



Far left:
Michael Lin /
Atoiler Bow-Wow
RAM (workers' house)
2012
Left:
Ho Tzu Nyen
Earth 2009
Below:
OHNOSUMO
Paper Sky 2010



If you
were



to live
here...

Above:
Yangjiang Group
After Dinner Shu Fa
at Cricket Pavilion
2012
Below:
Allan Sekula /
Noël Burch
The Forgotten
Space 2010



Above:
One Tree Hill (also known
as Maungakiekie) 2013



Above:
Angela Mesiti
Citizens Band 2012
Left:
Allora & Calzadilla
Under Discussion 2005
Right:
Zhou Tao
Nanshi Tou
(South Stone) 2011



If you
were
to live
here...

The 5th Auckland Triennial

Curated by Hou Hanru

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Foreword

Chris Saines, Director Auckland Art Gallery

The 5th Auckland Triennial allows me to reflect not only on this Triennial, but on how the event has grown. Setting out to deliver New Zealand's foremost contemporary art exhibition every three years was an ambitious task, but one that has put Auckland on the map and made the city home to a world-class cultural event.

We invited acclaimed curator Hou Hanru to propel the Triennial to a new scale and scope. Titled *If you were to live here...* Hou's vision is both breathtakingly global and refreshingly grassroots. At a moment of intense growth for Auckland when the city is strongly visioning its future, Hou has invited over 30 artists and collectives to respond to the diverse cultural, social, architectural and urban characteristics of Auckland. With its emphasis on producing new aesthetic forms and transforming social spaces, *If you were to live here...* creates a new space in which artists and architects can collaborate to rethink how we live in our cities.

A city is not a collection of things in isolation, or a skyline. It is the spaces in between that shape our connections, interactions, relationships and therefore lives. Instigating a way of working rich in collaboration and reciprocity, Hou's vision has reached out to and included the spaces of everyday life, triggering some powerful and accidental encounters. New relationships have formed between the Gallery and architects, and innovative partnerships with Waterfront Auckland and Auckland War Memorial Museum have been established. An extension of activities to Fresh Gallery Otara, and the vibrant Otara Market marks a real evolution of the event. Such relationships support and enliven the reach and possibilities of the Triennial, intensifying its engagement with the city.

The involvement of a curator of Hou Hanru's standing brings increased international interest and a fresh focus to the Auckland Triennial. The relationships and connections created by Hou and his invited artists and speakers are unique; and will contribute strongly to the already dynamic contemporary art scene in Auckland, as well as to the city itself. I am delighted that the Auckland Triennial, a project initiated in 1999, has achieved this in my final term as director of Auckland Art Gallery.

I want to extend my sincere thanks to our long-term supporters – Auckland Triennial partner AUT University, Sue Fisher Art Trust, Chartwell, Auckland Contemporary Art Trust, Patrons of the Triennial, Creative New Zealand and other cultural agencies, along with the many others who have played their part in so many ways.

Foreword

Derek McCormack, Vice-Chancellor AUT University

Auckland University of Technology (AUT) is proud to be a partner of the 5th Auckland Triennial *If you were to live here...* AUT contributes significantly to the cultural and artistic landscape of Auckland – not only as an academic, research and teaching institution, with our School of Art and Design in the Faculty of Design and Creative Technologies, but also with our St Paul St Galleries. In 2007 AUT became a partner of the Triennial and committed to a long-term relationship with the Gallery.

Why would AUT do this? Because we want a lively arts environment for our students to live and work in, and because of the opportunities to see innovative, provocative arts practice at first hand. An expansive, multi-cultural, international exhibition curated by Hou Hanru certainly provides us with that.

This is the third Auckland Triennial AUT has supported and the relationship has served our students, staff and wider communities over a sustained period through a genuine partnership. During this period we have been pleased to host artist residencies, exhibitions in the St Paul St Galleries and to engage our students and staff in curatorial and organisational activities associated with the Triennials. AUT students have the opportunity to actively engage with artists, exhibition planning and presentation and gallery activities through this partnership.

When we decided to come on board as the Triennial partner, we committed to giving breadth to the educational experience of our students and to what we perceive as the Gallery's role: to further discussion and debate, to contribute to education and teaching and encourage critical reflection about how we can think about the contemporary world. In 2013, the Auckland Triennial's theme *If you were to live here...* reflects the interests of AUT in enriching Auckland through our contribution to its cultural wellbeing.

I would like to congratulate former Director Chris Saines, all Gallery staff and Hou Hanru, and to wish the 5th Auckland Triennial all the success it deserves.

Acknowledgements

Hou Hanru

As the curator of the 5th Auckland Triennial, *If you were to live here...*, I would like to express my deepest thanks to all the artists and other creators, their assistants and teams in the project (the exhibitions, The Lab and other events), writers and designers of catalogue and website, lecturers and panel speakers.

At Auckland Art Gallery my thanks go to Chris Saines, Louise Pether, Judith Cooke, Jaenine Parkinson, and Fran Burrows – the Marylyn Mayo Intern, Scott Everson, and his technical team, Andrew Davidson, Rachel Walmsley, Annette McKone and the conservators, Sara Laver, Amy Cooper, Tae Allison, Jessica van Dammen, Julia Waite, Clare McIntosh, John Mclver and Jennifer French, Zara Stanhope, Natasha Conland, Ron Brownson, Mary Kisler and Ngahiraka Mason, Catherine Hammond, Kelly Carmichael, Roger Taberner, Meg Nicoll, Kim O'Loughlin, Christa Napier-Robertson, Christine Wildman and the Gallery's volunteer guides, Petrina Keane, Ivy Liu and Aileen Bradley. You all worked on creating the 5th Auckland Triennial with great enthusiasm, commitment and open minds.

My special thank you also goes to Doryun Chong, associate curator at MoMA, New York, who introduced me to the Auckland Art Gallery team.

To the exhibition partners, thank you all for your active contribution to help turn the Triennial into a real city event that involves and inspires diverse communities across Auckland. You are: Artspace: Caterina Riva and Alex Davidson; Auckland Museum: Roy Clare, Marcus Boroughs, Penny Wilson, Amanda White and Max Riksen; Fresh Gallery Otara: Nigel Borell, Nicole Lim, James Pinker and Ema Tavola; George Fraser Gallery: Echo Janman supported by Derek Cherrie, Fiona Jack and Jim Speers, who oversaw the Elam International Artists Residency; Gus Fisher Gallery: Linda Tyler, Andrew Clifford and Sam Hartnett; St Paul St Gallery: Charlotte Huddleston, Vera Mey and Blaine Western; Silo Park: Frith Walker; The New Zealand Film Archive, Auckland: Paula Booker and Siobhán Garrett.

Alongside this group I thank The Lab collaborators: Andrew Barrie, Mike Davis, Kathy Waghorn and Sarosh Mulla of the University of Auckland School of Architecture and Planning; Albert L Refiti and Elvon Young of AUT University Spatial Design department; Rau Hoskins and Carin Wilson of UNITEC's Te Hononga – Centre for Maori Architecture and Appropriate Technologies, Department of Architecture; The Lab partners in Sydney, Blair French of Artspace, Sydney, and COFA, UNSW.

There have been many generous patrons. I wish to particularly thank Sue Fisher, Rob Gardiner and Sue Gardiner of Chartwell, Dayle Mace, Chair of the Patrons of the Gallery and Dame Jenny Gibbs for the warmth of their welcome and support.

To AUT University, especially Vice-Chancellor Derek McCormack, and the staff of the Faculty of Design and Creative Technologies led by Desna Jury, thanks for your support in so many ways which went beyond the realms of the partnership.

Added to this my thanks go to the cultural and community funding agencies and their staff: Creative New Zealand, Australia Council for the Arts, ASB Community Trust, SKYCITY Auckland Community Trust, Korea Foundation, Institut Français, Asia New Zealand Foundation, New Zealand France Friendship Fund, Japan Foundation, New Zealand Japan Exchange Programme, Fulbright New Zealand, Tang Gallery (Beijing), Vitamin Creative Space (Guangzhou), Times Museum (Guangzhou) and all the public and private lenders.

I have made five trips to Aotearoa New Zealand and to Auckland in particular. I have enjoyed every meeting with numerous artists, academics, architects, curators, art museum colleagues and directors, collectors, designers, exhibition partners, patrons, private gallery staff and other supporters during my visits to Auckland, Wellington and Christchurch. The list is too long to be included in detail here. I thank you all for the time you gave me and for sharing your knowledge and insights. I thank associates I have met in Australia, who have collaborated with the Triennial and informed me about this region. Also, my thanks goes to every one of you, from in and outside the region, who have helped to make the project happen for Auckland.

Lastly, I'd like to express whole-hearted gratefulness to my family members, especially my wife Evelyne Jouanno and my daughter Kim, who have been the most important inspiration, support and encouragement for all my work for more than two decades.

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Out of Place

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Reimagining Old Haunts

Felicity Fenner pp 31–35

Essays

If you were to live here ...

Hou Hanru

1.

Martin Heidegger, 'Building Dwelling Thinking', in Okwui Enwezor (ed), *The Unhomely: Phantom Scenes in Global Society: 2nd International Biennial of Contemporary Art of Seville*, BIACS, Seville, 2006, pp 25–6.

'Only if we are capable of dwelling, only then can we build.'
—Martin Heidegger¹

«Ce qu'on nomme «mondialisation», cela peut-il donner naissance à un monde, ou bien à son contraire?

Et puisqu'il ne s'agit pas de prophétiser ni de maîtriser l'avenir: comment nous donner (nous ouvrir), pour regarder devant nous, là où rien n'est visible, des yeux guidés par ces deux termes dont le sens nous échappe – la «création» (jusqu'ici réservé au mystère théologique), la «mondialisation» (jusqu'ici réservé à l'évidence économique et technique, autrement dénommée «globalisation»)»

—Jean-Luc Nancy²

2.

Jean-Luc Nancy, *La Création du monde ou la mondialisation*, Galilée, Paris, 2002, pp. 9–10. 'The thing we call "globalisation" [*mondialisation*], can it give birth to a new world, or just the opposite? And since we can neither predict nor control the future, how can we train ourselves (open our minds) to see into the impenetrable way that lies ahead, our eyes guided by these two terms whose meanings elude us – "creation" (belonging up till now to the domain of theology) and "globalisation" [*mondialisation*] (belonging up till now to the domain of economics and technology, in other words named "globalisation")?'

1.

As Heidegger writes, to be, or to exist, is to dwell and to build: to produce a space, to create a place, to reinvent the place and ultimately to make it into a locality. This lays a foundation for our understanding and expression of the meaning of life. In other words, inhabiting a place and making it into a space of living, often with attempts to invent new forms of dwelling, are central tenets in artistic creation. How to be in the world, or more precisely, how to 'live here' is the key question to start with when we engage artistic production in making sense of life – to think through the meaning of living in the world with our imaginations and critical judgements, and to further figure out who we are. 'To be here', or 'To live here', provides the most basic but inevitable start for all our imaginations and artistic actions. Biennials, triennials and similar events are blossoming everywhere in the world. The regular critiques of their repeated-ness and lack of originality which also query the relevance of these often 'over-globalised' events and their seeming ignorance of local contexts seem to be legitimate – even unavoidable. Engaging artists and their work with the local geopolitical-cultural conditions and local communities therefore becomes a necessity. We – coming from both the locality and abroad – must understand the notion of 'here' and the action of 'living here' as the departing point for this kind of major international project. By calling the Triennial 'If you were to live here...', we intend to emphasise the fact that the current Auckland Triennial (the fifth) is a locally engaged project of 'global art'. We are determined to consecrate our art creation to and engage ourselves with the specific locality where it takes place. The remote New Zealand,

Claire Fontaine

Foreigners Everywhere (Chinese)

2008 (installation view; QDM, Nuit Blanche, Paris)

wall-mounted yellow neon, fittings, cabling and transformers, photography by Florian Kleinfenn image courtesy of the artist, Air de Paris and Galerie Chantal Crousel, Paris

a faraway 'there' – and its self-mythologised bio-geological 'virginity' – can be now seen as 'here', a locality that is no longer situated on the margin of the world. Instead, it should be considered and lived as a proximity, an intimacy and, eventually, a home for all of us. We are here to live, to explore, to imagine, to create and, finally, to construct a world of real life that is in constant search of improvement, innovation and transformation. It's a singular and significant part of the process of contemporary globalisation – but this globalisation is not heading towards a set goal driven by the interests of the capitalist economy and its political system. Instead, as some French intellectuals like Édouard Glissant and Jean-Luc Nancy, among others, claim, it's a '*mondialisation*' – a process of world-creation (*la création du monde*).³ It's about generating a present leading to the future, a world in constant 'becoming', through diverse ways of engaging with the world which are more and more open. It's also a world of endless change in multiple directions. Encountering others and merging oneself in the concurrent rhizomes of diverse cultures, we learn how to live anew and create a new home for ourselves, a new world in which 'here' and 'there' are intimately connected. Experimentations of different styles of living, of different methods of space production, are the driving force in this reinvention of the world. An artistic event – more precisely the Triennial – has the vocation to become a platform for this kind of experimentation. 'How to live here...' is now unfolding itself in the trend of experimentations: a laboratory and a real adventure!

2.

If you were to live here... proposes a particular positioning for our existence in the age of globalisation, which should be understood as '*mondialisation*'. It suggests a new way of conceiving and constructing our dwelling – hence our social stance – in the accelerated movements of everything, including our own bodies, across the globe. This is particularly crucial and meaningful. Travelling, displacing and migrating are the contemporary conditions of living for an increasing number of people in this globalising world, and the internet offers us the impression of being everywhere in the world simultaneously. The lifestyles of many are, if not physically displacing, spectacularly affected by this tendency through the 'work of imagination', identifying with the images produced by media to stimulate consumption. This is not simply a process of departing from one place and arriving in another. It's a continuous process of temporary settling, dwelling, inhabiting and reinventing places or new localities. It's also a process of meeting, engaging and entangling with the 'local population'. Ultimately, this entanglement leads to building new, open and evolving communities. The world is our home. But this is a totally unknown kind of home. It's a process of building filled with contradiction and tension: the more global one is, the more local one desires to become. And the outcomes are always multi-originated, impure, hybrid and complex. Being home is to constantly negotiate with such a complexity and face the 'danger', or the pleasure, of being 'alienated' at home. The Paris-based artist collective Claire Fontaine install their neon signs 'Foreigners Everywhere' in languages unknown to the local people of a specific site and this causes a kind of uncanny anxiety of existence in different social groups. They tell the truth of the reality in which we live, and why we simultaneously love it and fear it. Now we might add: 'Homes Everywhere'. Should we love and fear that?

In New Zealand, the question of dwelling and home and eventually the question of 'here' are intensely critical. As a postcolonial country, its existence relies on

3.

See Jean-Luc Nancy, *La création du monde, ou la mondialisation*.

a cautiously kept balance between the colonisers (Pākehā) and the indigenous people (Māori) under the political-philosophical arrangement of biculturalism. Māori people's persistent struggle to reclaim their rights to the land and aspects of their culture acts as a balancing weight in the ongoing process of biculturalism. Over time, this process formed a highly distinguished image of a nation, a kind of 'official identity'. However, for the last couple of decades, new waves of immigrants from other Pacific nations, Asia, Africa and elsewhere have significantly altered New Zealand's bicultural profile. The new lifestyles, cultures, values and modes of production brought into New Zealand by these immigrants and, equally importantly, the inevitable integration of the country into the globalised system of economic, cultural and political production and exchange, have made New Zealand a potential home for anyone in the world. Auckland, the economic and some would argue cultural centre of the country, has already seen its 'nationals' outnumbered by 'foreigners'.

Ultimately, what is most important for us to understand is that these global circulations of people, information, knowledge and sharing of the localities give birth to a new world: this is an open, unknown and perpetually evolving world that the traditional distinctions of centre and periphery, closeness and remoteness, 'civilisation' and 'savagery', 'advancement' and 'regression', et cetera, can no longer maintain and validate. New Zealand, as well as the Pacific region where it is situated, is now a central part of the new world system of multi-centres. The new routes of cultural and artistic production and circulation prove to be the best evidence of such a novel geopolitical cartography. The notions of belonging and home have fundamentally changed while new social divisions are being provoked. Clearly, we are facing some unprecedented challenges in terms of our imaginations and visions of the world.

It's under such circumstances that an art event like the Auckland Triennial should be organised as a 'home event' in which the 'global art community' is invited to participate in the making and remaking of a 'home' – the Here. Imagine: 'If you were to live here...'

3.

This set of changes has not only decisively changed our understandings of the home and our practices of dwelling. More importantly, it has had a great impact on today's urban reality, a reality in permanent movement and transformation prompted by the unprecedented dynamics of urban expansion and urbanisation – from the urban centres to the rural areas, from the centre to the suburbs, from private spaces to public spaces... Clearly, in spite of all efforts at planning, this urban transformation of global scale, with all its dynamics and violence, is leading towards an uncontrollable present and the unknowable future. It is by nature an experimental process of the remaking of human society and humanity. In the name of '*mondialisation*' a creation of the world is under way. And artistic activities and productions are by nature not only an active part of this experimentation – they are a leading force.

Obviously, the traditional format of exhibitions as representational instruments of art ideas and objects is no longer sufficient. We need to dive into the river of the creation of the world by turning the exhibition space into a permanently experimental one which is open to creative attempts, tests and exchanges. This turns the exhibition space into a space of real life in which the artists are inhabitants of a real home, a home in permanent reconstruction. This is a site of the production of ideas, concepts,

imaginings, visions, projects, works, new social spaces and relations, hence new public spheres. It is a temporary utopian zone for imagination, play, performance, creation, sharing, exchange, et cetera of different life projects. It is by embracing such innovative curatorial vision and approach that the Auckland Triennial defines itself as a site of production and a process of experiments of social transformation in the city. And it is an avant-garde of innovative ideas and visions...

4.

How to conceive the new dwelling – new modes of living and their relevant spatial forms, or the ideal home – is certainly the first question one raises here. However, no existing model of such a new home is available. It is to be invented. This invention should begin with revisiting the social context, or the complex historical background and continuing to engage with the history of the citizens' struggle for their 'right to the city' – to quote Henri Lefebvre.⁴

In Auckland, as in many other postcolonial cities, the contemporary urban structure, both home and public space, has been deeply imprinted with overlapping layers of different historical periods of the city's transformation, which are based on differences, disputes and negotiations among various social, cultural and political traditions. An example of this is the way Māori land usage was often in conflict with the colonisers' logic of home settling and town building. Modern and contemporary urbanisations have drastically changed the traditional typology of villages, cities and even nature. This process, like elsewhere in the world, reflects the 'conquest' of certain forms of modernity and economic and political systems, mainly driven by the rise and domination of industrialisation and capitalism as well as various bourgeois ideologies from conservatism and social democracy to neo-liberalism. Today, the tendency is privatisation and gentrification of urban spaces driven by the force of capital and the loss of the right to the city by some citizens, especially those from middle and lower income classes and ethnic minorities. Critical reexamination of the historic and social roots of the problem and activist engagements in claiming the rights of citizens have mobilised artists, architects, urban researchers and some inhabitants to develop their thoughts, creativity and projects. For our Triennial projects we invited numerous artists, architects and other cultural workers to present their ideas and works in order to form an intellectual base for the discussion of this vital issue of dwelling and reinvention of locality for our life. For example, the collective Local Time is committed in their efforts to articulate Māori people's right to land and resources in the modern city. Maddie Leach explores the hidden secrets of Albert Park which have affected the formation of Auckland City's centre as political battlefield. The Māori architects and designer group Nga Aho has made consistent efforts to develop new design strategies based on understanding of traditional Māori geographic and spatial thinking. Outside New Zealand, we have seen Shahzia Sikander's long-term critical reviews of the formation of postcolonial cities as sites of global trading, translations and conflicts between different cultures and economic systems through her fascinating drawings and animation films. Allora & Calzadilla contribute their series work on the struggle of Puerto Ricans to reconquer the Vieques island from the US military's occupation, as a homage to the Māori struggle for land rights which the Bastion Point occupation in 1977–8 might be seen to signify. Artists Rigo 23, a collaborator with the Zapatista movement for autonomy, and Emory Douglas, a former Black Panther, are developing a mural project with the Māori artist

4.

Henri Lefebvre, *Le Droit à la ville*, Economica, Anthropos, Paris, 2009; and (trans Donald Nicholson-Smith), *The Production of Space*, Blackwell Publishing, Boston, 1991.

5.

Mike Davis, *Planet of Slums*, Verso, London, 2006.

Wayne Youle to launch debates on gentrification of a suburban area; while a more radical expression of land rights is to be found in *Ka Kata Te Po*, 2011 by Saffronn Te Ratana, Ngataiharuru Taepa and Hemi Macgregor to bring to public discussion the controversial case of the New Zealand Police raids in Te Urewera.

5.

The citizens' rights to the land and to the city are basic rights. Dwelling in a place requires access to these rights. However, in contemporary urban society, many citizens are seeing their rights gradually taken away by the dominant political and economic forces – namely governments and corporations. These dominant forces often materialise their power and control over people by imposing profit-driven urban planning with rigid regulations of spatial and social orders. This imposition of regulations has even penetrated the most minor details of private homes in the name of safety, and has become an efficient social control instrument. But these kinds of strict regulations have created more social segregation, division and conflict than they have coherence, unity and peaceful coexistence among individuals and communities. What is more problematic is that the gentrification of some parts of the city has left other parts, often the majority, in total abandonment and poverty. As Mike Davis pointed out, over 60 per cent of urban areas in the world are actually slums.⁵ However, surviving in these slums, in spite of the poor conditions, has forced inhabitants to become extraordinarily creative and inventive. They have resorted to 'informal' and 'alternative' designs, technologies and materials to produce their own structures for living, producing, trading – sharing and exchanging, in both material and immaterial realms of life. Highly developed self-organisations and grassroots political institutions to defend the communities are founded out of necessity. Increasingly, professional designers, architects, sociologists and artists, as well as political activists, are now learning from the slums and various 'alternative' communities in order to improve their creativity and adjust their vision of the world. Mexican artist Abraham Cruzvillegas' enduring project *Autoconstrucción*, 2001–ongoing, can be seen as a remarkable effort in this trend. Having grown up in a slum and now producing installations and films, he has developed a long-term collaboration with inhabitants of slums to show their inventive approaches to construction, not only of houses but also social organisations, as a form of resistance and an alternative to the official modernisation projects driven by the capital. Similarly, the architect and urban researcher Teddy Cruz has committed his energy to researching, helping and promoting grassroots, self-organised initiatives of slum inhabitants across the California–Mexico border to produce economically and ecologically sustainable living structures. He has developed a comprehensive scrutiny of this kind of 'informal' space production and theoretical manifestation of its geopolitical significance, which is now widely applauded by the architectural profession.

New Zealand may not have the same disparity between formal and informal urban spaces. But discussions of the more or less official urban and architectural norms and visions based on the Western modernist tradition and resort to indigenous traditions – Māori and Pacific, for example – as alternative design principles and life values have never ceased. On the contrary, they are increasingly taking a central position in intellectual, architectural and artistic scenes. Numerous experiments have been carried out in this direction. Recent natural disasters like the 2011 Christchurch earthquake were not simply national traumas. They could also be seen as an

opportunity to awake the potential of the country's creative minds when facing the urgency of survival and renewal. After the earthquake, which seriously damaged the urban infrastructure and caused profound collective distress, the cultural and art communities in and outside Christchurch have rapidly mobilised to imagine and experiment with immediate solutions to continue with their activities when most institutions have lost their buildings and sites. The architectural and urban planning communities have also tried to come up with various urgent solutions to provide structures for dwelling and social and economic activities. Gap Filler is one of the most active groups, which organises multidisciplinary art events in various temporary venues in the city while the established public art biennial *Scape* continues its programme in despite all difficulties. The more 'official' Christchurch Art Gallery looks for alternative solutions to hold exhibitions and other activities while its own building remains closed. Its *Outer Spaces* programme, with works like Wayne Youle's mural *I seem to have temporarily misplaced my sense of humour*, 2012 is certainly one of the most inventive. Architect Shigeru Ban has proposed a paper cathedral to replace the collapsed historic Cathedral in the square; while RE:Start installed a commercial street consisting of colourful shipping containers – Archigram's dream of a plug-in city seems to be coming true.

Obviously, experimentation and ecological correctness are common approaches shared by the actors of these projects, while they serve totally different functions from non-profit, cultural and communal organisations to mainly commercial and political institutions. They seem to share a certain heroic and even utopian attitude in the face of the threat of natural forces. Perhaps this reveals once again a survival instinct in facing crisis which is deeply anchored in the New Zealand psyche. There is a kind of obsession with the imagination of an apocalypse and a utopia being born out of it – see, for example, the famous sci-fi film *The Quiet Earth* (1985) by Geoff Murphy. And architect Ian Athfield's residential campus (1965–ongoing) in Khandallah, with its political slogan 'Keep New Zealand Nuclear Free', shows a post-apocalyptic way out towards a paradise-like home for humanity. As a homage to this New Zealand 'alternative' vision of the world, the American artist Amie Siegel is making a new film, *Winter*, 2013, which is intended to be shown with live performances and an installation. Siegel describes her film in the following manner: '*Winter* is a film of multiple tenses – shot in the recent past, depicting an unknown future, unfolding (and changing) in the present of the exhibition, the film enacts various temporal and cultural conditions of un-fixity and instability, hinting at concerns of global warming and nuclear accidents, and unhinging the fixed nature of cinema and the photographic image.'⁶

Yes, here – this imaginative 'New Zealand' – is perhaps the ultimate new land for all of us to live in...

6.

For most of us from abroad living in New Zealand seems quite improbable due to its distance from the 'centre' of the world. However, living in a suburb like Mantes-la-Jolie could appear to be even more remote and isolated from the city centre of Paris, which is only 30 minutes away. The French-Moroccan artist mounir fatmi gained first-hand experience of such remoteness and isolation when he was in residency for four years in this suburban town. He observed and used video to record the collapse of the

7.

mounir fatmi's project proposal description of *Architecture Now! Etat des lieux*, 2010–ongoing for Auckland Triennial: 'The idea is to question the perception of distance. New Zealand seems to be the end of the world from a European position. Yet, living in a Parisian suburb means to be far from the city, far from everything too. Our perception of distance is not only geographical but also in our minds, because of a social position and of architecture as an ideological structure.'

8.

David Harvey, *Rebel Cities: From the Right to the City to the Urban Revolution*, Verso, London and New York, 2012, p 80.

6.

