trading Futures*, 2012;
commissioned by Te Tuhi in Auckland for the exhibition *Share/Cheat/Unite*, 2016
photo by Daegan Wells

SASHA HUBER

pp. 90–91 (install view, The Physics Room)

KARAKIA: The Resetting Ceremony, 2015

video, 5:20 minutes, featuring Jeff Mahuika (Kāti Māhaki, Kāi Tahu)

courtesy of the artist

photo by Daegan Wells

pp. 92–93 (install view, The Physics Room)

Agassiz Down Under Poster, 2017

The Physics Room, Christchurch

take away poster #3, edition of 100, 42 x 60 cm

courtesy of the artist and The Physics Room
photo by Daegan Wells

ANÍBAL LÓPEZ (A-1 53167)

Testimonio, 2012

video, 43:39 minutes

courtesy of Prometeo Gallery, Italy

(see *Share/Cheat/Unite* Volume 2 for images)

PILVI TAKALA

pp. 98–101 (video still)

Drive with care, 2013

single channel video, 13:00 minutes

courtesy of the artist and Helsinki

Contemporary

photo by Daegan Wells

JOHNSON WITEHIRA

pp. 94–95 (installation view, The Physics Room),

pp. 96–97 (video still)

Half-blood, 2016

two-channel playable artwork

courtesy of the artist

photo by Daegan Wells

CHIM↑POM

pp. 86–89 (installation view, The Physics Room)

Making the Sky of Hiroshima 'PIKA!', 2009

Single-channel video, 5:35 minutes

courtesy of the artists

photo by Daegan Wells

Untitled, 2009

paper, pencil, coloured pencil, 312 × 201 mm

courtesy of the artists

photo by Daegan Wells

Why Can't We Make the Sky of Hiroshima

'PIKA!'?, 2009

artist publication

courtesy of the artists

photo by Daegan Wells

CONTRIBUTOR'S BIOGRAPHIES

GEMMA BANKS

Gemma Banks is a Christchurch-based multi-disciplinary artist who graduated in 2016 with a BFA from Ilam School of Fine Art, where she is now completing her honours in graphic design. A prevalent methodology in her work is the questioning of perceived reality and the proposal of alternative realities through multiple narrative and storytelling techniques.

YU-CHENG CHOU

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

yuchengchou.com

JAMIE HANTON

Jamie Hanton is currently the Director of The Physics Room in Christchurch where he has worked with many nationally and internationally renowned artists and has led an innovative programme of exhibitions across the South Island of New Zealand. Prior to this he was Kaitiaki Taonga Toi, Curator of Art Collections at the University of Canterbury (2014–16), and was also the Director of Blue Oyster Art Project Space (2011–14). In addition to these roles, Jamie has worked as an independent curator and writer, and has been a consistent voice in New Zealand's contemporary art discourse.

SASHA HUBER

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

MELISSA LAING

Dr Melissa Laing is the lead researcher for the Performance Ethics Working Group, an initiative of the University Without Conditions (UWC). Recent Working Group projects include a podcast series on ethics and performance (2014) and a collaborative investigation into the role and practice of conversation in art that launched with the support of Te Tuhi during *Share/Cheat/Unite* (2016). The Negotiating Conversational Frequency Report was published by the UWC in 2017. A theorist, curator and artist, Laing focuses on the intersections of ethics, politics and art. Since 2014 she has been working on two major creative projects: *Boat Dates*, an ongoing series of conversational exchanges taking place on water; and *Controlled Environment Laboratory*, a history of the National Climate Laboratory in Palmerston North told through films, publications and sculptures. She currently works as the Whau Community Arts Broker in West Auckland.

universitywithoutconditions.ac.nz
melissalaing.com

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, which 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

PILVI TAKALA

Pilvi Takala (b.1981, Helsinki) lives and works in Berlin and Helsinki. Takala uses performative interventions as a means to process social structures and question the normative rules and truths of our behaviour in different cultural contexts. Her works emerge out of research in a certain community and then reach out to a wider audience through different media, including video. Her works clearly show that it is often possible to learn about the implicit rules of a social situation only by its disruption.

JOHNSON WITEHIRA

Johnson Witehira is an artist and designer of Tamahaki (Ngāti Hinekura), Ngā Puhi (Ngai-tū-te-auru), Ngāti Haua and New Zealand European descent. His interest in Māori visual art led him to Massey University where he completed a doctorate (2013) that explored both the aesthetics and tikanga in customary Māori art. As an artist Witehira's work often explores identity and the space between cultures.

CHIMŪPOM

ChimŪPom is an artist collective formed in 2005 in Tokyo with members Ryuta Ushiro, Yasutaka Hayashi, Ellie, Masataka Okada, Motomu Inaoka, and Toshinori Mizuno. Responding instinctively to the 'real' of their times, ChimŪPom has continuously released works that intervene in contemporary society with strong social messages. In addition to participating in exhibitions throughout the world, they develop various independent projects.

NEGOTIATING CONVERSATIONAL FREQUENCIES

Alongside the research convener, Melissa Laing, and Te Tuhi Senior Curator Bruce E. Phillips a number of artists and researchers generously committed to helping facilitate and shape the Negotiating Conversational Frequencies research group. These included Leon Tan, Jeremy Leatinu'u, Tosh Ahkit, John Vea and Xin Cheng. In addition, Chris Berthelsen, Amy Weng, Andrew Kennedy, Grace Wright, Raewyn Alexander, Kelly Carmichael, Ivan Mršić, Sean Curham and Kaoru Kodama all participated in the discussions.

Supported by: Frame Visual Arts Finland; Arts Promotion Centre Finland; Long March Space; Vermelho Gallery, Brazil; and Prometeo Gallery, Italy.

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Curators

Bruce E. Phillips
Jamie Hanton

Editors

Rebecca Lal
Anna Hodge

Graphic Design

Kalee Jackson

Exhibition Design

Andrew Kennedy

Photography

Sam Hartnett (pp.2–19, 36–37)
Daegan Wells (pp.54–59, 84–103)
Amy Weng (pp.34–35)

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

Sponsors and Partners



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