Amie Siegel's project proposal description of the film, *Winter*, 2013.

utopian social housing projects built in the mid-20th century for immigrant families. His work captures the 'renovations' – the gentrification of the poor areas and further exclusion of the local community. He proposes to present his project *Architecture Now! Etat des lieux*, 2010–ongoing at the Auckland Triennial – to be shown at Fresh Gallery Otara, in a South Auckland suburb – in order to encourage discussions on the common challenge of dwelling, community building, divisions and conflicts between social classes in the suburban context.⁷ These questions become especially pressing when we are living in the rapidly accelerating domination of the neo-liberal economic and political system. Urban transformation today is the systematic result of projects of profit-making for the capital rather than improvements in living conditions for the majority. As David Harvey said, '... the land we now inhabit is a product of collective human labour. Urbanization is about the perpetual production of an urban commons (or its shadow-form of public spaces and public goods) and its perpetual appropriation and destruction by private interests'.⁸ How to develop resistance against such destruction and protect the real urban common is now an urgent task. It should lead us to reimagine and reinvent communities based on humanist values, social solidarities, justice and equality rather than economical and political interests of the dominating class. Besides developing alternative economic systems based on fair exchanges, learning how to live together with 'the others' – the multitude consisting of cultural, ethnic, social and political singularities – is the beginning of conceptualising and realising our new urban common. In the process we get on board the adventure to reinvent a new social community, an open and forever renewing one. This has to come largely from consistent collective actions: collaborations among various social actors to develop visions and strategies to maximise the usage of land, resources and intelligence. This also implies efforts to transgress boundaries of social classes and leads to an entirely open cooperation between citizens.

Michael Lin and Atelier Bow-Wow's *Model Home*, 2012 project can be seen as a remarkable example in this direction. Realised in Shanghai, the most spectacularly expanding city in the world, this project has been conceived as a model home to house migrant workers from the countryside to work on the city's construction sites. It's been designed to provide humane, comfortable and affordable conditions for the workers to dwell in. What is most important is that this project has not only been conceptualised and realised by the collective work of the artists, the architects, researchers and the museum team; it has also been a project of active participation and contributions by migrant workers who interpreted the concept in their own ways. There are clearly commitments from both groups to form a new social community that brings together the 'elite' and working class, the urban and the rural, to produce a site of social solidarity and coexistence. This is greatly significant even it's temporary...

7.

New Zealand has a unique, long and strong legacy of community building in diverse claims and forms, from ethnic rights to underground cultures, from ecological utopias to political autonomy. The potential of communication and collaboration among various initiatives of community projects is always huge. This allows us to push the boundary of our artistic visions and actions in terms of negotiating with existing urban and institutional establishments. The Triennial is without doubt the best opportunity to test these possibilities to encourage more open and active collaborations among different areas and institutions.

First, we have introduced contemporary projects such as Michael Lin/Atelier Bow-Wow's *Model Home*, 2012, Claire Fontaine's *Foreigners Everywhere*, 2005–ongoing, Ho Tzu Nyen's *Earth*, 2009–10 and Angelica Mesiti's *Prepared Piano for Movers (Hausmann)*, 2012 to intervene in the areas reserved for modern and historic art collections at Auckland Art Gallery. These contemporary works seem to be perfectly integrated into the Western classical architecture. In the meantime, they shed totally new light on the spaces and bring them much closer to the real life of our time. These are not only attempts to bridge history and contemporaneity. They are also actions to subvert the museological and ideological categories and hierarchies that have for a long time constrained our vision of the world. Along with the emergence of new aesthetic experiences in the old building, an institutional critique is brought to front stage of public discussion. Perhaps this is what should have been achieved with the recent renovation and expansion of the Gallery architecture itself...

Collaborations between contemporary organisations in the city have always been a core element in the Triennial's history. Galleries like St Paul St Gallery, Gus Fisher Gallery, George Fraser Gallery and Artspace (with The New Zealand Film Archive, Auckland) have been used for previous editions. This 'tradition' is being continued with site-specific projects especially curated to emphasise each gallery's characteristics. Directors and curators of those venues are invited to actively lead the realisations of the exhibitions. As well, we have looked into expanding collaboration with other institutions which are not usually in the circle of contemporary art. Auckland War Memorial Museum, for the first time in the Triennial's history, is open to interventions by contemporary artists. Amie Siegel plans to shoot a part of her new film *Winter* in the historical presentation section. Peter Robinson, an artist of Māori descent who has been internationally active, decided to intervene with an installation project. He proposes to install some 'spirit sticks' made of brightly coloured felt in collection areas to coexist with heritage objects in order to generate a kind of spiritual dialogue between the ancient and contemporary times as well as between different categories of cultural products. He intends to invite the Museum staff to execute the placement of the sticks as a routine work in process. This project not only modifies the museological state of the collection's presentation; it also requires active and sometimes unconventional mobilisations of the Museum staff. This will eventually awake and activate the creative potentials of both the Museum's collection and its 'conservators' to render history alive and to help the institution reposition itself in the contemporary cultural scene. Echoing the title of the Triennial, Robinson asks, 'If you were to work here...' ⁹ To live is to work, and it should be realised creatively.

These efforts to help transform institutions towards opening to each other and different kinds of creative activities, organisational approaches, cultural categorisations, working ethics and public relationships certainly create a wider perspective and the chance to reconcile cultural and artistic production, institutions and the public realm – real-life situations of social life in the city. The question of the relationship between creative practices – occasionally confused with 'creative industry' as a spearhead of 'urban renovation' promoted by governments driven by tourism, entertainment and real estate developments – and the public sphere is now being hotly debated around the world. How can artistic practice intervene in the process to bring a critical and truly public-oriented dimension to the urban renovation process that too often ends up being the gentrification of urban space and the exclusion of the middle and lower classes? How can experimental and

9.

Peter Robinson's project proposal description of his project for the Auckland Museum.

intellectually demanding projects be brought to the process of the formation of new urban communities? These are inevitable questions that all of the art, architecture and urban professions need to answer. Of course, the Triennial project cannot afford not to be a part of the conversation. The redevelopment of the Auckland Waterfront has provided the best opportunity for the Triennial to realise and test proposals of artistic and urban interventions in the making of public spaces. Ryoji Ikeda's sound installation *A [for 6 silos]* – using variations of the 'A pitch' in the history of music – transforms the six silos into a huge sound chamber in which the public will experience a minimalist but profoundly memorable sensation. This is a radical device to allow us to travel through the history of the invention of music and its influence on our living space. The architects Rau Hoskins and Carin Wilson, of Māori descent, have proposed to lead a Unitec student collective to erect a paparewa teitei (tall stage) to host a popular festival that celebrates hospitality and creativity on the Waterfront. This will be the first reconstruction of a paparewa teitei in more than 150 years. Reviving one of the most important forms of public ceremony, the project will invite the largest possible public participation and contribution. Silo Park's status as a public space would more genuinely be made clear with a project such as this – certainly more than the fancy restaurants.

Of course, one should not forget the suburb when urban renovation is not only transforming the city centre but also considerably modifying the spread of a population and therefore inevitably extending the gentrification effects to city outskirts. Auckland's southern suburban areas are populated by multiethnic communities. Today, they are also facing the challenge of 'urban renovation'. The Otara Market is one of Auckland's most alive venues for encounter and exchange. What is outstanding here is that contemporary art gallery, Fresh Gallery Otara, is, by its close proximity, part of the marketplace. With a focus on promoting Pacific art and trans-Pacific exchanges, it has been working hard to present contemporary art from both New Zealand and abroad in its local community, which is largely composed of Māori and Pacific Island populations. This provides a perfect venue for the Triennial project in which reaching out to the suburban area is a key aspect in the effort to collaborate with institutions and communities across the city. On the occasion of the reopening of the Gallery after redevelopment, an important part of the Triennial will be held here. Among the invitees are Paris-based mounir fatmi, the Sydney-based Keg de Souza and Makeshift, San Francisco-based Rigo 23 and Emory Douglas and the Christchurch-based Wayne Youle. They will present context-specific projects dealing with issues of suburban development and community exchange. They will address the concerns with their diverse experiences, negotiating with different conditions across the world. And most of them will realise a residential project in collaboration with the local population, bringing critical and inspiring research and expressions to front stage of the public debate about the future of the locality.

8.

Last but not least, it's vitally important to emphasise the Triennial is not only an exhibition. It is a site of production of knowledge and imagination, an alive, ongoing and infinite platform for dialogues, participations and exchanges between the artists and the public, via collaborations with trans-disciplinary professionals and institutions. To realise such a vision, we have established a laboratory – The Lab – to occupy a central space at Auckland Art Gallery. This is the brain, the intellectual core

Hou Hanru: If you were to live here...

of the Triennial. As a kind of open university, its programme – case studies, lectures, presentations, symposiums, panel discussions, performances and outside excursions – will unfold during the duration of the Triennial. A collective that includes the curator and designers/teachers from three local universities – Andrew Barrie, Michael Davis, Kathy Waghorn, Elvon Young, Albert L Refiti, Rau Hoskins, Carin Wilson and Sarosh Mulla – have been working closely together for more than a year to develop a rich and intense programme around five major themes: Rural–Urban (as living space), Emergency Response and Recovery (Christchurch as a case study), Multicultural Impacts on Urban Transformation, Ideal Homes and Informal Markets. International and New Zealand experts and artists including Teddy Cruz, Bijoy Jain, Ou Ning, Do Ho Suh and Local Time among numerous others, are invited to present their research and initiatives to carry out experimental projects. The public is invited to participate in the discussions while student groups will be organised to develop case studies and presentations. Michael Davis, the general coordinator of the programme, has also come up with a space design using an intelligent and efficient strategy to recycle the found materials in the Gallery – crates and frames, et cetera – to provide a flexible and stimulating environment for the events. Ultimately, this forms a space of occupation, a kind of ‘Temporary Autonomous Zone’ in the heart of the Triennial to allow the most active and open discussion on the questions most urgently and relevantly concerning the immediate and future transformation of the social, urban and cultural reality in which we are living. Mirroring the strategy of Occupy as a resistance to the hegemonic powers of the capital and its political alliances, along with the art projects in the Triennial, The Lab allows the most pressing questions of our time and our real lives to become the fuel for our intellectual and imaginative machines. The ideas and projects to be shared and discussed here are always realistic and urgent. But they are also coloured with layers of idealism and utopianism. The very tension between the realistic and utopian dimensions of The Lab makes it at once highly energetic and open. It’s like a volcano sitting in the centre of the whole Triennial event – one day it may explode, and the effect would be unexpectedly exciting!

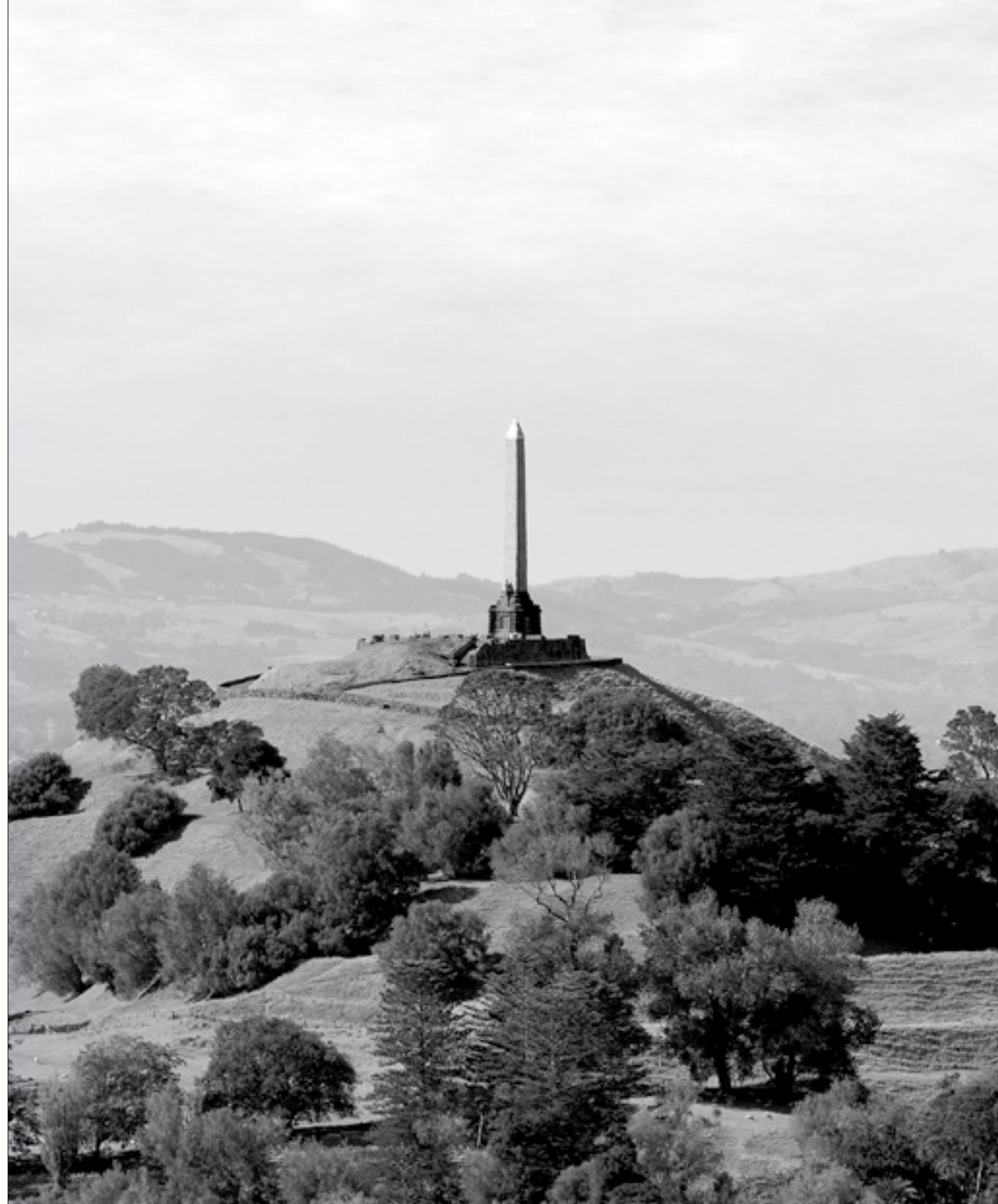
Yes, New Zealand sits on volcanoes. To live here is to live upon volcanoes. One Tree Hill Maungakiekie, one of the most famous volcanoes in the country, is supposed to offer the best view of Auckland. The ‘one tree’ is no longer there due in part to disputes over what (authentically local) tree should be planted. Perhaps, The Lab can be seen as a new tree, which is a genuinely local-born one, to be planted there, at least for a while...

Hou Hanru, Curator, 5th Auckland Triennial, *If you were to live here...*
Les Lilas, Paris, 25 February 2013

One Tree Hill

(also known as Maungakiekie)

photograph by John McIver



Out of Place

Christina Barton

Flying from Wellington to Auckland recently I had two small epiphanies about this place I live in. The first came as I flicked through the pages of my new *Artforum*. Feeling that flush of anticipation when a new issue arrives, I had a profound sense that I was at home within its pages, even though I was not intimate with all of the magazine's contents. I was comforted by the thought that my insider status allowed me to see beyond the words and images to the semiotics of layout and placement, the power plays of full-colour advertisements and proper names; to read between the lines and grasp the editorial agenda. And yet, I also realised that my citizenship in this art world is predicated on a mirage of belonging that pays scant attention to the real circumstances of where I am. With minor exceptions, *Artforum* largely ignores New Zealand; we are just too small and too far away to warrant consideration; we don't figure. What does it mean to be part of something but not to be seen; how can one belong but fail to exist; what are the practical consequences of this predicament specifically for our local art scene? These were my first thoughts as we flew across the central North Island.

The second epiphany followed almost seamlessly. As we took off I had been mildly amused by Air New Zealand's new in-flight safety video (the latest in a series of arresting mini-fictions that rethink the 'genre') which featured a planeload of characters from Sir Peter Jackson's newly released *Hobbit* movie and toyed with the narrative of two eager Tolkien fans (and their girlfriends) sharing their flight to 'Middle Earth' (aka New Zealand). Somehow this managed to negotiate the fine line between puncturing the illusion and maintaining the credibility of all things Middle Earth by teasing out distinctions between dressed-up flight attendants, 'real' fans, and in-character orcs, elves and hobbits. At the same time it wore its self-referentiality on its sleeve by cleverly nodding to the real-world making of the film (Jackson makes an appearance, as do two of Tolkien's great-grandsons) and to the marketing savvy of the national carrier, whose in-flight videos have for some time now captured our (and the world's) attention.¹ I was struck by the way this storyline messed with illusion and reality, fiction and fact, self-awareness and wish-fulfilment, making me question (again) just what it meant to be where I am. I came to see this collaboration between airline and filmmaker as more than mere marketing; it is a canny exercise in collective self-knowing. It dawned on me that behind Jackson's digital wizardry and Hollywood connections, there lies a local 'real' that comes across in the settings, accents and faces we recognise, and in the self-deprecating humour that gently undoes the illusion. The video confirmed that an inherent incredulity tempers the national psyche; and our smallness in fact makes some things possible.

Perhaps I could only have thought this in flight between two destinations, suspended in mid-air, buried within the pages of a magazine, caught in a flow of images. It sounds like a contemporary condition. But I was also travelling from my home

in Wellington to Auckland, another city I have lived in, across a landscape I have traversed hundreds of times, the lineaments of which are etched in my mind, and somewhere deeper. I was left realising the place I live in is both real and imaginary: an elsewhere, no-place and somewhere all together. This, of course, is no new or singular revelation; indeed, as an art historian and curator who has spent a long time thinking through the conundrum of (re)writing our 'national' art history, I would suggest this sense has long been at work in the culture. If the examples I share unravel as a series of uncanny displacements, then let this prove the power art has to articulate our complex relationship to place and propose recalcitrant but telling ways of being (and being together).



Fig 1

Portrait of Frances Hodgkins

c1905 Ref 1/2-010660-F, Alexander Turnbull Library, National Library of New Zealand Te Puna Mātauranga o Aotearoa, Wellington.

There is a photograph (fig 1) of Frances Hodgkins (1869–1947) – New Zealand's best-known turn-of-the-century expatriate artist – in her Wellington studio in 1905. It was taken on Hodgkins' first return trip to New Zealand from Europe, where she had gone in 1901, as did so many of her generation, to 'find herself' as an artist at the wellsprings of modern culture in London and Paris, during that awkward period of our history when New Zealand was still intimately entwined with the old world as one of the last and most loyal colonial outposts. It shows her at her easel, palette in one hand, the other holding a brush tipped to touch the head of the Māori mother she is painting. She gazes out towards the viewer, her expression poised but plaintive, framed by two other heads – a plaster bust of a cherub, and an unfinished sketch of a young Algerian girl, executed in North Africa on one of her several painting sojourns. This captures a particularly fraught moment in Hodgkins' career, when she was trying to establish herself as a professional artist in the capital city but longed to be back in the thick of things in Europe, rueing the fact that she felt beholden to her family as the unmarried sibling bound by duty of care to her mother, returning to an indigenous

1.

According to one online news report, the *Hobbit*-themed safety video was watched on YouTube by more than six million viewers within four days of its launch in November 2012. See <http://www.scoop.co.nz/stories/BU1211/S00141/air-new-zealand-safety-video-a-global-hit.htm>.

subject that had sustained her in her youth, but now fired to paint with alienating Impressionist gusto. The photograph offers telling proof of the particular binds of her circumstances, class and gender. But more than this, it serves allegorically to picture the dilemma facing the ambitious artist in a far-flung setting like New Zealand at the very beginning of the 20th century. Literally poised between the indigenous and the cosmopolitan, she is torn between the primal pull of her native land and the glittering embrace of modernity. She stands for every artist who has felt the need to leave home; here expatriatism's double bind is attested to as one of 'our' defining subjects.²



2.
For a fuller discussion see Christina Barton, '(Re-)Tracing Frances Hodgkins' in *The Expatriates: Frances Hodgkins and Barrie Bates*, Adam Art Gallery, Wellington, 2005, pp 4–18.

Fig 2
Mark Adams
7.10.1978. Triangle Rd, Massey, West Auckland. Tattooing Tom. Tufuga tatatau: Su'a Sulu'ape Paulo, Solo: Arona and Leo Maselino 1978/2008
Victoria University of Wellington Art Collection
image courtesy of the artist

Flash forward to 1978 and another photograph (fig 2), this time by the artist Mark Adams (born 1949) of four Samoan men in a house in suburban Auckland, one of whom is being tattooed in the manner and with the tools of indigenous tradition. The photograph was taken at another fraught moment in our history, when the homogeneity of New Zealand society was being undermined by the arrival of new immigrants, especially from the Pacific, to fill low-paying jobs in the burgeoning manufacturing and industrial sectors of our largest cities. Adams' interest in this private ritual was not motivated by ethnographic curiosity. It developed from the relationship Adams forged with Samoan tattooist Su'a Sulu'ape Paulo II (1950–1999), who we see going about his work. This is Adams' response to a time of profound upheaval, when racial and class differences were beginning to cleave New Zealand society and conventional art forms and artistic roles were no longer considered fit for duty, setting artists on different paths to take up new media (photography being one of them) and engage critically with their social, political and cultural realities. The image intrigues exactly because of the heroic scale of the print and the intensity of its detail, which reveals with remarkable precision the strange disjuncture between the tight cluster of men going about their painful labour of cultural inscription, and their setting – a domestic interior, complete with venetian blinds, floral wallpaper and television set, which speaks to the mainstream lifestyle of 1970s' New Zealand. These men are truly out of place, yet this is their home, and as a consequence they have made 'our' (white, suburban, petit-bourgeois) reality unfamiliar. The challenge of this to palagi (European) viewers is made personal

3.
For a reading of Mark Adams' photographs see Peter Brunt, 'The Portrait, the Pe'a and the Room' in *Tatau: Samoan Tattooing, New Zealand Art, Global Culture*, Sean Mallon, Peter Brunt, Nicholas Thomas (eds), Te Papa Press, Wellington, 2010, pp 35–50.

Fig 3
Paratene Matchitt
Papa Kāinga 1987
Collection of Auckland Art Gallery Toi o Tāmaki
image courtesy of the artist



because the artist sets up his camera in such a way that he is caught as a reflection right in the middle on the television's blank screen, as if he too is the photograph's subject.³ If Hodgkins looks out wishing to escape, these men (photographer included) turn in, to claim and to remake *this* their world, with all its temporal and spatial inconsistencies and cultural tensions.

Onwards to the years leading up to and after 1990 and the installation *Papa Kāinga*, 1987 (fig 3) by Paratene Matchitt (born 1933), which takes the form of four

open-ended A-frame wooden structures arranged at right angles with their bases touching to produce a permeable enclosure. First presented at South Auckland's Fisher Gallery in 1987, the work received national attention in 1988 when it was included in *Taki Toru*, an exhibition showcasing the work of three Māori artists – Paratene Matchitt, Ralph Hotere and Selwyn Muru – at Shed 11, the National Art Gallery's contemporary outpost on Wellington's waterfront. It has since been acquired (in 1997) by Auckland Art Gallery for its permanent collection, as a major example of the work of a leading contemporary Māori artist, one of that first generation to be trained in the Western art system as well as in traditional Māori practices, at that moment when the country was formalising its status as a bicultural nation and therefore celebrating the artistic contribution of tangata whenua (Māori, as indigenous inhabitants). A hulking presence at odds with its conventionally rectilinear institutional container, *Papa Kāinga* is made from rough-sawn planks nailed together. Its forms seem provisional, like temporary huts thrown up to provide basic shelter, but their decorative embellishments (Māori inscriptions and cut and constructed wooden elements) encode deeper cultural meanings. 'Papa kāinga' to Māori is literally 'home', the land on which hapū (family) or whānau (clan) build their communal dwellings. To Matchitt, this installation is not simply an updating or transliteration of customary forms to serve his culturally inflected contemporary art practice, but the manifestation of a worldview, the concrete embodiment of how people might, or should, live together in concert with their environment.⁴ But the utopianism of this construction is leavened by a series of uncanny tensions. First, there is the physical bulk of the work which simply refuses to be accommodated within its frame; a looming presence that sets one architectural form against

4.
Inscribed on the work is the following text: 'Kia mau nga whakapapa, nga maatauranga, nga tikanga o te papakaainga. Ka mau te wehi, te tapu, te mana, te ihi o te moana, te taiao, te whenua, ka riro totika. Ka mau te ora.' Matchitt translated this as: 'Accept the histories, teachings and lore of the inherited tribal settlements and acknowledge the spirit, the sacredness, authority and powers of the sea, sky and earth in order to determine a covenant for living.'

another. Then, there is the disjunctive scale of the apertures that force the viewer to bend and crouch, as if this is only a model, after all, not a truly liveable habitation. And finally, the installation has not one but two thresholds: one which the viewer sees from the outside as they approach the work, that marks the exact point where gallery setting gives way to sculptural object; and the other we encounter once we have passed through to the centre, where the encompassing wooden structures surround us, a safe haven for a newly formed but seemingly embattled community. Matchitt's work, therefore, offers a framework for how we might live together, drawing on the guiding principles of past tradition and finding new means to ensure cultural endurance. It also conveys the fraught reality of what it means – literally – to be between two worlds: on the outside, looking in; forced together, looking out; confined; hyphenated; one reality at odds with another.



Fig 4
Luke Willis Thompson
inthisholeonthisislandwhereiam 2012
photograph by Alex North
image courtesy of the artist and
Hopkinson Cundy, Auckland.

Pair this with a work (fig 4) staged in 2012 by Luke Willis Thompson (born 1988), *inthisholeonthisislandwhereiam*, and Matchitt's model is reversed but also subtly balanced. Here the artist had visitors come to his dealer gallery (Hopkinson Cundy in Auckland) to find it completely empty, but to be invited to travel by taxi to a private house in Epsom, a nearby inner-city suburb. There they were free to explore the house, which was lived in but without occupants, before being driven back to the gallery. Although no explanation was given, word got around that this was the artist's family home, the place where he had grown up. Primed to experience art, what but 'life' did viewers encounter? If Matchitt constructed a communal home inside the gallery, exploiting the spatial and experiential tensions created by inserting another cultural template into a monolithic framework, Thompson left gallery and home distinct but linked. Though disinclined to grapple with the complex cultural issues that galvanised contemporary art here from the 1950s to the 1990s, as Matchitt so clearly is committed, Thompson renders these specific to his own upbringing (his father is Fijian; the family is not wealthy) and turns his attention to the deeper constitutive problem of how to be an artist and remain true to one's cultural circumstances, given the powerful neutralising effects of the contemporary art scene that can accommodate difference and any and every gesture of rebellion. Thompson sets out this conundrum as the work's content: here on the one hand is the gallery, that public space in which works are presented and read according to pre-established codes and conventions; there on the other is 'home', a private world where life is lived rather than interpreted. Taken from one to the other (the reverse of the boy-now-artist's journey), we are compelled to examine the terms of this juxtaposition. Though discombobulated by the emptiness of one space and the fullness of the other, we are art-world insiders and recognise both occasions as

exhibitionary in essence, seeing in the empty gallery the lineaments of a concept; looking for the aesthetic amid the personal clutter. It is as if the artist used both venues as tools to anatomise how we make art out of experience. If both home and gallery were put on show, balanced as the worlds which we and the artist track between, then the taxi-ride became a crucial threshold, where public and private, professional and personal, high cultural and humdrum were held in suspension, the means by which two irreconcilable points were joined, a no-place to cogitate in air-conditioned comfort.



Fig 5
Julian Dashper
**What I am reading at
the moment** 1993
image courtesy of the artist's estate

You will see it as just a chair (fig 5), but I know this is the one Julian Dashper (1960–2009) had in his studio, the one he tracked down which was used in a famous cover shoot when New Zealand's most ambitious abstract painters – our own Antipodean Irascibles – were photographed for *Art New Zealand* back in 1983.⁵ Placing this beside a vitrine filled with a stack of *Artforum* magazines, in his installation, *What I am reading at the moment*, 1993, for the National Library Gallery, was a studied gesture designed to foreground our provincial condition at the same time as insert himself within a local canon, as a new kind of conceptual painter for a post-nationalist era. Dashper anticipated my thinking by nearly 20 years; he knew how far New Zealand was from New York, and the powerful hold the centre exerts over all those peripheral to it (even after globalisation, and in the wake of postcolonial and postmodern critiques that have supposedly put paid to the hegemony of the first world over its others). His response was to embrace the vicariousness of his condition, to live the dilemma and to make it real, treating those magazines as we would the internet today, as point of access to the world of art, and the chair as the place where all that information can be filtered, a thinking spot that is itself not fixed. Perhaps that empty chair is a key to what it means to 'live here'. I don't only mean there is a local story to tell about this artist in this place, but that this well-worn receptacle embodies – for anyone, anywhere – a still point where elsewhere and somewhere can come together; it is that no-place where the body can rest and the mind wander.

Christina Barton, Director, Adam Art Gallery, Wellington.

5.
See *Art New Zealand*, no 28, winter 1983. The cover features seven artists: Gretchen Albrecht, Stephen Bambury, Max Gimblett, Richard Killeen, James Ross, Ian Scott, and Mervyn Williams, who are the subject of the lead essay by Wystan Curnow, 'Seven Painters/The Eighties: The Politics of Abstraction' which reviews their show of the same title that was then touring New Zealand.

Art in a Time of Crisis

Pascal Beausse

Artistic activity is the place of a production of knowledge. The forms conceived by artists are vehicles for thinking about the world – a way of thinking based on theoretical and poetic intuition, which is not all-encompassing and which is careful not to over-dominate. Among today's contemporary artists there are those who act as investigators. Their field of enquiry is the real in all its manifestations. A real which never ceases to evade intellect and understanding. A real which forms a screen and warps our perception of the realities that surround us, and that we nevertheless participate in constructing. The ethical duty of today's artist is to confront us with the inconsistency of our fantasies compared to the harsh experience of reality.

Art is a free space in which alternative representations of the world can be invented. Just like the ever-expanding range of tools and plastic materials for recording and iconography, fields of knowledge also form the resources that artists use. Outside of academia, they draw in turn on the domains of sociology, philosophy, geography, anthropology, biology – both hard sciences and humanities – in order to forge thought in a plastic form. A thought put into forms and acts, offering their contemporaries a possible explanation of the culture of their times.

The transformation of our lives by technology in the post-industrial era creates the need for a new understanding of the regimes of historicity, outside of the academic domain. Postmodernism, or presentism, is this moment in history in which the past is no longer associated with the idea of future progress. The past no longer illuminates the future. It is as if we are trapped in an eternal present, after a short 20th century given to projecting a futurism which no longer holds any credibility. The Concord no longer flies across the Atlantic Ocean, and, with the exception of military personnel, the human race – even its wealthiest members – no longer has the means to fly through the sky at supersonic speeds. The NASA Space Shuttle has made its last flight, and now the Americans need to call on Russian help to launch themselves into space. The schedule for humans to set foot on Mars has been postponed for a few centuries while we wait to discover an as-yet-unknown energy source. The United States of America, deeply in debt, is threatened with bankruptcy... while the Empire crumbles under attack from the financial machine, the future seems to be an outdated idea – here we are, citizens of the 'first' world, stuck in a perpetual present. Our era seems to be going nowhere on an automated treadmill, in an underground gym.

Presentism is the manifestation of a time crisis. Following the fall of Communism, we have seen the triumphal rise of uncertainty, individualism and identity. Coming to grips with these new regimes of historicity and currentness, artists are filling the multiple roles of investigator, journalist and historian. Art is the workshop in which alternative histories are produced. It's a matter of reversing the patterns through which we perceive the world – for example by viewing the 'old world' from the perspective of its former colonies. By questioning the old structure of global historical time, and by freeing ourselves from the historicity which affirmed Europe as the starting point in the journey to 'elsewhere', places considered to be without the means to control their own history. By thinking about the richness offered by the diversity of perspectives and futures taking shape in the Third World.

Among all of the roles taken on by artists, that of alternative historian is particularly fitting – because their task is not to illustrate the magnificence of power, and because they are not obliged to be the servile witnesses of a history which is indifferent to them. The forms that artists give us to think about do not claim to offer a universal explanation for all the phenomena that constitute the unintelligibility of an era aspiring and proclaiming itself to be 'complex'. Artists are neither new heroes nor new shamans. Unlike certain powerful individuals and their PR people apt to spread the belief that they fully understand contemporary realities and are endowed with superpowers enabling them to change the inevitable, artists take care not to make such claims. Faced with the phenomenon of entropy, artists keep the idea of utopia alive in spite of everything. We still need to have the aspiration to transform our lives, which is why artists are part of the political landscape.

Because artistic activity is intrinsically political, its task is to construct the citadel of humanity. Art is a heterotopia, a different kind of space – it is at the very heart of our society, which it questions while at the same time symbolically enabling it to exist. Art is the place where reality is challenged. Inheritor of the democratic project inspired by the Age of Enlightenment, it invites its audience and participants to find freedom. To free ourselves from alienation, what better than knowledge – knowledge which enables us to take control of the tangled axioms of reality.

One of the targets of artistic activity is the media world, which claims a monopoly on representations. Art can offer different visual mosaics, as an alternative to the images delivered in the daily flow of the mass media. It does this by recycling, creating collages and concatenating fragments of icons which appear in the pages of magazines. By subverting photos that lie forgotten in newspaper archives, and by slowing down the speed at which images appear. By opposing high velocity with immovability and profusion with uniqueness, so as to counteract today's image oversaturation.

With the growing phenomenon of the information society, it's as if the images have taken the place of the realities they claim to portray. The media world is fed by the succession of events, small and large, futile or historic, creating a daily spectacle of information. Artists take hold of these images and subject them to a radical workover, regurgitating them in all the brutality and absurdity of their profusion. The ecology of images practised by artists consists of amplifying the iconic power of media representations, to the point of exposing their outrageousness and artificiality.

Art is a laboratory for the critical analysis of visual media. By unveiling the process of how an image is created, it reminds us not to confuse fiction with reality.

A work of art is a concretion of ideas which is not exhausted the moment you first look at it – something that cannot be reduced to an act of consumption, but which instead continues its trajectory for a long time in the minds of the people who have seen it and thought about it, opening them up to new and previously unexplored areas of reflection. Art creates richness – a symbolic richness, which cannot be quantified by economic or financial measures.

Today art is helping to write a counter-history. Because, if we still need to define it, its mission is the process of improving humanity. Faced with the enduring presence of war, as the memories of the oppressed are worn away and the nameless are forgotten, artists say: ‘We are with you in the night.’¹

Pascal Beausse, Curator, Centre National des Arts Plastiques, Paris.

1.
We Are With You in the Night,
Claire Fontaine, 2008.

Reimagining Old Haunts

Felicity Fenner

In the heat of a Port Moresby night, Jericho, at thirty-six, feels tears of self-pity roll into his pillow. He hears the whirr of a mosquito inside the net and doesn't care. Let it bite him. Let him die up here, let them return his body to the earth of this accursed place. He forgets the nights he lay awake in his flat in Shoreditch, woken by dreams of tall trees shading the sky, a landscape of dark ridges, sudden clearings of brilliant green inhabited by beings with high heads, feathers dancing in the white, shining light of the moon. He forgets the longing, and the fear that he will be expelled, cast out, never to return to that memory place of earth smells and comfort dimly recalled.
—Drusilla Modjeska¹

1.
Drusilla Modjeska, *The Mountain*,
Random House, Sydney, 2012, pp 271–2.

2.
Today's 'colonists' are corporations. Art in the public domain proposes new models of ownership. (PARK)ing Day, for example, initiated in San Francisco by Rebar in 2005, sees participants turn a metered car parking spot into a temporary green park. (PARK)ing Day has become an international phenomenon that redefines how public space is created and allocated.

Displacement and longing have come to define the 21st-century human condition. By exploring the interstices that have traditionally separated private and public space, newcomers and original inhabitants, art in all its forms has become aspirational, a pursuit in the search for belonging, responding to and striving to effect social change. In reimagining how we might live, the nexus of art and architecture can offer insight and innovation, a sharing of creative approaches underpinned by empathy and experimentation. The zone of intersection between the two disciplines is a space where artists' imaginative and sometimes provocative propositions coalesce with utopian designs for habitation. The intellectual process of designing spaces inevitably invokes new paradigms for living in an era of flux and displacement. Similarly, politically engaged contemporary art employs levels of critique that can alter perceptions of the world and foster alternative ways of living. Some contemporary artists undertake their practice in the public domain as a means not only of engaging broader audiences than offered by the gallery or museum context, but to challenge the ever-deepening divisions between private and public access, between modern-day colonists and the citizens displaced in their wake.²

The transient communities of ancient Jericho, a place synonymous with impermanence and displacement, are echoed in the grassroots approach of contemporary artists and architects who find inventive solutions to deal with crises of conflict and disaster, poverty and sustainability. In architecture, practitioners such as Ian Athfield in New Zealand and Teddy Cruz in the United States have adopted empathetic and experimental strategies in designing affordable and emergency

housing. In his early residential work with owner-builders in the 1960s and 70s, through to his role as adviser to the rebuilding of post-earthquake Christchurch, Athfield's approach is premised on the creation of place as a participatory and organic process that relies on innovation, collaboration and evolution. Conversations with the inhabitants of his early houses testify to the success of alternative design possibilities driven by the need for economic and environmental sustainability.³ Cruz, taking his inspiration from informal squatter settlements some decades later, facilitates the creation of socially functional habitats by providing communal areas in which people can interact.

Home: the word derives from the French *hanter*, which in turn originates from the Germanic word *haunt*.⁴ We are all haunted by our original home, the place where we began, where we learnt the culture of family and peers and later used this knowledge in our negotiations in the wider world. As well as being a point of origin, home is a destination that we aspire to arrive in, a place of refuge and asylum. In all contexts, the concept of home is synonymous with the fundamental need to belong.

As we are catapulted by climate change into – in the words of sustainable design theorist Tony Fry – an age of 'planetary unsettlement', how can artists and architects help society to re-imagine a sense of home?⁵ Practitioners such as Athfield and Cruz have demonstrated that close collaboration with a local community is an effective means of revitalising place and cultural tradition. Artists are undertaking similar work



3.
Felicity Fenner, 1980s field research interviews on the architecture of Ian Athfield (unpublished).

4.
Geraldine Brooks, *The Idea of Home*, Boyer Lectures 2011, HarperCollins, Sydney, 2011.

5.
Tony Fry, *Design as Politics*, Berg, New York, 2011.

Models made after Athfield
Architects won a UN-sponsored competition for low-cost housing in Manila. Created for display at the UN Habitat Conference in Vancouver, 31 May–11 June 1978
photograph by Tony Athfield, AAL Archive

6.
Lifespan in Once Removed, 53rd Venice Biennale, 2009.

7.
'Hapkas' means 'half caste' in Pidgin.

8.
Geeta Kapur, 'Curating: In the Public Sphere' in *Cautionary Tales: Critical Curating*, apexart, New York, 2007, p 65.

9.
Jane Rendell, *Art and Architecture: A Place Between*, I.B. Tauris, London, 2010, p 69.

in Asia. In northwest Japan, the former rice-growing area of Echigo-Tsumari hosts artist installations in villages being abandoned as younger generations leave the area for the cities. In China, artist/architect Ou Ning's *Bishan Project*, 2010–ongoing helps local communities rediscover their own craft traditions and build new cultural roots in the agricultural community. Ou Ning purchased some houses in Yixian County near Huangshan City to work with the farmers in revitalising the countryside, because, as in Japan's Echigo-Tsumari region, the area has been depopulated as people move to the cities in search of work. In all these initiatives, concepts of home are re-defined and restored through the empathic and experimental interventions of artists and architects.

The displacement of individuals, communities and entire racial groups is a global concern that increasingly preoccupies the work of socially engaged artists. Artist-led revitalisation strategies not only offer communities new ways of imagining how we might live in changing times, but reveal to visitors from elsewhere the inhabitants' indelible connections to and sense of place. Like the temporary inhabitants of ancient Jericho, artists in the 21st century make sense of a site by making do with materials to hand. Australian artists Claire Healy and Sean Cordeiro, for example, have created conceptually sophisticated installations from readymade materials transformed, flat-pack style, into neat and often humorous propositions for reimagining structures and sites. They have extracted and reassembled the assorted contents of a deceased estate, a small Cessna aeroplane and the building fabric of a demolished house. In Venice, they built a monolithic tower inside a decommissioned chapel using 175,218 discarded VHS tapes.⁶ The work of Athfield, Cruz, Ou Ning and Healy and Cordeiro exists as a kind of 'hapkas'⁷ practice that blends everyday life and imagination, art and architecture.

Geeta Kapur argues that 'if place, region, nation, state, and the politics of all these contextualizing categories of history (proper) are in a condition of flux everywhere in the world, we can presume past universals – regarding culture, for instance – to have been superseded, exposing the major, often lethal tensions between peoples and regions. It is the task of specific art loci in southern countries to focus on their peculiar forms of political society that are especially volatile, and that mark a set of cultural conjunctures conducive to another kind of meaning production – in art and in history, separately and alike'.⁸

New Zealand is one such southern country, and Athfield and architects in his tradition have been addressing Kapur's challenge for some years. In Australia, Redfern is a kind of Jericho for Aboriginal Australians, a spiritual home in the centre of Sydney with the residential Block at its core. For decades, Redfern has comprised informal communities of regional and urban Aboriginal people, imbuing the modern suburb with the layered memories of successive generations' triumphs, disappointments and political turning points in modern race relations. In any community, the need for architecture to operate in the service of global capitalism presents architects with a difficult situation.⁹ Current attempts to overlay Redfern with shiny new developments are bound to fail unless the historical significance of the suburb as home to generations of indigenous people is integrated into plans for its future.



The decision to ignore the spirits that haunt culturally significant communities such as Redfern in Sydney and Otara in Auckland echoes the colonial compulsion to clear the land of native flora and fauna, to sweep aside existing claims to place. Paul Carter likens the practice of land clearing to throwing a picnic rug over the country, a kind of superficially imposed land claim designed to shut out the present and silence ghosts of the past.¹⁰

The development of Redfern typifies the gentrification of culturally significant inner-city areas in many parts of the world. In Redfern, artists such as Keg de Souza and the SquatSpace collective effectively get under Carter's picnic rug and dig into the ground, unearthing stories of cultural attachment and displacement.¹¹ In imagining how we might live in the context of *If you were to live here...*, in Auckland, de Souza is drawing on personal stories from the Pacific, Māori and new immigrant inhabitants of Otara. Assuming the role of activist-archeologist, de Souza's practice combines politics, culture and community in responsive interventions that bring deeper insights and new options for establishing meaningful connections to place.

While activist-driven causes such as the Occupy movement literally occupy public space in awareness-raising campaigns, artists' utilisation of shared urban areas extends the impetus of protest to participatory action, premised on a desire to expand the public sphere into a forum for the exchange of culture and ideas. Pioneered with works such as Agnes Denes' *Wheatfield*, 1982 in lower Manhattan, across cities of the world contemporary artists such as de Souza, SquatSpace and Ou Ning are opportunistically snatching back snippets of public space as it disappears into the jaws of privatisation.¹²

Other artists combine the role of observer with the methodology of a choreographer, exploring how displaced individuals occupy public space as a means of asserting cultural identity. Angelica Mesiti, for example, has recorded immigrants in Australian cities and in Paris who keep alive sound and music traditions in unlikely venues such as taxis, the Paris Metro and a public swimming pool. Extending the theme

**SquatSpace's Redfern/Waterloo:
Tour of Beauty** 2005–10
photography by Ali Blogg
image courtesy of Keg de Souza

10. Paul Carter, *The Lie of the Land*, Faber and Faber, London, 1996, pp 2–9.

11. Featuring informal meetings with local inhabitants, SquatSpace's *Tour of Beauty* takes visitors on a Debordian psychogeographic learning adventure of cultural attachment and social displacement. Also see: www.theregoestheneighbourhood.org.

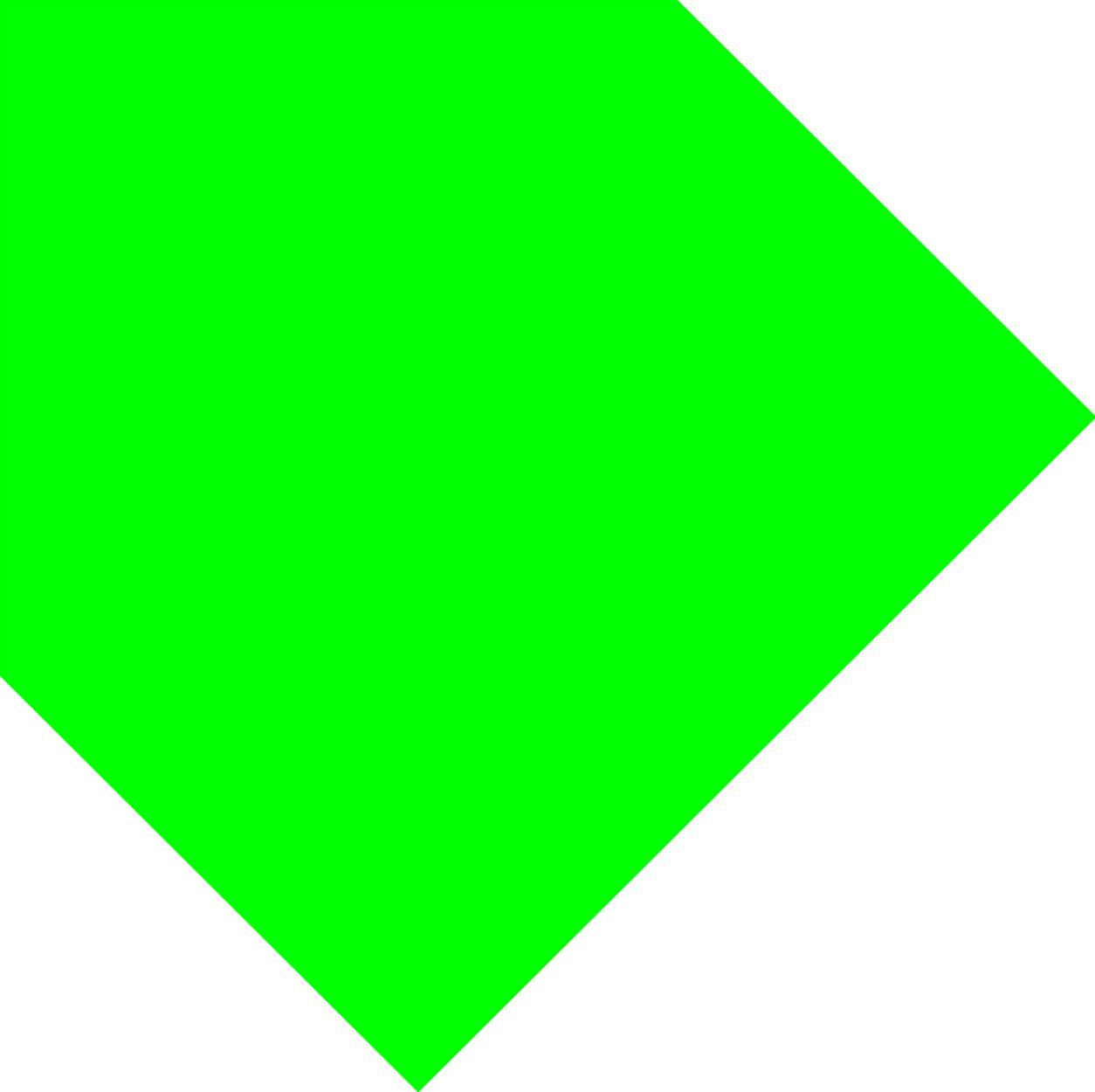
12. Recent examples of temporary actions include EXYST's *Dalston Mill*, 2009 in London and *We Make This City*, 2011–12 in Sydney, which included participatory works by David Cross (New Zealand) and Makeshift (Australia).

of inhabitation into the domestic 'home' situation, Mesiti's film *Prepared Piano for Movers (Hausmann)*, 2012 features a grand piano being carried up a spiral staircase into a Paris apartment. The video itself is installed in Auckland Art Gallery's spiral staircase, effecting for viewers a sensory experience of ascension and occupation. Similarly, in Ho Tzu Nyen's eerie film *The Cloud of Unknowing*, 2011, set in a Singapore apartment tower, the relationship between art, viewer and architecture dissolves around themes of inhabitation and ascension. Drawing on the religious connotations associated with themes of ascension, these works illustrate the universal and quintessential need to feel a sense of belonging in this 21st-century era of dislocation.

While Fry's 'age of unsettlement' alludes primarily to the movement around the globe of environmental refugees, the economic 'globalization of the domestic and the domestication of the global' is a worldwide phenomenon that is already seeing many artists addressing an erosion of traditional concepts of place and home.¹³ In literature, too, there is growing interest in the predicament of displacement, from Cormac McCarthy's novel *The Road* (2006), to novels by authors in the southern hemisphere such as Kim Scott's *That Deadman Dance* (2010) and Drusilla Modjeska's *The Mountain* (2012). Jericho is the hapkas protagonist of Modjeska's moving story of individuals – black, white and mixed race – caught up in Papua New Guinea's transition to independence in the late 1960s. His name is borrowed from the ancient place that epitomises the tumultuous nature of counter-claims to place. Jericho's existence is defined by displacement, by his incapacity to feel at home either in the tropical birthplace that haunts his dreams, or in his adopted city of London: 'He forgets the longing, and the fear that he will be expelled, cast out, never to return to that memory place of earth smells and comfort dimly recalled.'¹⁴

Jericho's failure to remember the fear of being expelled from the native paradise of his childhood reveals an inability to reconcile the divergent cultures that define him. When past universals are superseded, as proposed by Kapur, the way in which we experience the world is turned on its head, an experience that is destined to become more commonplace in the southern Oceanic countries, affected as they are by climate change. Haunted by the promise of a better place, in imagining *If you were to live here...* we look to art for new ways of belonging, of finding that 'memory place' we call home.

Felicity Fenner, Senior Lecturer and Chief Curator, National Institute of Experimental Arts, UNSW Galleries, COFA, Sydney.

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Auckland Art Gallery Toi o Tāmaki

Auckland Art Gallery Toi o Tāmaki

Although 2013 marks the fifth iteration of the Auckland Triennial, this is the first Triennial to appear in the new building. All four of its previous incarnations were held at a varying matrix of inner-city public galleries, with the largest presentation at the NEW Gallery. This exhibition space adjacent to the main Auckland Art Gallery building was launched in 1995 with the intention of exposing the public to a focused contemporary art experience, consolidated in new premises. The Auckland Triennial was an initiative of the newly appointed director, Chris Saines, who arrived a year after the launch of the NEW. In the 13-year period since the first Triennial (2001–2013) professional posts and personalities have changed, including the departure this year of the director, provoking the questions: Who or what is the body that holds this event, why and for whom?

In a former model and in architectural spaces since dismantled, Auckland Art Gallery was once host of another biennial exhibition, the 1976 Pan Pacific Biennale. This was 20 years prior to Chris Saines' arrival, and I'm not certain that he, fresh from the Queensland Art Gallery and witness to two Asia Pacific Triennials, had ever heard of the Pan Pacific Biennale. And how would he? Certainly there were no overlapping staff members, no torchbearer, and the catalogue resembled a list of works. It is clear that then-director Ernest Smith, and exhibitions officer John Maynard, intended to launch a biennial series which would revolve around a changing thematic or other focus. The Pan Pacific Biennale remained an isolated occurrence, while it sat within an exhibition programme that utilised a variety of exhibitionary models for showing contemporary art.

The framework for the exhibition was tightly focused from the outset. The terminology of the Pan Pacific emerges more broadly in the artistic community during this period, with attempts to foster regional exchange through a global artistic diaspora based loosely on geographic linkages. Biennial events were, especially in the 1970s, if not also today, a network of related and revised occurrences.

John Maynard's decision, in this instance, to focus on a mediumistic approach was created during a meeting up at the local art school. The intention was to feed into an area of interest specific to a community of artists and their supporters. It would include a range of experimental video, performance, film and other reproductive media that would provoke speculation about the potential of the 'new art' movements.

Maynard intended to make it a 'tough uncompromising show', a statement that he wrote to prospective artists, advisors and sponsors alike. It is hard to be definitive about Maynard's meaning, which was conditioned by his time, and social and professional contexts. His late avant-garde sentiments are not explained, but could

1.

17 June 1976, Letter from John Maynard to Mr John Matthews, Sydney, Pan Pacific Biennale exhibition file, Mar–Apr 1976, E H McCormick Research Library.

be assumed by contemporary readers to mean, literally, non-populist. His expectations are most clearly mirrored in his post-show disappointments. In a letter in June 1976, he wrote, 'it may be hard to believe but the exhibition was reviewed by one person only in the local paper and most of this was spent on the local entrants. The situation regarding reviewing here is really quite bad and intelligent feedback is a constant problem. Anything new creates problems which are usually avoided by local reviewers'. However, in the month that it was on display the exhibition received almost 15,000 visitors, which was clearly beyond expectations, comparing favourably even by today's standards. Maynard intended to present audiences with artists who were gaining notoriety for their experimental use of what were still new media. Figures such as John Baldessari and Lynda Benglis were represented with recent conceptually orientated photographic series, while artists from Japan and Australia were represented with full-scale video installations such as Keigo Yamamoto's *Video Game 'five pins'* and Arthur and Corinne Cantrill's *Skin of Your Eye (Seen)*. Much of the equipment, let alone the artworks themselves, had not been seen in the gallery environment before, and each artist was presented 'biennial style' with their name and nationality leading, rather than that of their artwork as museum interpretation of the day would have specified. What is overwhelmingly apparent in the documentation of Maynard's presentation is how close the artistic concerns appeared to be. Through this singular approach he had created a set of synergies between diverse artistic and cultural communities.

Hou Hanru's Auckland Triennial for 2013, titled *If you were to live here...*, makes a special claim towards the social within art's arena. Works in Auckland Art Gallery's building have been utilised as 'interventions' in collection display areas, while individual artist projects will be installed in the Friedlander Galleries, the site designated for contemporary international art. Perhaps most significant for the Triennial is the development of 'The Lab' in the Chartwell Galleries on the top floor. This five-part presentation has been organised by cross-departmental, cross-institutional groups of architectural partnerships around five thematic strands. Devising display formats suited to the content of their material, these are spaces for habitation, learning, practice and dwelling.

The Auckland Triennial is directed towards Auckland's own needs in a way that the Pan Pacific Biennale was not, regardless of the levels of national and cultural representation. Hou has dissolved the locality within the title which does not determine the 'here'. What has been critical in the siting of the historic example of the Pan Pacific and the current Triennials, whether they be concerned with the specifics of form, medium, or social space, is their ability in their own time to be generative. This in itself necessitates a level of absorption and response, to a mostly local condition, whether that be for here or out there.

Natasha Conland, Curator, Contemporary Art, Auckland Art Gallery Toi o Tāmaki; Curator, 4th Auckland Triennial, *Last Ride in a Hot Air Balloon*, 2010.

Allora & Calzadilla

(formed 1995)

Jennifer Allora: Born 1974, Philadelphia, United States of America
Lives and works Puerto Rico

Guillermo Calzadilla: Born 1971, Havana, Cuba
Lives and works Puerto Rico

Allora & Calzadilla are renowned for developing playful oppositions between the form and content of their work. In their 2003–10 series on Puerto Rico's Vieques island they allow political content to emerge metaphorically, or humorously, in unexpected guises. This is not oxymoronic; rather, they make us aware of the very real way in which political change may create an absurd residue or shadow. The three videos from the *Vieques* series depict engagements with the civil disobedience movement of the island. Their gestures resonate in other socio-political contexts, where power struggles over land use and rights have left signifiers for freedom, civil process and sometimes violence.

The filming for *Returning a Sound*, 2004 began immediately after the demilitarisation of the island following its long habitation by the US Navy, who had used the land and sea to practise battle strategies since 1941. In a deceptively casual performative action a young man rides a motor scooter across the island with a brass trumpet in the bike's exhaust pipe, while the camera makes an occasional outtake towards warning signs and sights which represent the island's recent history. Seen in isolation, the man's resolute expression offers the performance an almost perfunctory quality, as if he's a herald using an adapted instrument to announce a parade with the revving of his engine.

Allora & Calzadilla's collaboration with people from Vieques lends all three videos a particular atmosphere. The reality of their struggle is seemingly writ on their faces and is seen close up in scenes of a series of deadpan actions. In *Under Discussion*, 2005 the key performer is Diego, the son of a local fisherman, one of a group known for their active role in the political movement through the observations they made about changes to the ecosystem caused by military bombing. The film follows Diego navigating through waters of previously off-limits areas and coastline now targeted for eco-tourism. He drives an upturned table with an outboard motor attached. The table, symbolic of dispute resolution, is lifted out of the boardroom and into the environment, where it is activated quite literally by the engine and set on its course by a Vieques local.

Right:

Half Mast\Full Mast 2010 (video still)
dual-channel HD video projection,
colour
image courtesy of the artists

Page 44:

Returning a Sound 2004 (video stills)
single-channel video projection,
colour, sound
images courtesy of the artists

Page 45:

Under Discussion 2005 (video stills)
single-channel video projection,
colour, sound
images courtesy of the artists



Half Mast\Full Mast, 2010 is situated in relative peacetime and features a twin projection, one laid over the other, in which a range of men take turns hoisting their torsos horizontally up the flagpole to reach either half or full mast. It is a quiet work with the pace of a slide projector, rotating through various horizons of the island now facing a balancing act between its past history and future possibilities.

Natasha Conland.



Yto Barrada

Born 1971, Paris, France
Lives and works in Tangier, Morocco

Also exhibiting at Artspace, see page 116.

A Modest Proposal 2010
posters (affiche)
series of 15 offset posters,
printed recto verso
images courtesy of the artist



Abraham Cruzvillegas

Born 1968, Mexico City, Mexico
Lives and works in Mexico City

If you look at my parents' house, it's not as messy as it could be: it was made in a very fragmentary way, chaotically, without plans, without money, without architectural principles; it lacked almost everything but needs. It was built based on specific needs, everyday needs and solutions, improvised remedies and repairs, many strange adaptations and transformations, sometimes worse than the problems. Instability, scarcity, and ingenuity were the rules for constructing the definitely unfinished house.

—Abraham Cruzvillegas¹

Since 2001, Abraham Cruzvillegas has been exploring the building dynamics of his childhood home in Ajusco, outside of Mexico City, a volcanic landscape squatted and settled in the 1960s and 70s. There, masonry happens in layers, through improvised means when enough materials are accumulated over time and with the help of neighbours, friends and relatives. Locating the roots of his sculptural practice here, Cruzvillegas has developed a rich body of work that utilises the dynamics of *autoconstrucción* (self-construction) to create his own visual language. Improvisation, collaboration and working with local materials and resources at hand become characteristic of his work, materialising as sculptural assemblages and experiments in other forms.

Cruzvillegas simultaneously has experimented with other forms including video (in which the artist's parents narrate their history in Ajusco – the building of the family house, the fight for basic services to water, electricity and education), music (songs created and performed by bands to using the artist's lyrics written by the artist as allegories of his childhood) and theatre (a live performance developed with a theatre director and composer).

Autoconstrucción: The Film, 2009 comes out of these experiments. Of his intent, Cruzvillegas stated: 'I want to make a pornographic tale of my neighbourhood starting with the eruption of the volcano.'² Developed by a self-organised cooperative with Rafael Ortega and Christian Manzutto, and shot on location with non-professional actors, the 62-minute film is an abstract portrait of Ajusco in which long static shots of family homes, storefronts, and the speed and sound of the streets are interspersed with unscripted moments of sex. The film begins with a scene of an older couple clumsily making love on a rooftop where a chaotic composition of building materials is stacked. Without dialogue and using only ambient sound, the film's extended takes and static lens belie the actively changing, 'definitely unfinished' architecture.



1. Abraham Cruzvillegas quoted in Jimmie Durham, 'Interview with Abraham Cruzvillegas', in *Autoconstrucción: The Book*, REDCAT/CalArts, Los Angeles, p 157.

2. Ryan Inouye, 'A Certain Explicitness', in *Autoconstrucción: The Book*, p 179.

Inspired by Susan Sontag's call 'in place of a hermeneutics we need an erotics of art' as well as films from Pier Paolo Pasolini's controversial *Salo* (1975) to the 1972 American pornographic film *Deep Throat* and the genre of *fichera* popular in Mexico in the 1970s, Cruzvillegas is interested in the narrativisation of sex and its use for political purpose. In his film, sex scenes are unstyled and shown in raw, unhindered states where there are no lines between the inside and outside, the private and public. Alluding to the dependence of human capital in contexts of scarcity and need, Cruzvillegas' film juxtaposes desire, energy and sweat within the material landscape of rocks, bricks and stones. The landscape of Ajusco – in all of its radical honesty – becomes evidence of human will and a means of survival.

Clara Kim, Senior Curator, Walker Art Center, Minneapolis.

Autoconstrucción: The Film 2009

(video stills)
single-channel HD video, colour, sound
image courtesy of the artist

Claire Fontaine

(formed 2004)

Lives and works in Paris

Lifting their name from a common brand of stationery, Claire Fontaine became a readymade artist in 2004 – self-described as ‘composed of assistants, its management is an empty centre, a positive place of de-subjectification not an attempt at hiding identities’. Claire Fontaine aims to literally clear the fountain and refresh the tradition of Duchamp’s readymade which needs resuscitation after a generation of artists who style themselves as brands producing products.

Neon signs have been grabbing attention ever since French engineer Georges Claude lit his first glass tube filled with gas in Paris in 1910. Living in that city a century later, Claire Fontaine adopted this medium for the series *Foreigners Everywhere*, 2005–ongoing. ‘Foreigners Everywhere’, translated into te reo Māori for its Auckland iteration, tops the entry to Gus Fisher Gallery, formerly a radio station with its own neon to advertise the call sign 1YA.

Stranieri Ovunque, the anarchist collective from Turin which fights racism, is the source for the title of this series of neons. Turned into the languages common in New Zealand – Māori, Samoan, Yue Chinese, Hindi and Korean – as well as the French spoken where the artists live, this combination of two words retains a double meaning as it does in English. Not only are there foreigners everywhere but we are foreigners everywhere. It is at once an appeal to xenophobia and a reminder of how strange the world is, creating a sense of dislocation that can unite locals and new arrivals in a country.

This double meaning interacts with a second site, occupying the gallery named for Glasgow-born James Tannock Mackelvie (1824–1885), who bequeathed the collection of European masterpieces which formed the basis for Auckland Art Gallery’s European collections. By placing the neons in this space, the artists are insisting that we can feel out of place and ‘foreign’ wherever we go, much like an Italian painting in the Antipodes, but also that we will find foreigners in every place, just as we will find Old Masters in every art gallery.

Placed in the public space of the art gallery, these words address native speakers of each language. The artists are sensible to the fact that each act of translation, when a language submits to another in order to be understood, is an act of violence where words are broken and remade.

Linda Tyler, Director, Gus Fisher Gallery.



Above:

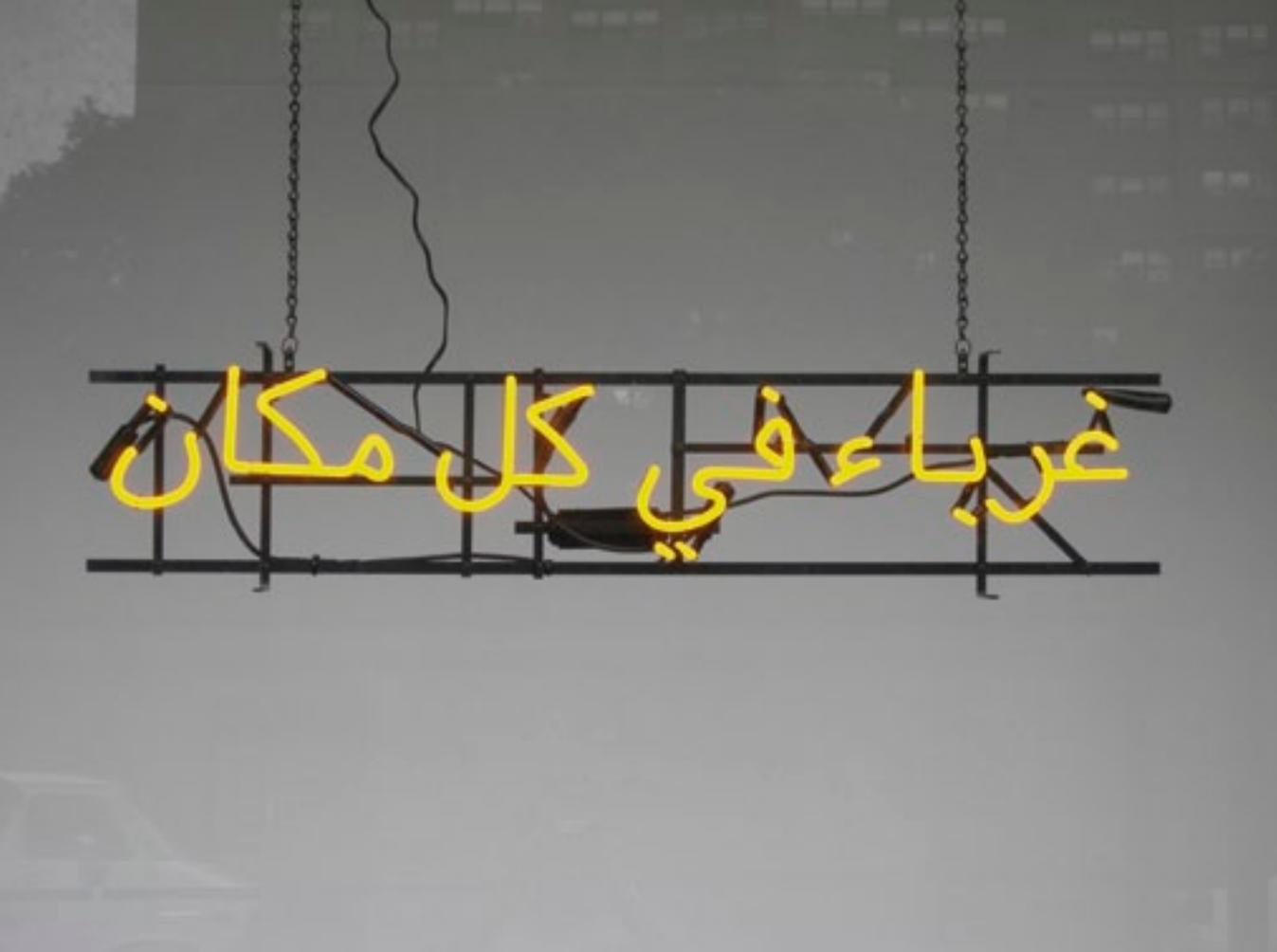
Foreigners Everywhere (Arabic) 2005 window or wall-mounted yellow neon, fittings, cabling and transformers, photograph by the artist image courtesy of the artists and Reena Spaulings Fine Art, New York

Left:

Plan showing placement of neon interventions in the Mackelvie Gallery, Auckland Art Gallery 2013

Foreigners Everywhere (Tibetan)

2010 (installation view; QDM, Nuit Blanche, Paris) neon, framework, cables photograph by Florian Kleinfenn image courtesy of the artists, Air de Paris and Galerie Chantal Crousel, Paris



Claire Healy and Sean Cordeiro

(formed 2001)

Sean Cordeiro: Born 1974, Sydney, Australia
Lives and works in Sydney, Australia

Claire Healy: Born 1971, Melbourne, Australia
Lives and works in Sydney, Australia

It is a funny thing about addresses where you live. When you live there you know it so well that it is like an identity, a thing that is so much a thing that it could not ever be any other thing and then you live somewhere else and years later, the address that was so much an address that it was like your name and you said it as if it was not an address but something that was living and then years after you do not know what the address was and when you say it, it is not a name anymore but something you cannot remember.

—Gertrude Stein¹

Claire Healy and Sean Cordeiro's art examines the human condition through the lens of material culture. Their site-specific installations are layered with historic and cultural references and much of what informs their work involves modes of living; adapting for their subjects the objects that suggest cultural specificity as well as personal identity.

The materials Healy and Cordeiro work with are the 'readymades' sourced from industrial warehouses, department stores or supermarkets, and include prefabricated furniture, tinned food or Lego: the building blocks of our domestic selves. As artists they engage with the socio-political and anthropological conditions reflected in art, as well as the economics of cultural production. Their art queries the behaviour of humans within the social environments that shape and govern us. Healy and Cordeiro acknowledge that culture permeates every aspect of our lives and influences our perception of self; each prototype has a variant caused by the mark of a human hand.

For the last decade the theme of 'home' has been persistent in the work of Healy and Cordeiro. They have uprooted, transported, sliced up and rebuilt dwellings; repackaging them as abstracted monuments to modernism, sites of archaeological examination, or sedimentary cross-sections of material history. Their project for the 5th Auckland Triennial, *dwell*, 2013 presents the loaned materials of a partially built kit-home transported into the gallery and arranged into various components, unrealised, inert and incongruous. *dwell* is peppered with traces of human activity;

Right:
Wohnwagen (flatpack – Past Times)
2006–7
installation of entire deconstructed caravan and euro pallets
image courtesy of the artists

Overleaf:
Self Storage 2006
entire stored belongings, glasshouse
photograph by Jenny Carter
image courtesy of the artists

1.
Gertrude Stein, *Everybody's Autobiography*, Cooper Square Publishers, New York, 1971, p 292.



clothes, partially eaten food, a dishevelled bed. Who is this occupant surrounded by an unrealised dream home? Is this home a momentary accomplishment, or a site of impermanence? Enigmatic clues hint at a narrative – somewhat playful, somewhat uncomfortable – yet one that ultimately suggests a journey of contemplation and introspection.

Beatrice Gralton, Curator Visual Arts, Carriageworks, Sydney.



ADVE

WITH

BALHAYES FOUNDATION

5

Auckland Art Gallery Toi o Tāmaki

Ho Tzu Nyen

Born 1976, Singapore
Lives and works in Singapore

Also exhibiting at ST PAUL St Gallery, see page 182.

Earth 2009 (video stills)
single-channel HD video, colour, sound
images courtesy of the artist



Maddie Leach

Born 1970, Auckland, New Zealand

Lives and works in Wellington, New Zealand

Amid the Triennial's concern with locality as a process of public negotiation and production – in the contemporary context of commercial globalisation and the private interests that favours – there is *The Most Difficult Problem*, 2013.

A garden. Beneath the garden, a network of tunnels – shelters for public protection excavated at the beginning of World War II, refilled at the declaration of peace. The tunnels are the subject of a local campaign, spanning 30 years, for re-excavation and the development of heritage and leisure tourist attractions. One plan was to cultivate a colony of indigenous glow worms down there. A spectacular night sky in the depths.

A tune appropriated from YouTube. Somebody's personal rendition of 'The Glow Worm' – a song from the operetta *Lysistrata* by German composer Paul Lincke, who was honoured by the Nazi administration in 1937. After adaptation by lyricist Johnny Mercer, the song became a number one hit for the Mills Brothers in booming postwar America. Lincke's version of Aristophanes' Greek comedy is known for its reduction of the story from a drama of complex social negotiations to a celebration of sensuous indulgence and selfish desire. These elements are a few among many in Maddie Leach's contribution to *If you were to live here...* Leach's practice weaves narrative threads to connect propositions, actions, and materials. Her sculptural diffusions of matter and imagination challenge the idea of the 'sculptural object'. Hers is a practice populated by a compelling cast of diverse human and non-human forces – collaborative, adversarial, indifferent and ambiguous – whose qualities and tendencies help compose events that question and shape the world in its unfolding, localised possibility.

Taken from the memoirs of cytologist J Brontë Gatenby, the title of Leach's work refers to his task of classifying New Zealand glow worms. Brontë Gatenby's was a problem of experimental observation in service of enriching the domain of rational scientific knowledge.

Using the gallery as a starting point, Leach invites visitors to conduct themselves in an open circuitry of associations, contrasting formations of the social, political, material and subjective, disturbing categorical separation of the spectacular and the participatory. As ever, Leach's work demands imaginative effort in its relational poetics.

In the liberal humanist tradition, imagination is associated with a distinct private sphere. However, language, through which imagination is enacted, is a social phenomenon. How might this discrepancy challenge binary assumptions of public and private realms and, by extension, the primacy of private interests in contemporary political order? How to mobilise an answer in reimagining locality in the globalised world is, perhaps, *the most difficult problem* – and the most crucial – of our times.

Jem Noble, artist, Bristol and Vancouver.



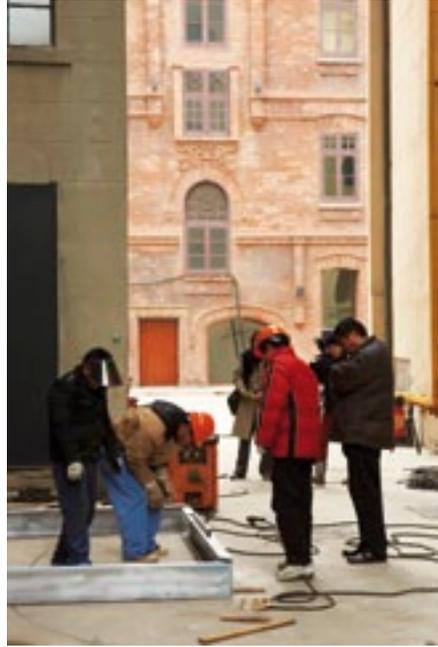
Above:
The Most Difficult Problem 2013
(video still)
HD video
image courtesy of the artist

Left:
Portrait of Paul Lincke
sourced from www.paul-lincke.de

Right:
Text from J Bronte Gatenby,
'The New Zealand Glow-Worm'
(*Tuatara*, vol 8, no 2, May 1960)
image courtesy of the artist



FIGURES – FIGS. 1.4. ALL FIGURES SEMI-DIAGRAMMATIC. – FIG. 1: LARVA SHOWING MAIN ORGANS. FIG.2: CHORDOTONAL SENSE ORGANS IN ANAL PALP (P), IN FIG.1. FIG.3: PLAN OF TYPICAL SNARE. THE LUMINESCENT ORGAN IS ON THE LEFT, HEAD ON RIGHT. THE RUNWAY (RN) LEADS INTO THE HIDING PLACE (HP) ON THE LEFT. FIG.4: PLAN OF RECOMMENDED ARRANGEMENT FOR KEEPING LARVAE FOR OBSERVATION. ROTTEN BRANCHES ARE BRACED TOGETHER, BARK LEFT ON, OR HOLES MADE FOR HIDING PLACES. GLASS COVER IS ESSENTIAL. ROTTEN BRANCHES CAN BE KEPT DAMP MORE EASILY THAN NEW ONES, OR THAN STONES. OLD CEMENT SLABS ARE ALSO GOOD. – LETTERING – B, BRAIN; D, CULTURE OF FRUIT FLIES (DROSOPHILA) IN BANANA; H, HEAD; HO, CURVED SENSILLARY SETA; HP, HIDING PLACE; J, JAWS; M, MESENTERON OR STOMACH; MG, MUCUS GLAND; MP, 1, 2, 3, 4 PARTS OF THE MALPIGHIAN TUBES, NO.4 (L) BEING THE LIGHT ORGAN; N, NERVE FROM CHORDOTONAL SENSE ORGANS; O, OESOPHAGUS; OV, OESOPHAGEAL VALVE; P, ANAL PAPPILLA; R, RECTUM; RN, HORIZONTAL RUNWAY; S, SILK GLAND; SC, CELLS OF CHORDOTONAL SENSE ORGAN; SL, VERTICAL FISHING LINES WITH MUCUS DROPLETS; X, POSITION OF NERVE GANGLION ENERVATING THE SEGMENT WITH THE LIGHT ORGAN



Saffronn Te Ratana, Ngataiharuru Taepa, Hemi Macgregor

Saffronn Te Ratana: Born 1975, Ngāi Tūhoe
Lives and works in Palmerston North, New Zealand

Ngataiharuru Taepa: Born 1976, Te Arawa, Te Āti Awa
Lives and works in Palmerston North, New Zealand

Hemi Macgregor: Born 1975, Ngāti Rakaipaaka, Ngati Kahungunu, Ngāi Tūhoe
Lives and works Paekakariki and Wellington, New Zealand

When *Ka Kata Te Po*, 2011 was first exhibited at Te Manawa, Museum of Art, Science and History, Palmerston North, the collaborative Saffronn Te Ratana, Ngataiharuru Taepa and Hemi Macgregor entered complex territories. They drew on the New Zealand Police operation that involved 18 months of invasive surveillance of Tūhoe land and people, which led to the 2007 raids on activists, accused of involvement in alleged paramilitary training camps in Te Urewera ranges, and on Māori sovereignty. An estimated 300 police made surprise raids on houses, intimidated and arrested occupants. Helicopters hovered over Ruatoki as locals were stopped at roadblocks by armed police squads. Other activists were apprehended in towns and cities all over New Zealand. These acts were based on warrants issued under the Terrorism Suppression Act 2002, a law passed after attacks on New York in 2001.

To overcome the brutality of the raids, the artists sought strength in mana tupuna (authority of ancestors), mana atua (spiritual and ancestral realms) and mana whenua (the power of land). The suspended or disconnected, prone figure with bull skull head echoes images of police captured by the media's long-distance lenses. He wears protective gear, boots and gloves but is incapacitated in thick, synthetic black lacquer. Mana atua relevant to Tūhoe is given shape and form as whakapapa (genealogical ties). This visual device binds the collaborative to their Tūhoe ancestors, associated intertribal relationships and the complex issues created for the accused. Made from dye-cut and scored cardboard, cut, glued and painted, the intricate lightning shapes envelop, disable and disarm the 'bull'.

Importantly for the accused, the Solicitor-General ruled that the Act's requirements were not met. After waiting four years for trial, the 'Urewera Four' were found guilty of firearms charges only. Despite appeals in August 2012, Tame Iti and Te Rangikaiwhiria Kemara were given prison sentences, while Urs Signer and Emily Bailey received home detention. Some five years after the 15 October 2007 raids took place, the Crown offered to settle the Tūhoe Treaty claim with financial,



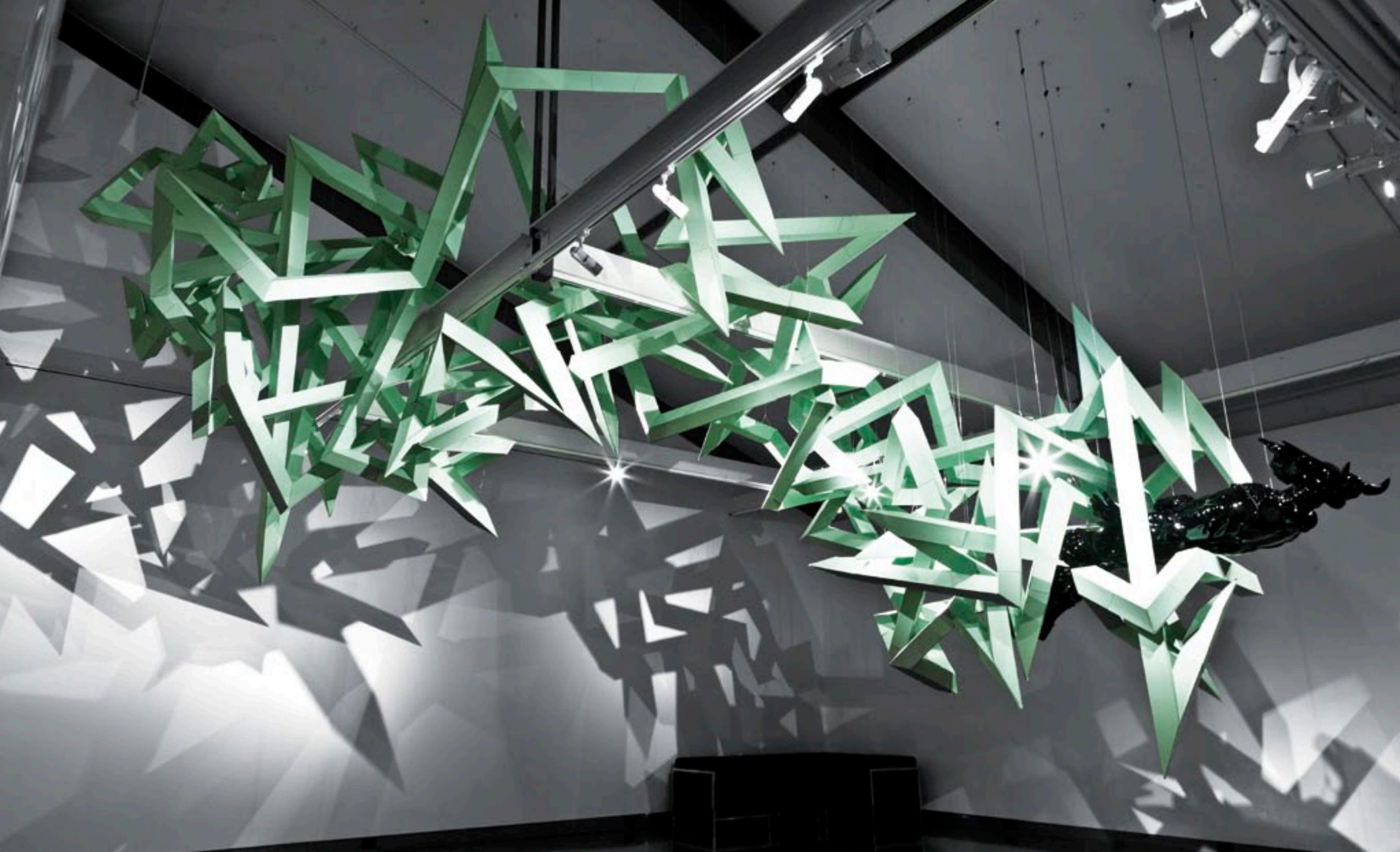
Above:
Ka Kata Te Po 2011 (installation detail)
installation with painted cardboard and
fibreglass figure
image courtesy of the artists

Overleaf:
Ka Kata Te Po 2011 (installation view)
image courtesy of the artists

commercial and cultural redress valued at approximately \$170 million; a historical account; a Crown apology and co-governance opportunities for Te Urewera lands.

After serving nine months of their 30-month sentences, Tame Iti and Te Rangikaiwhiria Kemara were released on parole. Both have filed appeals to the Supreme Court to quash their convictions. With this, and the recent Treaty settlement, perhaps the shadowy figure has been taken away from people, so no further harm can be done.

Huhana Smith, artist and independent Māori art/visual culture specialist, Kuku, Horowhenua; Research Leader Māori for Manaaki Taha Moana, Massey University, Palmerston North.

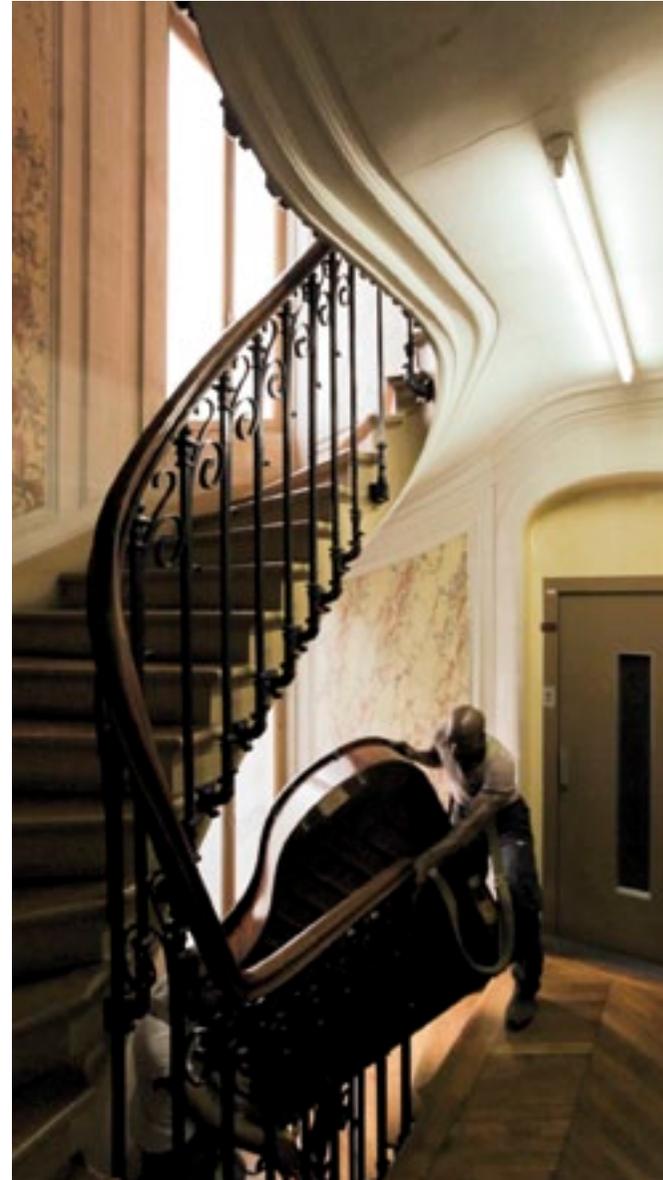


Angelica Mesiti

Born 1976, Sydney, Australia
Lives and works Sydney and Paris

Also exhibiting at Artspace, see page 126.

Prepared Piano for Movers
(Hausmann) 2012 (video stills)
single-channel colour HD video,
stereo sound
images courtesy of the artist
and Anna Schwartz Gallery



Amie Siegel

Born 1974, Chicago, United States of America

Lives and works in New York and Cambridge, MA, United States of America

Amie Siegel's films subtly balance readings of the filmic – its histories, individualised languages, conventions and tropes, alongside the political – specific social and economic facts and the larger institutional structures and human behaviours that engender them. Siegel eschews 'documentary' as either an aesthetic language or a pretence to truth, instead layering the fantastical within the real, employing multiple genres, and commingling production and post-production to accrue subjectivities and speculations.

Black Moon, 2010, a wordless montage in which a band of women outfitted for warfare traverses a blighted suburban landscape looking for shelter, safety and perhaps their enemies, reads as a kind of experimental science fiction. Its title connects it to Louis Malle's 1975 film, from which Siegel borrows themes of gender, violence, isolation and estrangement, along with its surrealism and muteness, to insert a gender-specific survivalism within the uncanny remains of the collapse of the housing bubble.

Comprising languid still and tracking shots, Siegel frames architecture and the landscape as much as the women, interpolating the inanimate among the animate in narrating the film's allusive journey. Lacking the specificity of dialogue, the film compresses time and space – the abandoned and foreclosed tract homes speak to this moment in time, and its financial and political exigencies, while simultaneously channelling Malle, sci-fi films like *Mad Max* (1979) or *The Quiet Earth* (1985) and a paradoxical future timelessness of post-apocalypse.

In *Winter*, 2013, Siegel anchors the film around Ian Athfield's late-1960s compound of bleached and angular buildings which ramble down the cliff above Wellington's harbour. The structure reads iconically locally, but its futuristic aesthetic channels a kind of lingua franca of utopian architecture. Small groups inhabit these structures, their fear of the outside echoing sci-fi narratives of social and environmental isolation. The film condenses and collapses the paradox of utopian promise and threats of nuclear war in the 1970s on to present-day anxieties about global warming and climate change and sets this in some indeterminate future of ambiguous peril and uncertain survival.

The setting drives the narrative as much as the characters' accreted actions, as an aesthetic, cultural, psychological and political trigger. *Winter* generates even more narrative complexity, as its production and post-production collide with intermittent live iterations of the soundtrack enacted in the galleries. Layering voiceover and dialogue with borrowed film scores and other ambient sound creates shifting relationships between sound, text and image, mirroring the cultural conditions

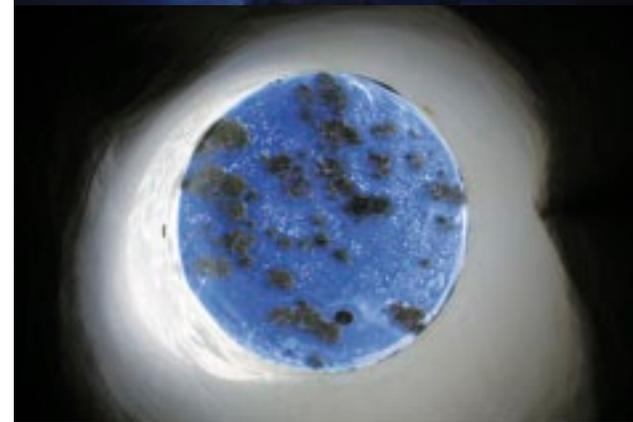
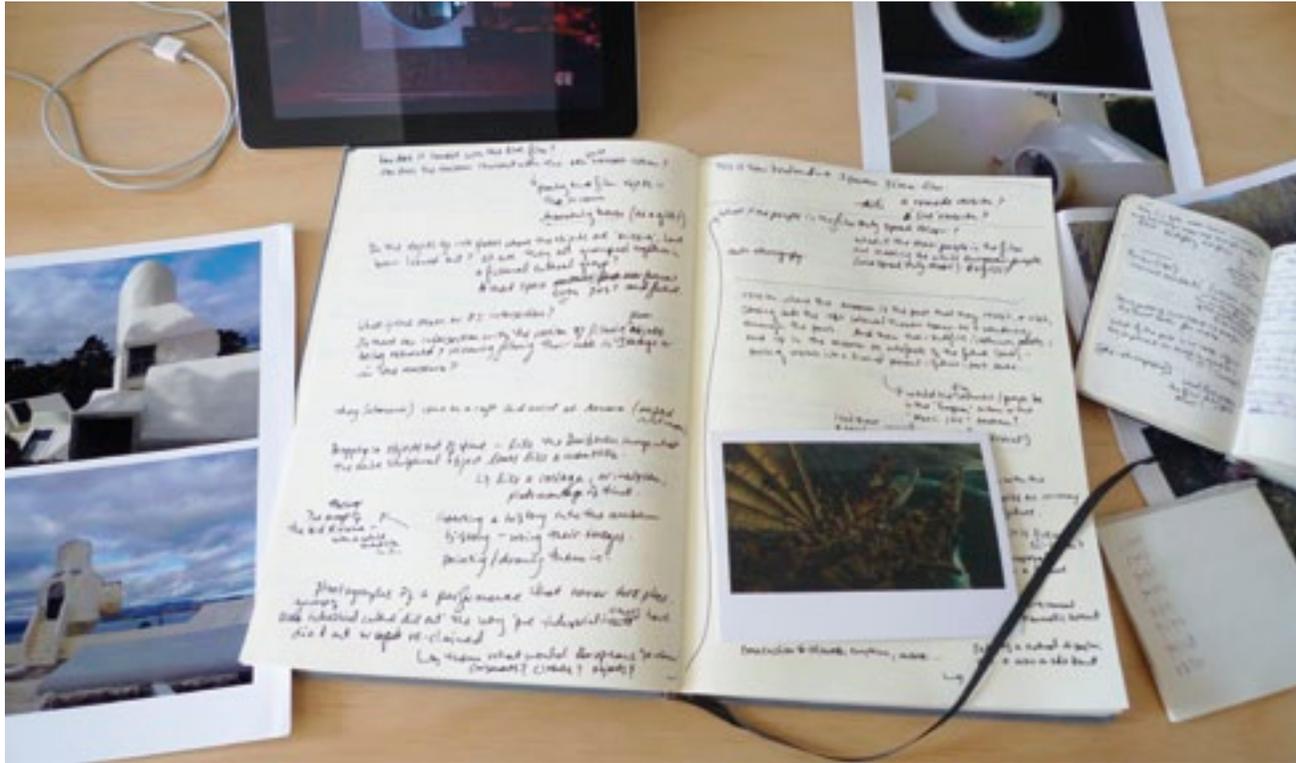


of instability present in the film. The display of filmic props at the Auckland War Memorial Museum complicates things further; these estranged objects disrupt notions of past and future, intent and context.

Both works draw connections between production and presentation, using open narrative structures to draft spectators into authorial complicity, aggregating association between facts and fantastical narratives. In particular, Siegel's reliance on the image underscores how aesthetics contain specificities and simultaneities, channel and shape psychology, mark and are marked by time, embody our hopes and anxieties of the present and the future, locate us geographically and culturally, and gesture to each other across time and space.

Elizabeth Thomas, curator and writer, Los Angeles.

Black Moon 2010 (video still)
super 16mm film transferred
to HD video, colour, sound
image courtesy of the artist



Above & right:
Winter 2013 (video stills)
super 16mm transferred to HD video,
colour, sound, performance
images courtesy of the artist

Left:
Preparatory material for Winter 2013
image courtesy of the artist



Luke Willis Thompson

Born 1988, Auckland
Lives and works in Auckland, New Zealand

While sometimes situations organize into world-shifting events or threaten the present with their devastating latency, mostly they do not.

—Lauren Berlant¹

Luke Willis Thompson's sites of enquiry fit Lauren Berlant's description of the 'situation tragedy': scenes where fragile subjectivities seek 'the becoming historical of the affective event and the improvisation of genre amid pervasive uncertainty'.² However, the forces of capital push the world's attention safely into tomorrow's next tragic episode, preventing us from lingering on our own specific attachments to any particular tragedy too long or too publicly. Respite from the brute grind of duration is only possible if our own best world is found to be potentially inhabitable by others. But the over-determination of history – specifically a European history that cleaved races from one another in advance – leaves residual impasses between us that cannot be overcome solely through our own willed activity. So we await a new conjuncture, where we are slowed up or slowed down enough by specific events to escape capital's rations of time and open out to the otherness of being.

The epic-yet-generic 'failure' of Thompson's artistic gestures to reconstitute a whole world for us feels somehow inevitable, as his readymades are objects that shatter any achievable fantasy of community: generic art prints from the funeral home that held the artist's father lying in state; the family residence that lags uncomfortably in the gentrification of inner-east Auckland; the strange French copy of a blackface sculpture temporarily relieved from its fate of haunting an Epsom antique store; the photograph of a Fijian indentured labourer taken in uncomfortably recent history; or here, the garage doors tagged by a Māori youth stabbed to death by a middle-aged white vigilante. The artist seems to suggest that these impossible objects – literally 'non-sensical' – must be made sense of and reflected upon, but the situations these traces belong to appear to us all at once, overwhelming our attempts to sort them out.

Thompson rides a form of aesthetic truth that cannot be grasped as an instructive model, as it simply punctures idealist narrative. His works trace the great apparatuses of institutional power/knowledge that constitute our ways of doing or not doing,³ grasping at the clarity recognition of larger situations brings to our more mundane activities of life. But to know the rules of the world's game only gives a possibility of playing, not a guarantee of winning, as Pihema Cameron's fate coldly illustrates.⁴ Thompson surfaces but then leaves undone the question of how to practise survival in the wake of the incalculable histories to which we differentially belong.

Danny Butt, writer and artist, Melbourne.

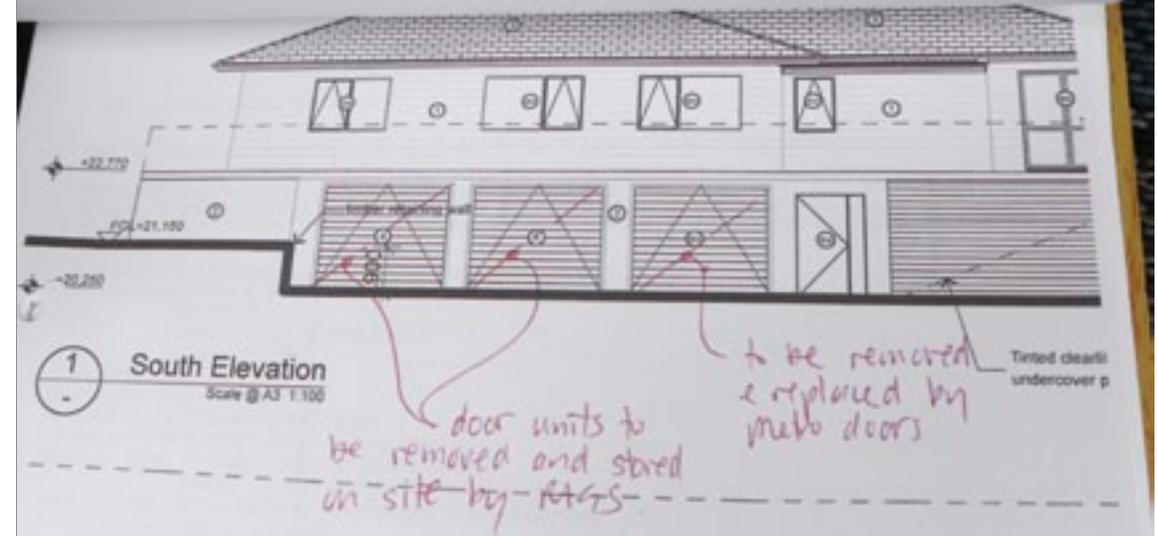
Architectural plans with notes
for the removal and acquisition
of garage doors from Mahia Road,
Manurewa 2012
image courtesy of the artist

1.
Lauren Berlant, *Cruel Optimism*, Duke University Press, Durham, 2011, p. 6.

2.
As above.

3.
Gayatri Chakravorty Spivak, 'More on Power/Knowledge', in *Outside in the Teaching Machine*, Routledge: New York, 1993, p. 41.

4.
Gayatri Chakravorty Spivak, 'Ethics and Politics in Tagore, Coetzee, and Certain Scenes of Teaching', *Diacritics* 32, no. 3, 2002, pp. 17–31.





Nanshi Tou (South Stone) 2011
single-channel HD video; 36 inkjet prints
images courtesy of artist



Zhou Tao

Born 1976, Changsha, China
Lives and works in Guangzhou, China

Guangzhou-based artist Zhou Tao's practice alchemises ordinary surroundings into a theatre where he superimposes and interchanges background and stage, viewer and actor, fact and storyline, documentation and representation. The intricate relationship of space and time unfolds organically in Zhou's videos. In continuous flux, the movements of images compose a living being. Through subtle and humorous interactions with people, things, actions and situations, he invites us to experience the multiple trajectories of reality. His camera is not simply a recording apparatus but an extension of the existence, of being here and being at the moment.

In his recent film works, Zhou often situates himself in a familiar yet unidentified location for a long period of time not only to document the environment but also to engage with the site through an intense immersion. For over a year, Zhou lived in an urban village in Guangzhou to produce the video installation *South Stone*, 2010–11.¹ Fluctuating between a documentary and a fiction, *South Stone* portrays the village simultaneously as a realistic locale and an imaginative space perpetually in the formation. The artist's and his partner's intermittent appearances and interventions with their surroundings are interwoven into the 'truthful' camera observation of the village's architecture, the residents, the animals and the plants. These performative gestures, according to the artist, are 'planted scenarios'. They materialise a kind of 'temporal space', which proliferates and parasitises the physical space. In one seemingly continuous shot depicting a sinuous alley, the artist comes into sight four times, each in different actions. Space multiplies and time augments, acquiring volume.

The series of photographs that accompany the video were taken during the filming. Objects and landscapes are captured, some with inscriptions by the artists. A tale of the origin of the village starts to unfold through these fragmented narratives: a massive ship stranded in the area years ago with no sign of setting sail again; its crew started to build structures and grow vegetables and fruit around the ship. Although the present-day village has already been severely polluted by modern factories, which rendered the produce inedible, these life routines survived out of habit. Long, close and stable shots are often given to other life forms and inanimate artificial or nature objects, suggesting a non-human-centric perspective. *South Stone* does not intend to illustrate a dystopian reality or to simply criticise the illogical urban development; instead, the oppositions between human and nature, machine and organism are suspended. It points to an idiosyncratic relation of past, present and future where the traces of existence continuously enrich and entwine.

Xiaoyu Weng, curator and writer, San Francisco.

1. The formation of urban villages is a phenomenon during the rapid urbanisation process in China. Due to the expansion of cities, previous agricultural lands are compulsorily collected by the local government in order to acquire enough space for development. A typical urban village is heavily populated, has poor infrastructures and is often surrounded by modern architectures.

‘I always think a triennial should not only be an exhibition, but also about producing a temporary kind of utopia of thinking, of exchange, of communicating and of participation that brings creators and the audience together. Of course, what is important in the process is to produce interesting and challenging content and questions – that is the unifying element in making this utopia possible.’– Hou Hanru

Described as ‘the brain’ of the 5th Auckland Triennial, The Lab is a design-based open laboratory seeking to ignite ongoing thinking, discussion and action. Unfolding throughout the Triennial, The Lab is a series of rolling exhibitions. In addition to displays of architectural and urban research, it includes workshops, actions, debates, tours, performances and discussions responding to the Triennial’s theme.

The Lab’s projects developed from the following five provocations: Informal Markets, Ideal Homes, Multicultural Impacts on Urban Transformation, Rural–Urban (as living space), Emergency Response and Recovery (Christchurch as a case study).

- Project 1** *Muddy Urbanism*
Kathy Waghorn with Teddy Cruz pp 84–87
- Project 2** *Ideal Home(land)*
Sarosh Mulla pp 88–89
- Project 3** *Te Paparewa Teitei o Tāmaki – Celebrating Tāmaki Treaty Settlements and Iwi Impacts on Urban Transformation*
Carin Wilson and Rau Hoskins pp 90–91
- Project 4** *Transforming Topographies*
Albert L Refiti, Elvon Young, Emily O’Hara, Lars Jerlach and Monique Redmond pp 92–95
- Project 5** *Disasters, Fires and Slow-motion Earthquakes*
Andrew Barrie pp 96–97
- Teddy Cruz** pp 98–99
- Studio Mumbai (Bijoy Jain)** pp 100–101
- Local Time** pp 102–103
- Ou Ning and Bishan Commune** pp 104–107
- Do Ho Suh** pp 108–111

The Lab

In the late 1980s and early 90s, New Zealand's architecture scene was troubled by an undercurrent of anxiety about ideas and influences, particularly the way they flowed into the country from abroad. The highly academic approaches arriving in books and magazines were viewed by many with suspicion, and even those who approved were uneasy that in local hands these new ideas were being distorted or misrepresented. In 1991, in one of the key essays on local architecture of the time, academic Michael Linzey wrote that the 'slippage between the original and the copy produces an uncanny quality [of] almost the same but different'.¹ Local architects making new moves struggled to avoid a taint of inauthenticity. This nervousness faded, however, in part because in subsequent years even the most significant international developments have had little visible impact on our local scene. While such major shifts as those signalled by Rem Koolhaas' hyper-rational methodology or Zaha Hadid's fluid geometries have been much discussed here, there is little evidence of their being adapted for local use. We have no blobs, no datascares, and few explorations of the new structures or geometries made possible by digital technology. The new approaches associated with sustainability are among the few entries into our architectural mainstream.

What now seems significant is less the flow of ideas than of people. New Zealand is becoming home to a growing number of designers and teachers who have worked or studied directly with the world's current crop of leading architects and thinkers. Having innovation flow from people as much as from print soothes anxieties about authenticity. The presence of Kiwis with connections might not seem significant on its own, but recent years have also seen a surge of local architectural publishing and an increase in key international figures visiting to lecture and teach.

Commentators are apt to proclaim the present moment crucial, to declare that we are at a turning point. The expansion of connections and activity in our architecture community does not, however, mark a rupture or critical juncture so much as the achievement of local momentum. Our architects increasingly see themselves as part not just of a building industry but an architectural culture. More and more, they understand their role as not simply to design buildings, but to exhibit, speak, advocate, write and publish. In many ways, this requires architects to behave more like artists – not just responding to commissions but pursuing personal concerns, generating independent projects, and advancing speculative propositions into the public realm.

The Lab at the 5th Auckland Triennial represents a major opportunity to further develop local architectural culture. Its 'live' projects expose the design work of architecture, planning, design, music, and dance students to each other and to the public. The projects aim to demystify what it is that we all do as designers – they show those involved the similarities and differences between disciplines, and push our creative practices into the public domain where they encounter a different kind of scrutiny. 'Encounter' and 'difference' are key words. Public exposure facilitates encounter, enables discussion across differences (of position, of understanding,

1. Michael Linzey, 'Architecture to a Fault', *Interstices*, no 2, 1992, p 191.

of practice) and establishes personal and professional relationships through which our creative disciplines might be extended.

The Lab unfolds through the Triennial as a sequence of five design projects and a roster of related events – workshops, lectures, actions, debates, tours, performances, roundtable discussions – all responding to the challenges posed by Hou Hanru's 'If you were to live here...' theme. The city is consumed with concerns of the quantitative: 'How much have you got?' The Lab's role is to act as a catalyst for critical examination of the *qualitative* in the city. What role do the creative disciplines play in the urban realm? How might they engender a different quality of life? How might we live here 'better'? While creative practitioners operating in the public realm address such questions daily and the architectural culture we are building holds these questions central, The Lab is intended as a catalyst to embed such speculations within our broader urban culture.

The physical layout of The Lab, designed by Mike Davis and Sara Lee, draws Auckland Art Gallery's backroom out into its exhibition halls to produce a living workplace. It is a space concerned as much with preparation as with presentation, as much a locus of development as with delivery. The design is a reconfigurable system consisting of four families of objects: the white partitioning system of the Gallery; coloured carpets; hanging frames; and mobile elements including gallery crates, bleacher seats, and a long, high table. Each family of objects suggests a particular way of organising space. The result is a design, discussion and display space full of congruencies and in-congruencies, tensions and indifferences that will inform the way the programme of design projects and events develops.

Architecture is an inherently optimistic occupation. While the art world is tolerant, perhaps even encouraging, of its practitioners exploring the darker human impulses, architects are, with few exceptions, engaged to lighten, order, expand or otherwise improve part of the world. We can be hopeful that the projects developed in The Lab will act as catalysts for ongoing thinking, discussion, and action within our cities, but also that their inclusion will enrich connections with visual arts culture, both locally and globally. The projects in The Lab are a chance to think about how we live and imagine new possibilities, and to build culture.

Andrew Barrie, Professor of Design, School of Architecture and Planning, The University of Auckland.

Mike Davis, Deputy Head, School of Architecture and Planning, The University of Auckland.



Preparatory design for The Lab 2013
image courtesy of Mike Davis and
Sara Lee

Project 1

Muddy Urbanism

Kathy Waghorn with Teddy Cruz

We share the view that architects ‘can be designers not just of form but of political processes’; imagining not only forms and objects but also counter-spatial procedures and practices, such as new political and economic structures and new modes of interaction. The neighbourhood is the focus of this work, the site where top-down strategies of urban development collide with bottom-up tactics of informal urbanism and community activism. Central to both our practices is the question of representation – finding ways to make the informal urbanism of the neighbourhood visible in order that it can be known and recognised, and can carry weight to balance against privatised neo-liberal spatial practices in the contest for space and resources. We believe that we must ‘alter our conventions of representation in order to absorb the ambiguity of these forces’, and that this ‘remains the essential question in the negotiation between the formal and informal city’.²

For The Lab studio, working with architecture and urban planning students from the University of Auckland, we will critically map the Whau River, a waterway that bisects the inner-west of Tāmaki Makaurau Auckland. Pre- and post-colonisation, the Whau was an important natural portage between the Manukau and Waitemata harbours. It allowed for transport and trade from the northern North Island to the Waikato, connecting east coast to west. Historically, crossing the Whau was to cross from city to country; it acted as a natural limit to the city. More recently, after the 1960s suburban expansion, the Whau constituted a boundary between two cities – Waitakere and Auckland. As part of the 2011 governance changes, under the new ‘Supercity’ schema, the Whau is no longer a boundary but is again cast as a central stitch in Tāmaki Makaurau, connecting east to west, land and sea.

Aesthetically unremarkable, the Whau waterway moves as a muddy tide through the mangroves to residential and industrial spaces. The Lab project will produce a series of dynamic cartographies cutting across the entire 5.7 kilometres of the Whau, amplifying a series of sections taken at intervals along its length. It is anticipated that in researching and critically mapping these sections, crossing the waterway and stretching out into the spaces of the neighbourhoods beyond, we will expose and visualise hidden conflicts across socio-economic, political and environmental conditions. The intention of the project is to uncover emergent urban potentials that have been and might be generated by the neighbourhoods’ relationship to this waterway as operational frameworks for rethinking existing urban policy and modes of urban intervention.

1.

Teddy Cruz, ‘Border Translations: Urbanism Beyond the Property Line’, *Praxis: Journal of Writing + Building*, no 10, 2008, p 92–9.

2.

As above, p 97.



Herman Haringa

Whau River Mapping, Legal and Illegal

Storm Water 2013

images courtesy of Kathy Waghorn

Teddy Cruz, Professor, Public Culture and Urbanism in the Visual Arts Department at University of California, San Diego; co-founder, Center for Urban Ecologies.

Kathy Waghorn, artist, designer and Lecturer, School of Architecture and Planning, The University of Auckland.

Project Leaders: Kathy Waghorn with Teddy Cruz

Design Studio Team: Esther Mecredy, Nina Patel and University of Auckland Masters of Architecture (Professional) students.

The Muddy Urbanism studio acknowledges the contribution of the Whau River Catchment Trust.

Project 2 Ideal Home(land)

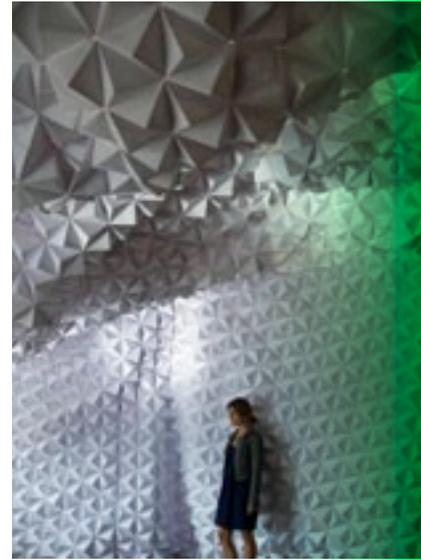
Sarosh Mulla

Architecture is all around us and it's mostly pretty bloody ordinary: pragmatic, predictable and plain. Sarosh Mulla has worked previously in the group Oh.No.Sumo, challenging not just the ideas and exigencies behind our contemporary architecture, but more fundamentally questions about what architecture is – while putting the fun back into fundamental along the way. Young graduates from the University of Auckland School of Architecture and Planning have engaged in a series of small interventionist projects that raise questions about what constitutes architecture today. Their *Cupcake Pavilion* and *Stairway Cinema* may have seemed playful little pop-up shops but they were also provocative in that they challenged the role of architecture in the capitalist and commercial context of the city and our expectation that the built environment of the contemporary multicultural, digitalised, connected and globalised era should remain one of bricks and mortar, steel and glass.

Mulla's project for the Triennial, *Ideal Home(land)*, will turn our minds towards issues of domesticity in today's environment. Our aspirations for home are a mix of nostalgic recollections and new lifestyle ideals sold to us in our consumption-oriented capitalist society. The subject of housing is a fraught one, particularly in Auckland. While the new Supercity's Council is intent on a dense and compact city in which people will have to get used to apartments, developers continue to push for an opening up of paddocks beyond the urban limits, that will continue urban sprawl but will give young Aucklanders what their parents had – the big house with the even bigger backyard.

And of course this quarter-acre dream has its roots deep in many aspects of New Zealand's preoccupation with landscape, all of which clash: settler desire for individual living space through the acquisition of real estate; the wider landscape as a picturesque aspect of a nation-building agenda; and the more spiritual and collective Māori concept of land as whenua and occupant as caretaker, to name just a few.

Mulla's project will critique existing aspirations and through a series of built provocations attempt to suggest some new possibilities for living as well as expanding the idea of home into the public realm, something that seems through our other modes of living and communication to be a 21st-century imperative. By including the public in the process and outcome of design, the privacy and freedom of our domestic ideal will be turned inside-out through accommodation of Triennial visitors, voyeurs and tourists as well as prospective tenants.



Above:
OH.NO.SUMO
Paper Sky 2010
paper and nylon
photograph by Sarosh Mulla

Above right:
OH.NO.SUMO
Cupcake Pavilion 2009
cardboard and nylon
photograph by Sophie Leuschke

Below right:
OH.NO.SUMO
Paper Sky 2010
cardboard and nylon
photograph by Sarosh Mulla



Bill McKay, Senior Lecturer/Associate Head, School of Architecture and Planning, The University of Auckland.

Project Leaders: Sarosh Mulla and Melanie Pau
Design Studio Team: Kelly Chapman, Jiawei Duan, Nasim Faghiholeslam, Emma Farmer, Aditi Kumar, Tim Kvingedal, Ting-Hin Lam, Shieun Lee, Woo Min Lee, Kate McBurney, Hannah Steenson, Grace Tolley, An Qi Wei and Huilin Yan.

Project 3 Te Paparewa Teitei o Tāmaki

Celebrating Tāmaki Treaty Settlements and Iwi Impacts on Urban Transformation Carin Wilson and Rau Hoskins

For many Tāmaki Makaurau iwi 2013 will mark the first year of post-Treaty Waitangi settlement after campaigning for the return of lands and tribal authority in the Auckland region for over 150 years. Post-settlement periods for iwi are often characterised by a strong economic development focus from which to build and sustain iwi wealth, which is seen in a heightened political influence at local and national government levels and a renewed ability to manaaki (host) a range of other iwi and local and international visitors. In the context of a fast-growing multi-ethnic city the ways in which the 19 Tāmaki iwi groups reposition themselves in terms of their kaitiaki (stewardship) roles and begin to reassert their identity in the physical environment present a fascinating prospect for the Auckland region.

Since their original 1991 settlement, Ngāti Whātua o Ōrakei have been able to host many public events on their lands at Ōkahu Bay and Takaparawhau (Bastion Point). The last time they were able to extend manaakitanga (hospitality) on a grand scale was in 1844, when over 4000 guests were hosted at a week-long feast at Remuera. On that occasion a 400-yard (365 metre) long hākari (feast) structure was erected to store and display the food provisions gathered for the celebration. Such structures were notable features of large hui (meetings) held by northern tribes up until the late 1840s and certainly captured the imagination of European observers.¹

Māori design academics have similarly held a long fascination with these hākari structures, with the most recent reconstruction of a paparewa teitei (tall stage structure) taking place at the Ngāpuhi Festival in 2012.

In seeking to acknowledge and celebrate this new post-settlement iwi reality we – in conjunction with local iwi and along with postgraduate students from the Unitec Department of Architecture – propose to design and erect a paparewa teitei at the recently redeveloped North Wharf gantry structure on Auckland's waterfront.

The construction and installation period of the paparewa teitei is timed to coincide with Matariki, the Māori New Year, which traditionally falls during the months of



Left:
Cuthbert Charles Clarke (1819–1863)
**The Stage Erected to Contain the
Food at the Feast Given by the Native
Chiefs, Bay of Islands, September 1849**
Ref: B-030-007. Alexander Turnbull
Library, Wellington, New Zealand

Below:
**Paparewa Teitei Ngāpuhi Festival
Kaikohe 2012**
image courtesy of Rau Hoskins

1.
S Treadwell, 'Categorical Weavings:
European Representations of the
Architecture of Hākari' in *Voyages
and Beaches, Pacific Encounters,
1769–1840*, Alex Calder, Jonathan
Lamb and Bridget Orr (eds), University
of Hawai'i, Honolulu, 1999.

June and July. It is intended that the structure functions as a venue for hospitality and creative engagement, enabling individual iwi and their artists from the isthmus area to host the paparewa for a 7–10 day period as a 'canvas', to populate and dress in a manner that reflects the wealth of their own cultural and artistic heritage. In addition, the unique scale and form of this sculptural construction in its 'unadorned state' will make a significant contribution to the cultural landscape of the evolving Auckland waterfront. As a sculpture in its own right – and in replicating the northern tradition of building 'celebratory' structures for important events – it is intended to extend the traditional functionality of the paparewa to engage all communities of Tāmaki Makaurau and provide a venue for multi-level cultural engagement.

Carin Wilson, Lecturer (Architecture) and **Rau Hoskins**, Lecturer/Māori Studio Director (Architecture) Te Hononga, Centre for Māori Architecture and Appropriate Technologies, Unitec Department of Architecture.

Project Leaders: Rau Hoskins and Carin Wilson
Design Studio Team: 2nd year Bachelor of Architectural Studies and 4th year Masters of Architecture Students, Te Hononga Centre for Māori Architecture and Appropriate Technologies, Department of Architecture, Faculty of Creative Industries and Business, UNITEC Institute of Technology.



Project 4

Transforming Topographies

Albert L Refiti, Elvon Young, Emily O'Hara,
Lars Jerlach and Monique Redmond

Right:
Johnny Hayden
**Protest at the Relocation of
NZHC Housing from Glen Innes
to Kaitia** 2012



Overleaf:
Johnny Hayden
**Demolition of NZHC Housing
in Glen Innes** 2012

1.
Michelle Robinson, 'Protesters face
off against police', *The Dominion Post*,
8 Nov 2012, [www.stuff.co.nz/auckland/
local-news/7926572/Protesters-face-
off-against-police](http://www.stuff.co.nz/auckland/local-news/7926572/Protesters-face-off-against-police), accessed 12 Feb 2013.

Our contribution to The Lab is a spatial exposition of how the 'comings and goings' of the last 50 years in the greater Auckland area have shaped the way we 'live here'. Auckland is built from the ebb and flow of deep traumatic social, cultural, political and economic events that have imbedded themselves in the psychology of its citizens. These are forceful transformations that take on the image of 'rampant growth and rapid decline' or 'boom and bust'. We treat the effects of such force on Auckland's topography as *problematics*. Therefore our work as spatial designers is to find ways to transform these problematics (the failed projects of the 1950s and 60s, the urban drift of the 1970s, the global diaspora of the 1970s and 80s, and the financial, housing and environmental crises of the last 50 years) into new creations, by rehabilitating, by retrofitting, by adding and meshing. This means we have to be immersed with the communities and users of such places because as designers we are active participants in the work needed to transform them. In doing so we will be able to rethink the role of 'the social' and 'the public' as real spaces of continuous exchange and encounter that engenders the imagination and community values.

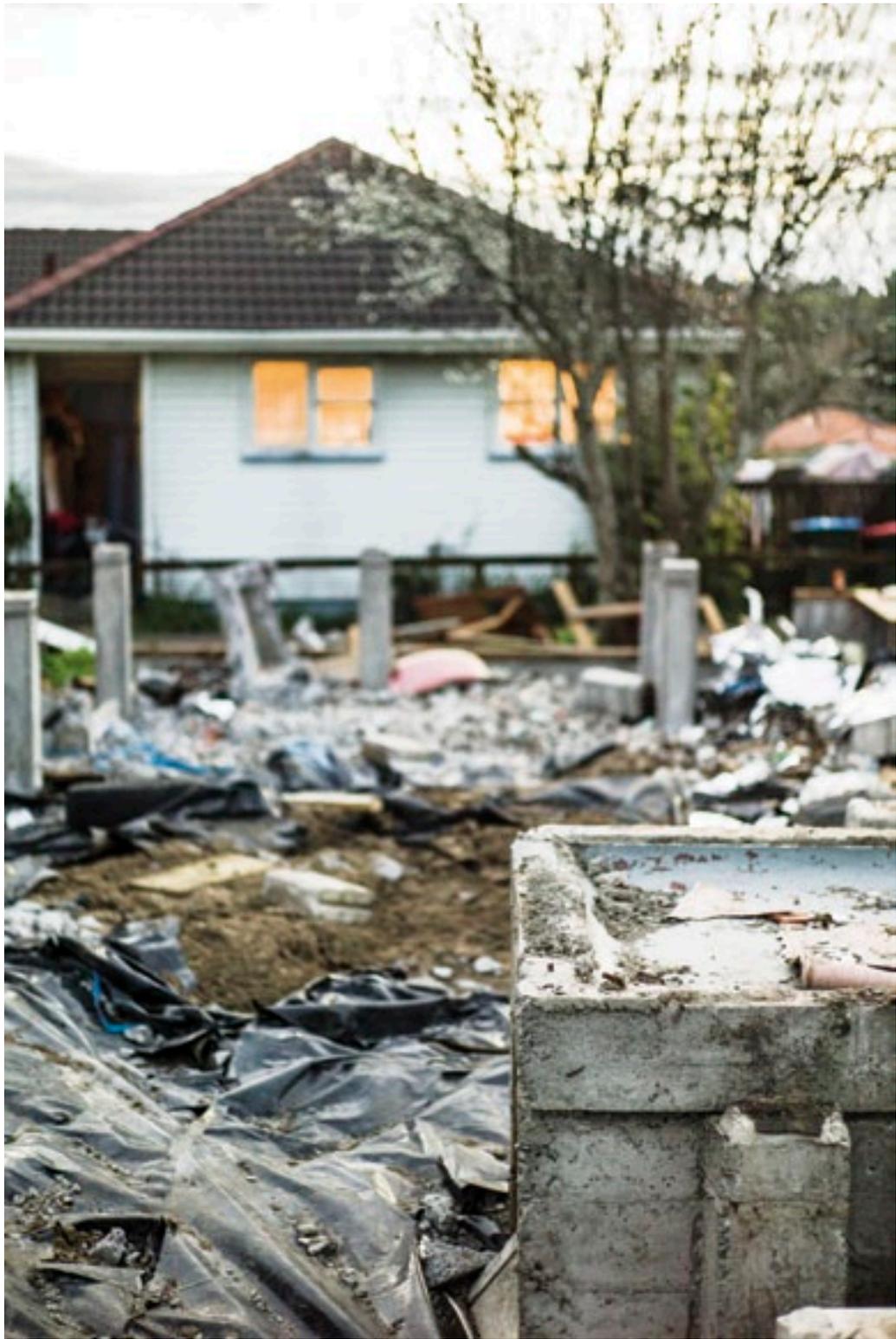
Together with our students we will explore different problematics at a number of sites: the Central City, Newmarket, Glen Innes, Mangere and Northland. We aim to explore each site through fieldwork, resource gathering, group discussions, workshops and studio critique. One team will follow the controversial removal of state houses from the low-income community of Apirana Avenue, Glen Innes in late 2012, and their relocation to rural Northland to provide housing for another needy community.¹ The project will highlight the politics of ebb and flow of resources – houses, people, employment – between the rural and urban places and vice versa, and also between public and private ownership.

The resulting work is a series of design proposals made up of drawings, models, installation and performance. The exhibition will recast and requestion some of our findings with invited community representatives and elders, the business community and stakeholders, academic community and Aucklanders. The exhibition will be communicated and exchanged with as many people as possible because this is the real nature of a spatial exposition – it must provide a feedback loop so that we are able to retransform our ideas in defining other ways to engage new problems.

Albert L Refiti, Senior Lecturer, Spatial Design, School of Art and Design, Auckland University of Technology.

Project Leaders: Albert L Refiti, Elvon Young, Emily O'Hara, Lars Jerlach and Monique Redmond

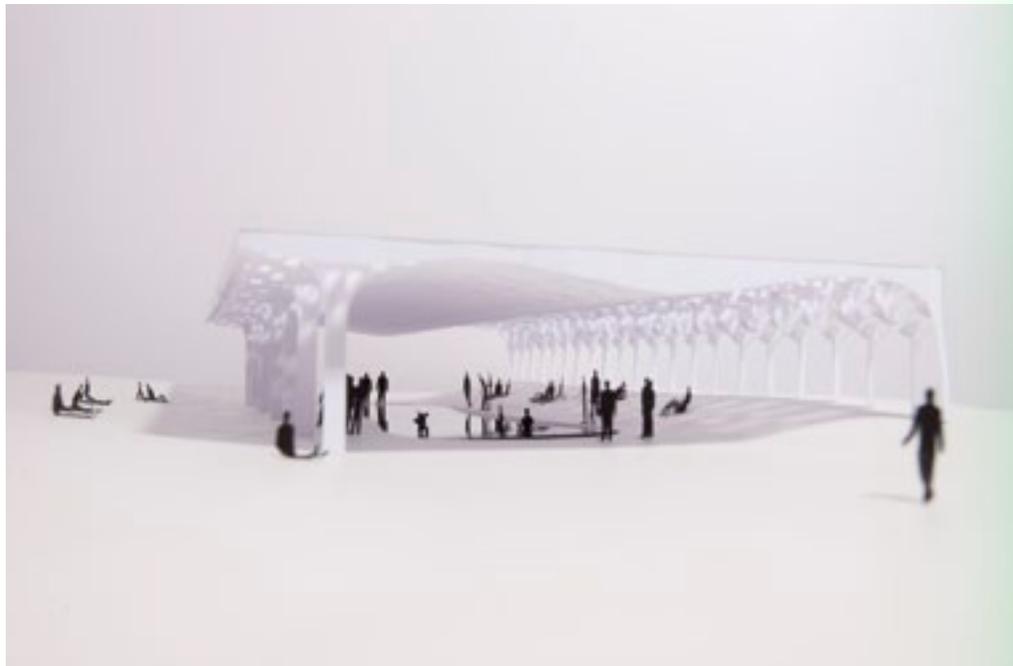
Design Studio Team: Fleur Palmer, Carl Douglas, Tina Engels-Schwarzpaul, Andrew Douglas, Hannah Ickert, Adrian McNaught, William Taylor, Brendon Sellars, Albert L Refiti, Elvon Young and AUT University Spatial Design Students Years 2 and 3.



Project 5

Disasters, Fires and Slow-motion Earthquakes

Andrew Barrie



Above:

**Paper Models of Churches
Destroyed in the Napier and
Christchurch Earthquakes** 2013

photograph by Sarosh Mulla
image courtesy of the University
of Auckland

Left:

**Andrew Barrie Laboratory
Maria View School Pool, West
Harbour, Auckland** 2010

model by Melanie Pau
photograph by Sarosh Mulla

As a rule, buildings are heavy, expensive and complicated. Andrew Barrie's design looks to escape the forces that drag architecture towards inert and costly convention, generating order and building space with the simplest possible elements. His award-winning Milan Salone booth for Horm, designed in Toyo Ito's Tokyo office, generated an organically undulating form by inflecting a simple rectangular frame with a single spiral line – the effect was mesmerising but the geometry could be worked out on the back of an envelope. His recent installation at the 2012 Venice Architecture Biennale used folded paper models to charmingly represent almost the entire history of New Zealand architecture with materials that cost about \$10 and weighed less than a kilo.

With his project for the Auckland Triennial, Barrie is looking to apply his more-with-less approach at an urban scale, addressing the impact of the Christchurch earthquake. The most stable of Christchurch institutions, the mainline churches, have felt the disaster's disruption greatly. Facing the loss of two iconic cathedrals and a large number of parish churches, the Church finds itself suddenly dislodged from its spatial contexts. This disruption, while delivered by a tragic event, is not entirely without opportunity. Churches of all denominations throughout New Zealand have in the past decades begun to question the viability of their property holdings as building maintenance costs increase and congregations shrink. The safeguarding of heritage structures occupied by such institutions is often enormously problematic. On one hand, the specialised maintenance of these structures represents a significant financial challenge; on the other, their value to the community and the urban fabric of the city is without question. The situation is a Batesonian double bind, in which the Church has few options but to maintain the status quo, until shaken beyond factors outside its control.

Barrie and his team of University of Auckland students will work with parishes to develop proposals for a large number of church sites so as to provide both for those congregations and for the communities they are seeking to serve. Due to the scale of land ownership, such an integrated network of renewal has the potential to alter both the orientation of the church and the social and architectural atmosphere of the city.

Barrie's project looks to put Christchurch's current challenges in the context of the rebuilding of Napier after the 1931 earthquake and subsequent fires, and of the future challenges facing Auckland, where both increased insurance costs and building code changes threaten to cut a swathe through our stock of heritage buildings, creating a slow-motion earthquake that may devastate New Zealand's towns and cities for decades to come.

Sarosh Mulla, Director, Sarosh Mulla Design.

Project Leader: Andrew Barrie

Exhibition Design and Realisation: Melanie Pau

Design Studio Team: Jeremy Bailey, Tegan Barry, Lesley Chen, Qianzi Chen, Young Kim, Lee Hui Lai, Sidney Leong, Zhengbang Liu, Seungjoo (Samuel) Ryu, Yichen Song, Timothy Stevenson, Jiayin Tang, Muse Tongthamchart, Lauri van der Linden, Ning Wei and Yuan Zhang.

Teddy Cruz

**Born 1962, Guatemala City, Guatemala
Lives and works in San Diego, United States of America**

For architect Teddy Cruz the practice of architecture should ‘accommodate not only building buildings but also building a position!’¹ For Cruz this comes about through an expanded mode of architectural practice, one that operates through a forensic engagement with the economic, political and social structures that underpin lived spatial realities. Through his work Cruz asks, ‘Who gets to live where, on which side of the border, in what kind of house, made of what kinds of materials, in what kind of social arrangement and with what kind of political representation and economic power?’

Cruz’s most comprehensive body of research to date centres on the Tijuana–San Diego border. Emphasising the elastic and porous nature of this boundary a series of projects have sought to identify the messy and complex realities of this space and to make visible the transgressive actions taking place in the border zone. Deploying his operational tactic to ‘visualise conflict’ the first act of this research was to critically map a 60-mile border cross section, a line bisecting the boundary and proceeding 30 miles (48 kilometres) into each national territory. The photographic montage produced evidences the conflicting agendas coalescing along this line: vast suburban McMansion property development versus the landscape; large-scale highway infrastructure disrupting natural hydrological networks and watersheds; gated communities separating themselves from everyday life; the formal and informal city meeting where immigrants, eschewing local zoning restrictions, retrofit the San Diego inner-city suburbs to accommodate their own social and spatial practices echoed on the Tijuana side. Unexpected symbioses are also revealed: the military bases at the border, being the only non-urbanised area, incidentally allow space for ecological regeneration. Strung across the façade of US pavilion at the 2008 Venice Architecture Biennale, the audience was required to literally transgress the border, themselves coming into close physical contact with this document of spatial reality at the border zone.

Cruz’s methods echo contemporary art rather than normative architecture practice, in that much contemporary art practice is conceived as ‘a process of communicative exchange rather than a physical object’.² However, I would suggest that while the methods used may share a desire to mobilise ideas and forms of transformation Cruz takes this practice a step further, leveraging this exchange into design outcomes. He engages in the visualisation of conflict not only to expose relational contingencies, but to discover new architectural material. As an example, the immigrant neighbourhood spatial forms uncovered in the San Diego suburbs are read as productive new urban morphologies, requiring Cruz, as the architect, to design new forms of zoning and property law, collaborative financing and political representation, as well as the buildings themselves.

Kathy Waghorn, artist, designer and Lecturer, School of Architecture and Planning, The University of Auckland.

Right:
Public Space as socio-economic incubator

Emergency urbanism should be inclusive of social and economic support systems: service infrastructures that can anticipate sociability and public culture. A series of collective kitchens, shade infrastructure and water collection tanks are hybridised into a social space that incubates local economies.

Below right:
San Diego’s urban waste is recycled into Tijuana’s slums

Our research on the informal settlements in Tijuana has enabled new interfaces between systems of production, labour dynamics, community activism, emergency housing and micro-infrastructure systems. A factory-produced frame is retrofitted as device to organise the recycled material systems imported to Tijuana’s from San Diego. Produced by factories, partly subsidised by government, managed by factory labourers and distributed by activists, this frame is inserted into the political economy of waste that defines the sustainability of Tijuana’s slums.



1. Peter Zellner (ed), ‘State(s) of Practice: Excerpts from a Conversation Convened and Moderated’, *ArcCA*, no 1, 2008, pp 18–21.

2. G H Kester, *Conversation Pieces: Community and Communication in Modern Art*, University of California Press, Berkeley, 2004, p 90.

Studio Mumbai (Bijoy Jain)

Born 1965, Mumbai, India
Lives and works in Mumbai, India

Here in New Zealand, as in much of the West, there has been a severe erosion of craft skills within the construction industry. The reasons for this are many: increases in labour costs relative to material costs; the rise of sheet materials and industrialised building systems; shifting tastes. Ways of building that were relatively accessible and affordable – stonemasonry, carving, casting, sophisticated plasterwork, and other labour-intensive and regionally inflected construction techniques – are now mainly limited to high-end heritage restoration projects.

In India, traditional building skills have not yet been lost and a different balance of material and labour costs means architecture can be produced in ways and using techniques largely impossible in the 'developed economies'. Making positive use of India's unique social and economic conditions, Studio Mumbai operates as a workshop in which carpenters, masons, electricians, plumbers, architects, and engineers all share the same workspace. The 100-strong team designs and constructs every aspect of their buildings, down to door handles and hinges. Their buildings make particular use of traditional construction techniques, including labour-intensive plastering methods and polished concrete. Studio Mumbai's approach, however, goes beyond simply exploiting locally available skills. Studio founder Bijoy Jain, who describes himself as 'the conductor of an orchestra', has developed a methodology in which every member of the team contributes ideas and drawings to the design. Carpenters, masons and electricians carry sketchbooks in which to develop proposals and refine details. Following an iterative process and employing open communication, ideas are explored through the production of sketches, drawings, material studies, and large-scale mock-ups.

Studio Mumbai's buildings emerge from face-to-face interaction and ongoing sharing of knowledge between all the people and elements that contribute to their projects – site, designers, consultants, materials, clients, climate and craftspeople. Exhibitions of the firm's work, such as their prize-winning installation at the 2010 Venice Architecture Biennale, reflect this philosophy and show not the architecture they have created but their method of working. Rather than the typical display of model and photos of completed buildings, they transport their workshop to the exhibition space, showing tools, material samples, maquettes, building components and full-scale mock-ups.

An architectural practice almost unique in the world, Studio Mumbai redefines the construction process not as a collection of techniques or skills that can be retained, developed or lost, but as a process that is relational, entrepreneurial, open-ended and empowering.

Andrew Barrie.



Above:
Studio Mumbai
**Copper House II, Chondi,
Maharashtra, India 2010**
photograph by H el ene Binet

Above right & opposite:
Studio Mumbai
**Palmyra House, Nangaon,
Maharashtra, India 2007**
photograph by H el ene Binet



Local Time

(formed 2007)

Danny Butt: Born 1971, Newcastle, Australia
Lives and works in Melbourne, Australia and Auckland, New Zealand

Jon Bywater: Born 1970, Ipswich, England
Lives and works in Auckland, New Zealand

Alex Monteith: Born 1977, Belfast, Northern Ireland
Lives and works in Auckland, New Zealand

Natalie Robertson: Born 1962, Kawerau, New Zealand
Lives and works in Auckland, New Zealand

The contest for land and water lie at the heart of Local Time's collaborative and ongoing project. Since their formation in 2004, the collective's various projects cannot easily be separated from activities the quartet employ in their daily lives as writers, teachers, artists and activists. The difference, however, is that through the entity of Local Time, the group has sought to unify these very gestures to address the question of how to conduct citizenship in a colonial state. Until recently, the majority of Local Time's production has typically operated outside city centres and gallery contexts; they have based their actions in remote locales across Aotearoa New Zealand and opted for an interface with their public unburdened by the task of exhibition making. Their inclusion in the 5th Auckland Triennial serves as an apt reminder to a city often focused on defining its urbanity that it is perhaps better still characterised as a township, where the problems of inside and outside, in relation to colonisation and economics, are perpetually embedded.

Every political and social conflict is fundamentally atypical, and as such Local Time rarely adopts an easily classifiable form of action. Employing a heterogeneous set of responses to their chosen context they consistently draw from the methodologies and ritually established practices that come via local and customary knowledge, and use these to act as future pathways for social change. In one of the collective's interventions in *If you were to live here...* they continue this approach with the collection of water from the subterranean Te Wai Ariki spring which forms part of the older system of waterways that run under the city, including land on which Auckland Art Gallery's foundations rest and which can still be accessed via certain points. What is radical about this gesture is the way Local Time is reconsidering the legal, political and ethical repercussions of understanding water as taonga (treasure) by asking the Triennial's institutions to actively administer its daily collection and distribution to gallery visitors and across its public programmes. In a legal context, the relevance of this understanding could replace the 19th-century colonial inheritance that underpins the laws of water ownership; however, in this artistic space, the aim is to bring the immediacy of the debate – a debate that at this present historical juncture could not be more pressing – to a cellular level, in the bodies of gallery visitors.

Luke Willis Thompson, artist, Auckland.



Left:

Action in Waitematā Harbour with Mahi Kai Thundercat, one custom banner, three custom flags and one Tino Rangatiratanga Flag in support of 'Aotearoa is Not for Sale' hikoi 28 April 2012

photograph by Melissa Laing
image courtesy of ST PAUL St Gallery

Below left:

Water Collection from Waiariki Spring, Tamaki Makaurau with 10 20-litre containers in ARTUTE

photograph by Natalie Robertson
image courtesy of Local Time



Ou Ning and Bishan Commune

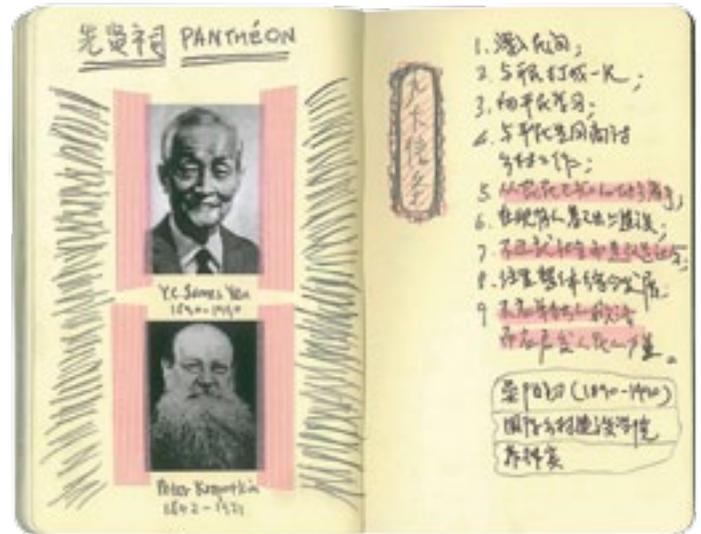
Born 1969, Zhangjian, Guangdong, China
Lives and works in Beijing, China

For the last few decades, China has been rapidly ‘integrating’ itself in the global capitalist system. The impacts of urbanisation, consumerism and social division have become major challenges for everyone living in the country. Excessive development and social-ecological crisis, especially in the rural and remote areas, are the most urgent problems that both the state power and the society need to confront. This pressure provides a new perspective to mobilise social consciousness and engagement in the cultural and artistic worlds, which are also entangled with the pressure of commodification of artistic, cultural and intellectual products and marketisation of social relationships. There is an increasing sense of ethical crisis, and those who cherish integrity are looking for answers. They are struggling to invent and develop their own ways to contribute to social transformation towards a better, and somehow utopian, world. For the last couple of years, the media activist-turned-artist/curator Ou Ning, who is also a brilliant urban researcher and commentator, has been working on a sociologically ambitious project: Bishan Commune.

Inspired by historical examples of pioneer rural reformers like James Yen (Yan Yangchu) from the 1920s and ‘anarchist communist’ Peter Kropotkin, as well as Erwin S Strauss’ *How to Start Your Own Country*, Ou Ning began understanding the importance of rural reform for China’s future. He follows the footsteps of James Yen’s earlier experiments of founding modernised rural communes, especially in terms of education and revitalisation of public sphere in the rural area. He decided to settle partly in Bishan, a small village in Anhui Province with a rich historic and cultural background, and create a new commune which he invited a wide range of intellectuals to join. He drafted the blue print of the commune on a Moleskine notebook with a comprehensive program to lay the foundation for an independent commune with constitutional principles, social organisations and symbolisms.

Over the last couple of years, artists, architects, poets, writers, journalists, students and other professionals have been invited to come to investigate rural life and work with local inhabitants to produce cultural products such as sociological documentaries, literature, craft objects, buildings and films. They hope to obtain more relevant understandings of China’s reality and its future through exploring its real cultural and economic core – rural life. At the same time, through their dialogues and collaborations, they try to understand better their own deontological positions. What is even more important is that Ou Ning and his ‘communards’ are

Bishan Commune: How to Start Your Own Utopia 2011
Moleskine sketchbook, 100 pages, heavy acid-free paper
image courtesy of the artist



looking to create an alternative social entity that is relatively independent from the government’s control and capable of demonstrating a Third Way towards a better society, in which principles of freedom, equality, democracy and love are put forward and practised. So far, a great number of works – texts, books, images, design, films – have been realised as makers of the first step of this adventure. A base of experimentation social and cultural transformation has been given birth to.

Hou Hanru.



Above:
Bishan Village 2011
photograph by Ou Ning



Right:
Poetry class, Bishan Harvestival, 2011, organised by Bishan Commune
photograph by Ou Ning



Left:
Mutual Aid & Inheritance exhibition, Bishan Harvestival, 2011, organised by Bishan Commune
photograph by Hu Xiaogeng

Below:
Chu Di Fang performance, Bishan Harvestival, 2011, organised by Bishan Commune
photograph by Ou Ning



Do Ho Suh

Born 1962, Seoul, South Korea
Lives and works in New York, London and Seoul



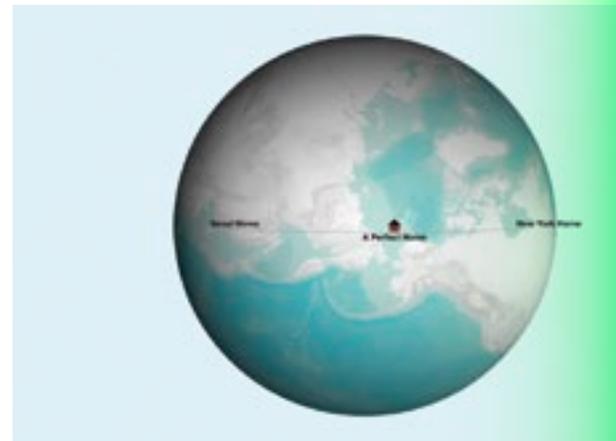
Throughout 20 years of practice, Do Ho Suh has researched, reacted and responded to architecture. In 1999, using ink and watercolour on paper, Suh drew *A Perfect Home*. This is the original image of an inhabitable bridge spanning from Seoul to New York. In that same year Suh created a full-scale reconstruction of the interior of his childhood home out of a translucent celadon green fabric. *Seoul Home/LA Home/New York Home/Baltimore Home/London Home/Seattle Home*, 1999 was not, however, his first indexical sculptural replica of an architecture. In 1994, Suh began to develop a visual strategy through making *Room 516/516-I/516-II*, a replica of his New York studio space, out of muslin.

A Perfect Home: The Bridge Project, 2010 offers an interpretive device and rupture in the continuum of Suh's larger *Speculation Project* that envelops numerous sculptural works and drawings fixated on the notion of home. *The Bridge Project* was first realised at Storefront for Art and Architecture, New York in 2010¹ and is presented at the 5th Auckland Triennial. The work consists of four simultaneously played videos comprising digital renderings, hand-drawn images and an animation. The synchronised videos contain four architectural propositions for a bridge spanning the Pacific Ocean. The idea has taken form through the work of a multidisciplinary team of architects, engineers and scientists.

The Bridge Project posits an inhabitable structure, transcending borders, in effect mapping a new urban order – a place for tomorrow's flâneur. This traveller fully understands that his walk is predetermined. The four proposals are each marked by a generic, idealised pitched-roof house sited at the bridge's precise physical centre. The bridge is vast, expansive and highly contained and restricted. Amenities and services are available based on architectural, technological and situational constraints. Bridge travellers follow a prescribed path; there is no freedom in architecture. In fact freedom is a ruse Suh points to, and through this gesture he collaborates with others and transforms a notional public space, the bridge, into a private space, the home.

The Bridge Project in the context of *If you were to live here...* is a poetic device that both offers clues to understanding a complexity of ideas and forms throughout Suh's work, and also gives form to a sovereign space embodying memories and architectures arranged to serve an individual's vision of the world and his place in it.

Yasmeen M Siddiqui, curator and essayist, Louisville, Kentucky.



1. Yasmeen M Siddiqui (ed), *A Contingent Object of Research/A Perfect Home: The Bridge Project*, Storefront Books, New York, 2010.

Left, above & overleaf:

A Perfect Home: The Bridge Project

2010 (video stills)

synchronised four-monitor animated digital slide presentation, two single-channel videos, sound

© Do Ho Suh

image courtesy of the artist





Artspace

Yto Barrada pp 116–119

Janet Lilo pp 120–123

Cinthia Marcelle pp 124–125

Angelica Mesiti pp 126–127

Bruno Serralongue pp 128–131

The Film Archive

Allan Sekula and Noël Burch pp 132–133

3

Artspace and The Film Archive



Artspace

Before Artspace became Artspace it was called Artwork. In our storeroom we still have a broom with 'Artwork' written on it in black marker pen, and someone has added an 's' at the end in blue. This broom might be considered a synecdoche – a figure of speech in which a specific aspect refers to the whole thing, a container that is used to refer to its contents, and vice versa.

Artspace was established in 1987 through the will and commitment of a group of motivated people (artists, critics, civil servants, an accountant). Using public funding the group took over a low-rent space in Central Auckland, an area that was unfashionable at the time. Not long after Artspace's arrival, the area became sought-after by urban developers, forcing the gallery to move from Federal Street to Quay Street, then up to Karangahape Road, where Artspace has been since 1997.

Artspace was set up to host experimental art forms that were not considered part of New Zealand's canon 26 years ago. From day one the institution has been engaged in a dialogue with local and national communities, while also being open to international art discourse. What has ensued is a lively history of artistic breakthroughs, discoveries and consolidations.

Artspace has never been frightened to position itself as an 'agonistic' space,¹ recognising that new and critical approaches to art are often not easy to digest but that they contribute over time to transform how art is seen and perceived by the public. Artspace believes that art is about much more than offering a pleasurable experience to the viewer; it often has the responsibility to stir, challenge and question reality.

What politics are inherent to an exhibition space? What kind of reality gets framed in a gallery space? These are some of questions Artspace has been addressing through the years and what Hou Hanru, curator of the 5th Auckland Triennial, will tackle with the artworks exhibited in the gallery.

We live in a postcolonial world, one that has never attained an all-encompassing universality. We are constantly faced with a multiplicity of realities, which are contingent as well as coexistent. Public spaces are fragmented, their differences rooted in the economic, social and cultural and these differences produce audiences with varying expectations.

'Where are you from?', people ask me, recognising a foreign accent but unable to pinpoint its origin. I have been mistaken for a German, a Canadian, a Swede...

Even when I was living in London not many people guessed that I am Italian. When I moved to the United Kingdom in 2006 to do an MFA, I remember trying to make my accent sound as British as possible, mimicking the BBC English that's rarely heard in real life. Things have changed since then, and along the way I have just

1. Chantal Mouffe, 'Artistic Activism and Agonistic Spaces', *Art & Research*, vol 1, no 2, Summer, 2007.

2. Gilane Tawadros, 'Reading (and Curating) from Right to Left', *Tate Papers*, no 12, Autumn, 2009.

3. Mouffe, 'Artistic Activism and Agonistic Spaces', p 2.

accepted my intonation. I have started taking pride in my points of difference and have come to the conclusion that I shouldn't shy away from the nomadism that has characterised my life so far. This instinct brought me to live in New Zealand in 2011, when I set off for a new challenge testing out new geographies and cultural coordinates. The artists showing at Artspace for the Triennial bring multifaceted views of the world to Auckland. Curator and writer Gilane Tawadros in an article from 2009 asks 'How can you speak to and of other cultures' as well as 'negotiate difference not by assimilating it or neutralising it or by exoticising it?'² This is the very challenge the 5th Auckland Triennial is embracing, and it is certainly a central concern for the artists invited by Hou Hanru to exhibit at Artspace.

Paris-based artist Bruno Serralongue has with photography been covering events in many corners of the world, including Korea, Kosovo, Chiapas, Tibet and India. His work is borne out of negotiations between the blurred boundaries of what is considered 'art' and what might be counted as 'information'.

Yto Barrada has chosen to live in Morocco, after Paris and New York. The city of Tangier offers her a postcolonial case study full of spatial ambiguities, an aspect that comes to the fore in her photographic works. Representation appears to be broken and distorted, mirroring the fluctuation between the categories of emigrants, immigrants or expatriates.

Our neighbour, The Film Archive, is screening a collaborative film essay by Allan Sekula and Noël Burch. Chronicling the vast and sprawling maritime world, the film shows the space of the sea to be both crucial to the global economy and at the same time forgotten, obsolete.

Chantal Mouffe maintains that it is 'impossible to determine a priori what is social and what is political independently of any contextual reference'. Furthermore, Mouffe rejects the idea that pluralism could ever achieve a 'harmonious ensemble'.³ There is no such thing as unity or the 'possibility of (a) final reconciliation'. What we are left with are attempts at grasping a whole, even if we understand that it will never be accomplished. All we can do is rejoice in the moments of familiarity or repetition present in the artworks.

The soothing portraits in Sydney-based Angelica Mesiti's four-channel video installation *Citizens Band*, 2012 take us on a visual and musical journey around the world. Brazilian artist Cinthia Marcelle is present with the video *Automóvel*, 2012; at first a seemingly simple recording of traffic flows across a busy street which unfolds to reveal a surreal portrait of the relationship between humans and our vehicles.

The upbeat videos, photographs and installations of Auckland-based, Māori/Niuean/Samoan artist Janet Lilo look at ideas of community in New Zealand. Through her works we perceive a shift in pace; and the feeling of displacement we experience starts dissipating and turns into the recognition of a familiar place.

We do live here.

Caterina Riva, Director, Artspace, Auckland.

Yto Barrada

Born 1971, Paris, France
Lives and works in Tangier, Morocco

On a bone-chilling night in New York, Yto Barrada's temporary studio looked as though it had been turned inside out and wrecked by a harsh winter. During a storm in early January, rainwater had seeped into a wall lined with shelves, so the artist had pulled the contents of an entire library down onto the floor. Books and journals stood in precarious piles amid boxes of prints and posters, bags of rocks and fossils, loose papers and back issues of magazines and various other materials – all perched and balanced on top of everything else – for works completed, in progress or still in the early stages of research, which, for Barrada, tends to begin blind, as a series of intuitive or impulsive moves to collect something obsessively, and then becomes ever more systematic and refined as a project falls into place and takes form.

Over the past 15 years, Barrada has become so convincing as a maker of objects, toys, puzzles, sculptures, posters, artists' books, installations and videos as mesmerising as they are mischievous, that it is both easy and tempting to forget that she started out with a spare and simple style of photography. Before the mid-1990s, Barrada was a student of history and political science who used a camera for documentation – until the point came when she realised she was taking far more pictures than notes. Barrada was living and working in the West Bank at the time, and her photographs captured people, the details of everyday life and the poetics of a landscape that was suffering and persevering at once.

That notion of a place that is pained but has not lost its sense of humour runs through almost all of the work that Barrada has done since. The works featured in the 5th Auckland Triennial – the suite of 15 prints comprising *A Modest Proposal* (2010–13), and a selection of photographs (2000–11) drawn from the larger body of work produced for the exhibition *Riffs* – place photography at the rightful heart of Barrada's practice. A pile of bricks, bathroom sinks for sale, a salon of abandoned furniture *en plein air* and two stocky men in suits, seen from the back, who embrace and appear, almost, to dance – Barrada's images gather the traces of a place that is heaving through economic and political changes in ways that seem incrementally inscribed on the landscape.

As incongruous as it was to see Barrada in New York, far from home and the issues that drive her work, it was also nicely suited to the subject of the current exhibition. Barrada likens her multifaceted practice to a stack of Russian dolls, where one piece fits into another and another still. Yet each on its own is a window. We look at the work and see the troubles of Tangier, but we also feel her affection for the city (and the ingenuity of its people), which triggers the imagination and invites the mind to wonder.

Kaelen Wilson-Goldie, independent writer and critic, Beirut.

Right:
Sidi Hssein, Beni Said, Rif 2009/2011
 c-type print
 image courtesy of the artist

Page 118:
Briques (Bricks) 2003/2011
 c-type print
 image courtesy of the artist

Page 119:
Libellule bleue (Blue Dragonfly)
 2009/2011
 c-type print
 image courtesy of the artist





Right:
Right of Way 2013 (video stills)
 installation with photos, park benches,
 HD colour video, sound
 image courtesy of the artist

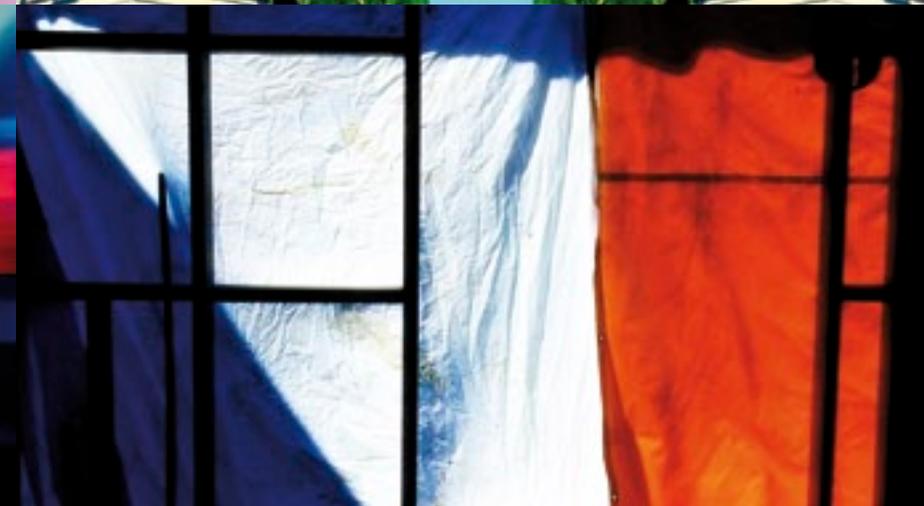
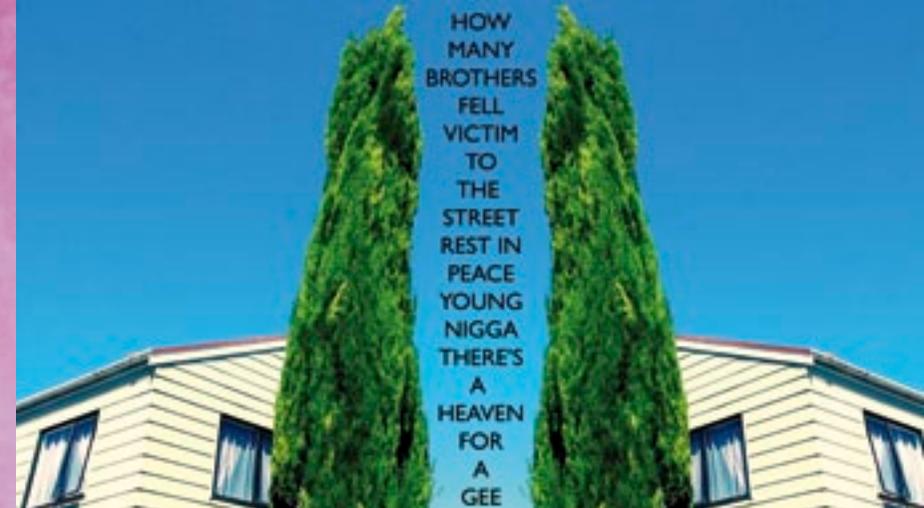
Overleaf:
Preparatory drawings for Right of Way 2013
 images courtesy of the artist

Janet Lilo

Born 1982, Ngāpuhi, Samoan, Niuean
Lives and works in Auckland, New Zealand

Janet Lilo is a mixed-media artist whose work is grounded in popular culture. Working primarily in digital video and photography her vast body of work has included vernacular media such as vlogs (video logs), mashups and experimental documentaries. Employing an intimate *vérité* style Lilo's artwork engages a documentary mode that evokes a sense of realism associated with reality television and virtual public spheres.¹ Situating her lens within the ebb and flow of contemporary life Lilo captures real moments of local life: street scenes, candid performances, community dialogue and urban landscapes.

For Lilo a sense of locality is a world constantly in connection with other places. This networked sensibility is best seen in her internet art projects shown via the online video platform YouTube.² In a series of mashup music videos Lilo appropriates amateur cover performances by 'bedroom singers' and compiles them to create a collaborative performance.³ Silent excerpts of the original music video are spliced throughout creating a meta-performance that blurs the boundaries between original and copy, private and public and local and global space. In her most recent internet art project *The Interface Project*, 2010–11 Lilo offers a view of Auckland City through the eyes of



1. Ohad Landesman, 'In and Out of this World: Digital Video and the Aesthetics of Realism in New Hybrid Documentary' in *Studies in Documentary Film*, vol 2, no 1, p 43.
2. Videos can be found on Lilo's YouTube channel, <http://www.youtube.com/user/nzwhat>.
3. Bedroom singers are named after their typical location: performing in private domestic spaces such as bedrooms using web cams and digital cameras.

4. *The Interface Project*, <http://www.youtube.com/user/interfaceproject>
5. Arjun Appadurai, *Modernity at Large*, University of Minnesota Press, Minnesota, 1996, pp 181–4.

its communities.⁴ Rich layers of music videos, interviews and text are edited to create a visualisation of a community in conversation. The loose Q&A format covers a range of topics including local politics, sporting predictions and opinions on celebrity rivalries.

Lilo's multimedia installation *Right of Way*, 2013 in the 5th Auckland Triennial responds to the exhibition's theme through the rituals and practices of a neighbourhood. The installation explores the concept of neighbourhood as a site of intersecting social, historical and cultural relationships that bind communities.⁵ Woven through the installation is a soundscape of a suburban street – music thumping through walls, children playing, cars speeding up driveways interspersed with fluctuating chatter. Composite portraits of neighbours with their faces obscured line the gallery alluding to collective memories past and present. Several picnic tables emerge from the wall and serve as emblems of community, inviting a temporary occupation of the gallery as an extension of the neighbourhood.

Nina Tonga, art historian and Professional Teaching Fellow, Centre for Pacific Studies, The University of Auckland.



Cinthia Marcelle

Born 1974, Belo Horizonte, Brazil
Lives and works in Belo Horizonte, Brazil

And the radio antenna fluctuated wildly the flag with the red cross, and ran up to eighty miles per hour toward the lights that were growing, little by little, without ever knowing well that such a hurry, because this running at night between unknown cars where no one knew anything about the others, where everyone stared forward, only forward.

—Julio Cortázar¹

The final section of the story by the Argentine writer Julio Cortázar summarises some of the ideas that we can experience in Cinthia Marcelle's video *Automóvel* (*Automobile*), 2012. Though the story was written in 1966, it remains valid in 2013, as we consider big cities and their cars, which appear as extensions of private lives on the streets and act as a symbol of resistance to sharing in public spaces. Cars are also exemplars of a modern world marked by a belief in progress, a belief in constantly moving forward. We now know how this 'progress' has failed and the toll it has taken along the way.

At the beginning of the video cars pass by quickly, then begin breaking and stopping. A traffic jam paralyses all vehicles, horns sound like the frantic and anxious cries of those who cannot wait for anything, of those who cannot simply be stopped, still, not in motion. Hitchhikers and drivers begin slowly to push the cars using their own strength. A scene that begins fast and impersonal with the anonymous cars speeding along unfolds into something personal and slow. People help each other to move on. Now, the car is no longer an instrument under man's control; man is hostage to the car and its useless bulk. Night falls, and the cars are lined up, their lights flashing, horns sounding. Everything sounds as an alarm signal, an unlikely request for help.

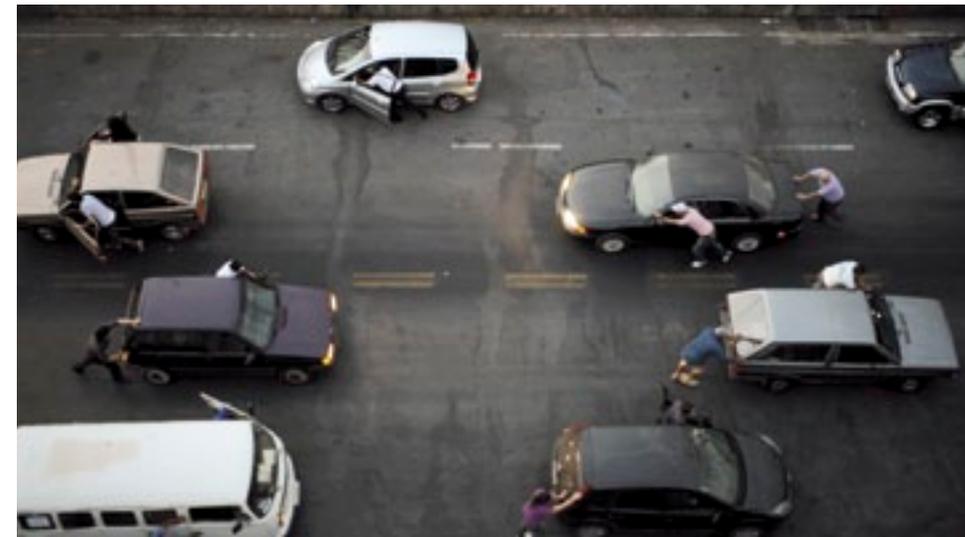
Marcelle seems to be making a call to a different kind of mobility, a way of moving that not only looks forward, but also sideways and back. Because building a better future depends on a sideways look at the present, and a backward look to the past.

The word automobile comes from the Greek 'auto', by itself, and the Latin 'mobilis', mobility. It is thus an artifact that reflects life marked by individualism. Marcelle's *Automóvel* is a poetic synthesis (a visual short story) of our current crisis and a sharp reminder of how we might make a future that involves more than just ourselves, one that involves working together in a personal manner.

Luisa Duarte, writer and curator, Belo Horizonte.

Automóvel (Automobile) 2012
 (video stills)
 video projection
 images courtesy of the artist, Galeria Vermelho, São Paulo and Sprovieri Gallery, London

1.
 Gloria Rodrigues (trans), Julio Cortázar,
The Highway South, Civilização Brasileira, Rio de Janeiro, 1974, p 27.



Angelica Mesiti

Born 1976, Sydney, Australia
Lives and works Sydney and Paris

Angelica Mesiti's video *Prepared Piano for Movers (Hausmann)*, 2012 calls to mind Gustave Caillebotte's 1875 painting, *Les raboteurs de parquet* (The Floor Scrapers). To a contemporary eye, this is a beautiful rendition of three athletic young men stripped to the waist scraping the floors of an inner-city Haussmann apartment; their sinuous bodies are echoed by the curling wood shavings and arabesques of the cast-iron balcony. In its day, however, the painting was refused by the Paris Salon on account of its 'vulgar subject matter'. True to its Realist spirit, the painting confronted the bourgeois audience with the politely ignored truth on which their lovely interiors and privileged lifestyles depended: the physical labour and exploitation of the urban proletariat.

In Mesiti's work, two removalists heft a baby grand up six flights of curving stairs in an apartment building located in the arrondissement next to where Caillebotte set his painting – even in the post-industrial age, this is a task that can only be performed by human muscle. Mesiti has literally amplified the inherent grace and creativity of the men's labour by preparing the piano, so that every escalating swing and jerk of their bodies makes music, improvising an avant-garde score à la John Cage.

The use of music to portray the link between art and everyday resistance, as well as the context of the City of Light as a paragon of modernity, are also central to *Citizens Band*, 2012. Here Mesiti captures four street performers, each interpreting the musical traditions of their diverse cultural backgrounds in semi-private reverie, weaving their old worlds into their new realities. Few contemporary works evoke such beauty – an aesthetic experience that is able to take us beyond our puny subjectivities with their dependence on established social hierarchies, to an expansive sense of collective empathy.

French philosopher Jacques Rancière maintains that artworks help shape the social world, that 'the way we create art is intimately bound up with fundamental forms of intelligibility, with material signs and images which describe ways of being, seeing and doing. Art, then, plays a key role in articulating the distribution of the sensible which governs any given social order'.¹ To underline the importance of aesthetics to politics, Rancière famously said that 'The real must be fictionalised in order to be thought',² and indeed to be re-thought. Mesiti's work operates in just this way, a contemporary take on the Realist legacy that locates political agency not in the professional artist but in everyday creativity.

Jacqueline Millner, Associate Dean, Learning and Teaching, Sydney College of the Arts.

Citizens Band 2012 (video stills)
 four-channel colour HD video
 installation, surround sound
 images courtesy of the artist
 and Anna Schwartz Gallery



1. Ian James, *The New French Philosophy*, Polity Press, Cambridge, UK, 2012, p 131.
2. Jacques Rancière, *The Politics of Aesthetics*, Continuum, London, 2006, p 38.

Bruno Serralongue

Born 1968, Châtelleraut, France
Lives and works in Paris, France

When taking his photos, Bruno Serralongue follows procedures which lead him to confront the concrete conditions of the production and dissemination of information. Breaking with the supposed autonomy of art he regularly enters the territory of the media news, which he sees as a reservoir of images to work either in the style of, alongside or in the place of photojournalists.

Serralongue presents slowness and time-lag, encompassing the idea of currentness, in opposition to the onslaught from a mass media ever thirsty for novelty and spectacle. He presents frugality in opposition to the information overload, and persistence in opposition to the breakneck speed that governs the creation of information as well as commercial transactions, transport and the flow of funds. He represents figures of resistance and tenacity, minority figures who, in spite of everything, manage to create a way of accessing public opinion, of laying claim to a media space. From Chiapas to Mumbai, passing through Cuba, Washington and Geneva, from the mid-1990s onwards he has been following the establishment and organisation of the alter-globalisation movement.

Since 2009, when Kosovo celebrated the first anniversary of its independence, Serralongue has been working in this newly formed state on a long-term project expected to take around 10 years. The aim is to witness the rebuilding of Kosovo, of its territory and its domestic politics – in particular the treatment of minorities, as well as the foreign military and economic presence. In this project he makes use of his habitual tool – a large-format view camera, which enables him to construct a representation space which interacts with the people and places he meets. In his work he tests the capacity of art to document the building of a nation by repeatedly capturing a place in the current moment, a place which, at the margin of events, is the setting for daily life.

This is how Bruno Serralongue works – on subjects he cares about, in a reflexive time, and in a temporality which does not demand spectacle. His investigations of reality produce counter-information, which combats the fragmentation of an experience that is felt as a whole. Like Karl Kraus, the earliest media critic from the 1930s, he affirms that the only objectivity we have today is an artistic objectivity. In contrast with reality as it is falsified by the media, we have the alternative images of the artist.

Pascal Beausse.

Right:

Au nord de Mitroviça sur la route menant à la Serbie, Kosovo, 8 avril 2012

Ilfochrome print mounted on aluminium, frame with glass
 image courtesy of the artist

Page 130:

«Kosovo is serbian Alamo», barricade # 2, Mitroviça, Kosovo, 7 avril 2012

Ilfochrome print mounted on aluminium, frame with glass
 image courtesy of the artist

Page 131:

Journalier (Bosch), Pristina, Kosovo, 11 avril 2012

Ilfochrome print mounted on aluminium, frame with glass
 image courtesy of the artist





Allan Sekula and Noël Burch

Allan Sekula: Born 1951, Erie, United States of America
Lives and works in Los Angeles, United States of America

Noël Burch: Born 1932, San Francisco, United States of America
Lives and works in United States of America and Paris, France

When Captain James Cook set forth for New Zealand, he knew it would be a tempestuous journey, filled with the treachery of the ocean. Many before him perished during their attempts. Today, we perceive the skin of the sea as a smooth and pacified surface across which our possessions can flow uninhibited, until arriving at the doorsteps of our international destinations. Seemingly vanished from our brains are the vast distances traversed on demand, and the sheer power of the labour force upon which not only our journeys but also the objects that sustain our lives depend.

American artist and theoretician Allan Sekula has, for close to 40 years, been committed to an artistic exploration of the mechanical and human labour force that makes possible the conquering of such distances, and the objects carried across them. Sekula's work, which employs photography, writing and more recently film, searches out and documents the lives of people whose toil enables the very fact of global trade, and the conditions under which this work is performed. Without straying into the murky waters of sensationalist tropes or victimisation, the subjects of Sekula's arresting photographs nonetheless bespeak the hard, concrete realities that underlie much of our transnational thought and action. Resulting from his commitment to the depth that ethnographic research uncovers, together with the breadth of his methodical investigation, Sekula's work raises questions about the very notion of global progress, and the assumed necessities of speed, order and efficiency that append it.

Enabled by one and a half million seafarers, ships carry 90 per cent of the world's cargo. The relatively newly developed efficiency of the metal cargo container for transporting goods between ports has transformed the speed and scale at which this movement happens. These facts provide the basis for *The Forgotten Space*, 2010, an essay film by Sekula and film theorist and director Noël Burch. Chronicling the cargo ship – perhaps the most powerful instrument of material globalisation – and the people who work on and around it, the film illuminates the sea as one of the crucial forgotten spaces of our world today. As the theme of the 5th Auckland Triennial, 'If you were to live here...' asks us to consider 'here' in all its complexity with a degree of empathy and commitment, Sekula and Burch's film asks us to consider those critical spaces between the local and the global that we might have forgotten, and to approach the predicaments we might face in doing so as a 'puzzle, or a mystery, a problem to be solved'.¹

Alex Davidson, Curatorial Assistant, Artspace, Auckland.

The Forgotten Space 2010
(video stills)
film essay / feature documentary,
English subtitles
images courtesy of the artists
and DOC.EYE Film

1. Allan Sekula and Noël Burch, 'Notes for a Film', Los Angeles, *The Forgotten Space*, 2010, www.theforgottenspace.net/static/notes.html, accessed 21 Dec 2012.



Auckland War Memorial Museum Tamaki Paenga Hira



Auckland Museum

A triennial often fulfils similar functions to that of a museum – creating spaces and opportunities for connections and dialogue. Increasingly, museums are becoming facilitators of conversations, welcoming other types of knowledge, becoming kaitiaki (guardians) in new ways that are based on openness and respect for multiple ways of looking at the world.

The inclusion of Auckland War Memorial Museum in the 5th Auckland Triennial was an insightful decision by its curator Hou Hanru. In the established circuit of the Auckland Triennial, over the previous four, the Museum was not a participant. Taking part in *If you were to live here...* is an exciting initiative as it affords the opportunity to develop a contemporary dialogue and a new relationship between Triennial visitors and the Museum, an iconic New Zealand heritage institution.

Setting the work of Peter Robinson, one of New Zealand's best known and respected contemporary artists, in spaces housing some of the Museum's collection demonstrates innovative thinking. Hou's intention was to 'invite the artist to imagine and answer in their projects the simple but complex question: If you were to live here...' Hou states that living here is not just about inhabiting the 'here'; he sees it as more important to 'produce and expand the public spaces and public sphere so individuals can encounter and share their ideas, imaginations and values, to voice their claims to form a society of the common'. He goes on to say, 'Through this we intend to launch a debate on a basic, but often ignored, issue: the vocation of artistic production today, in this world oscillating between crisis and communities.'¹

Reading Hou's comments about his vision for the 5th Auckland Triennial it becomes clear why he chose to include the Museum and to set Robinson's work in a free public gallery. The Museum brings together the ancient and the contemporary, represented by a broad mix of cultures whose artefacts are contained in the collections and displayed in the galleries. Artist interventions, such as Robinson's, create links between other Auckland organisations, enabling connections between collections, knowledge and audiences, developing a local and then an international network. The gallery as public space is a sphere or forum where collections, the artist, staff and audiences can meet on new terms.

Robinson's practice spans over 20 years and he brings with him an artistic maturity confident enough to engage with the Museum's size, structure and mana (prestige). Hou suggested that Triennial artists try to work in resistance to the established canons of 'global contemporary art'. Comfortable working in large spaces, Robinson has intervened with his own self-generated discourse, directly placing his introduced language among the Museum's mostly traditional curation and interpretation, inviting the viewer to notice and consider the Museum's methods of curation and display.

1.

Hou Hanru's curatorial concept for the 5th Auckland Triennial.

Known for his formalist engagement with spaces and mechanics of display Robinson also has a longstanding interest in the presentation of identity. Delving into the structures that pervade the Museum's hierarchies and processes, he has placed felted and colour-coded 'sticks' in and around some of the Museum's public spaces. The artist's original intention was to design an experience for the visitor deep inside the Māori galleries, at the very heart of the Museum. The complexities of working in a space that contains layer upon layer of seen and unseen worlds led to the work being formally laid out in the foyer of Auckland Art Gallery, then taken by hiko (on foot), piece by piece, across the city to Auckland Museum. Once there each piece was handed over and the process of installation throughout the Museum began.

Robinson has perhaps answered the Triennial's proposition, 'If you were to live here...' with 'If you were to work here...', challenging the arrangement of objects, the allocation of values and the selection of stories and provenance in the Museum. The installation aligns with the Museum's recent commitment to find new ways of engaging with its public. Robinson includes Museum staff as participants in his intervention, designing a personalised decision-making process and reminding us that a Western-educated system of assigned values and hierarchies underpins the exhibitions we see today in the Museum's galleries.

Another artist 'placed' into Auckland Museum is American filmmaker Amie Siegel. Her work *Winter*, 2013 takes on another dimension with the intervention of 'artefacts from the future' displayed during and after filming, disrupting and confounding the historical chronology within the galleries. The connections between the film work shown at Auckland Art Gallery, incorporating scenes shot in the Museum, brings together disparate locations and moments from New Zealand's creative history, abruptly reminding us that the narratives of material culture the Museum presents do not begin and end at the Museum's walls, but are conduits both inwards and outwards.

The convergence of stories and knowledge that occurs in a museum takes place over many years and is subject to processes of accumulation and erosion, as knowledge is collected, created, adjusted and sometimes even lost when associated individuals and communities move on and disperse. Peter Robinson, at Auckland Museum, reminds us that Conceptual art can jolt viewers into revisiting the perceived and the accepted. Perhaps he is also suggesting how we might read the pulse of our own cultural histories and create a new 'here'?

Marcus Boroughs, Head of Public Programmes, Auckland War Memorial Museum
Tamaki Paenga Hira.



Left & overleaf:
Preparatory photographs for *If You Were To Work Here: the Mood in the Museum* 2013
photographs by Jennifer French
images courtesy of the artist and
Hopkinson Cundy, Auckland

Peter Robinson

Born 1966, Ashburton, New Zealand
Lives and works in Auckland, New Zealand

Chole

In the orator's hands the tokotoko (carved stick) is an extension of the body, a manifestation of vocal timbre. Wielded with rhetorical flourish, its elegiac arcs and incisive jabs augment the lyricism and gravitas of the words spoken. It ennobles both speaker and speech, focusing the meaning and power of what is articulated, heightening nuances of what remains unsaid. It attracts and responds to the attention of those who listen, instils a sense of understanding and purpose. A voice made material, a gesture emphatic; the tokotoko confirms authority, empowers thoughtful action. It conveys rhetorical energy and passion into the world.

Haima

Gathering together in public we share experiences, emotions and associations. In the sensory saturation of mass spectacle, the collective urgency of political action or in personal moments of meeting and exchange we give voice to communal feelings, aspirations, expressions and remembrances. At festivals, celebrations and observances, in rallies, occupations and marches and at processions, parades and cortèges we present to ourselves and others the social necessity of who we are. Our beliefs, emotions, actions and gestures expand in the public space. Expand and merge with those of our comrades, our antagonists, our friends and with strangers in publically intimate connection.

Phlegm

What is an archive, library or museum but a site of physical containment the purpose of which is to advance intellectual enquiry? Objects of learning, of human fashioning or use, objects from the natural world and all of diverse origins are conserved as the material bases of scholarship and curated into exhibitions for public erudition. Their collection, classification and display orient citizens' comprehension of the world by making available objects and information that exceed the limits of normative experience. This ordering of things rationalises what might otherwise be an overwhelming agglomeration of material objects, in a democratic project of enlightenment.

Melan chole

Dürer's famous engraving of *Melancholia* may be regarded as an allegory concerned with the limits of human creativity, charting its distance from the divine. Surrounded by tools to fashion imagination in the material world and with its daemon in attendance, a figure sits inert, head on hand, brooding on human limitation and fallibility. But what if that arrested moment were a caesura, a duration in which the figure actively considers the productive reconciliation of ambition and capacity? What then of its look? External and elevated, not shying from the burst of celestial inspiration beyond but attending to imaginative possibility unbound.

Peter Shand, Associate Professor, Elam School of Fine Arts, The University of Auckland.



Amie Siegel

Born 1974, Chicago, United States of America
Lives and works in New York and Cambridge, MA,
United States of America

Also exhibiting at Auckland Art Gallery, see page 70.

Winter 2013 (video still)
super 16mm transferred to HD colour
video, sound, performance
images courtesy of the artist



Keg de Souza pp 148–151

Emory Douglas, Rigo 23

and Wayne Youle pp 152–155

mounir fatmi pp 156–157

Makeshift pp 158–159



Fresh Gallery Otara

Fresh Gallery Otara

Fresh Gallery Otara is a new Auckland Triennial partner and sits outside the central city cluster of venues. It has a responsibility to reflect and respond to the community it sits within – Otara, a proud Polynesian suburb in South Auckland with a strong youth population. In 2006, Fresh Gallery Otara was set up as a partnership between the then Manukau City Council and the Otara community. A memorandum of understanding was developed after a series of community consultations, which defined the guiding principles and kaupapa (plan) of the gallery. This founding document is the mandate for the Gallery's approach to exhibitions and public programming. The local demographic make-up, history and unique socio-political context is always present. The Gallery and its staff are directly related and accountable to the community they serve and as a result, Fresh Gallery Otara is unapologetically Otara-centric.

Geographically and culturally separated from the central Auckland art world, Fresh Gallery Otara exists in a parallel conceptual space. Here, fine arts culture and appreciation are less supported by the bourgeois art world or motivated by the infrastructure of sales, published reviews and sponsorship than informed by grassroots communities, social awareness and informal communication channels.

For Pacific artists and artists with a consciousness for South Auckland and on-the-ground communities, Fresh Gallery Otara presents an opportunity to effect change by inspiring viewers to reflect on issues that affect their lives. The Gallery becomes a forum for dialogue; its exhibitions, a place of conversation. Beyond the conventional measures of economic or academic value, the gallery recognises artists as important conduits to social and cultural change in Otara and beyond. Importantly, they are also linked to the Otara community with a sense of investment and responsibility.

Fresh Gallery Otara provides a means to open up a wider conversation as to the power of community-centred spaces to contribute to collective conversations in a larger global context. Curator Hou Hanru has responded to this quality of Otara and its arts community for the 5th Auckland Triennial *If you were to live here...* In Otara, space is defined not only by the parameters of the venue but also by the context and culture to which it belongs, investigates, inhabits and mediates.

The 5th Auckland Triennial artists presented at Fresh Gallery Otara all share a collaborative approach to their art practice. They are politicised to the relationship of people and communities inside and outside of spatial environments. At this venue, the emphasis is discerning to the concept of collaboration and community. It is key

that the artists connect to the context of Fresh Gallery Otara. In this regard it is an exploration of the idea of collaboration across cultures, borders, communities and political landscapes. The 5th Auckland Triennial is an opportunity to discuss in real time the issues relating to communities globally and to share in these experiences.

Sydney-based Keg de Souza has an interest in spatial politics – in the way residents live within suburban environments. De Souza is an interdisciplinary artist with a practice informed by architecture and environmental design. Her own neighbourhood of Redfern has seen intergenerational change in the gentrification of urban spaces. De Souza was involved in the squats of Sydney's Broadway, which subsequently established the SquatSpace collective. This experience had a lasting impact on her thinking about how people relate to spaces.

Paris-based mounir fatmi makes similar statements with his video installation work *Architecture Now! Etats des Lieux* 2010–ongoing. Here, fatmi documents the systematic 'urban renewal' of Mantes-la-Jolie, an ageing suburban housing development 30 minutes out of Paris. Both de Souza and fatmi share an interest in the politics of architecture in suburban environments as a means of discussing community and collective ideologies.

San Francisco-based artists Rigo 23 and Emory Douglas collaborate with New Zealand's Wayne Youle to present a charged political mural statement in their signature street-style. Their mural collaboration wraps around one side of the new Fresh Gallery Otara space and involves the community in realising the final finished piece.

Occupying the Otara marketplace and Town Centre courtyard adjacent to the Gallery, the Sydney-based duo Tessa Zettel and Karl Khoe (Makeshift) bring their dynamic collaborative approach to enliven the Otara Town Centre environment. Here, the local town centre and community are invited to engage with their *Kauri-oke!*, 2013 installation as it develops over the course of the Triennial.

Whether it is Otara, Christchurch, Sydney, Mantes-la-Jolie or San Francisco, there is a powerful exploration as to the *value* of community, the importance of grassroots drive and collective energy that make up these similar yet distinctly unique artist projects. The works are commentaries on global suburban encounters and how they impact people and shape experiences, not just here in Otara but across the globe. The works at Fresh Gallery Otara are politicised, conscientious and informed.

Nigel Borell, Kaiwhakahaere, Toi o Manukau, Auckland Council.
Ema Tavola, Manager, Fresh Gallery Otara (2006–12), Auckland Council.



Emory Douglas, Rigo 23 and Wayne Youle

Emory Douglas: Born 1943, Grand Rapids, United States of America
Lives and works in San Francisco, United States of America

Rigo 23: Born 1966, Madeira, Portugal
Lives and works in San Francisco, United States of America

Wayne Youle: Born 1974, Ngāpuhi, Ngāti Whakaeke, Pākehā
Lives and works in North Canterbury, New Zealand

Above:

Emory Douglas

Preparatory design for *Untitled* 2013

mixed media mural

image courtesy of the artist

Left:

Wayne Youle

Preparatory design for *Untitled* 2013

mixed media mural

image courtesy of the artist

Below:

Rigo 23

Preparatory design for *Untitled* 2013

mixed media mural

image courtesy of the artist

San Francisco-based artists Rigo 23 and Emory Douglas are collaborating with New Zealand artist Wayne Youle to produce a mural that will grace the interior walls of Fresh Gallery Otara. At the time of writing there are lively conversations taking place about the Gallery and the Otara community. With Wayne Youle in North Canterbury and Emory Douglas and Rigo 23 in San Francisco the group have been discussing by Skype and email how best to progress their approach to the project.

The complexities around public space, community identity, gentrification and representation are all issues at the heart of this conversation. The degree to which these local and global issues relate to Otara and its community is critical. Who has the authority to make such claims, on what basis and to what effect? These are questions central to the collaboration. The premise of the Triennial *If you were to live here...* is being both tested and activated by this investigation.

The knowledge and experience these artists bring to the project is comprehensive. Emory Douglas and Rigo 23 are interested in social, cultural and political discussions with communities. They are active participants in advocating social change through their practice. Emory Douglas and his work as the Minister of Culture for the Black Panther Party (1967–80) is widely valued. His bold, graphic images and design work for the group's newspaper and other Party ephemera were important mechanisms to disseminate the organisation's vision, to educate and make people politically aware of human rights, working-class rights and equality for oppressed minorities. The values of equality, racial economic justice and fairness are just as relevant today as they ever were. Rigo's diverse practice as a painter, muralist and mosaicist is well known, especially in the San Francisco Bay Area where many of his large site-specific sign murals can be found. A social activist and commentator in his own right Rigo 23 has an aesthetic that is unpretentious and direct. Wayne Youle, of Ngāpuhi, Ngāti Whakaeke and Pākehā descent, has an interest in text and the play of words and symbols which are often utilised to intersect national bicultural



- ON JUNE 16, 1945 THE UNITED NATIONS SIGNED THE DECLARATION OF HUMAN RIGHTS.
 - IN 1985, THE UNITED NATIONS STARTED DRAFTING THE DECLARATION ON THE RIGHTS OF INDIGENOUS PEOPLES.
 - ON SEPTEMBER 13, 2009 THE UNITED NATIONS PASSED THE DECLARATION ON THE RIGHTS OF INDIGENOUS PEOPLES - AFTER A VOTE WHICH
144 NATIONS VOTED IN FAVOR,
34 NATIONS WERE ABSENT,
11 NATIONS ABSTAINED,
AND
4 NATIONS VOTED AGAINST IT.
- ★ WITH PRESSURE PROVED TOO GREAT AND, ONE BY ONE, ALL FOUR REVERSED THEIR VOTE.

AUSTRALIA
APRIL 30th, 2009

NEW ZEALAND
APRIL 19th, 2010

CANADA
NOVEMBER 12th, 2010

USA
DECEMBER 16th, 2010

Fresh Gallery Otara

debates in provocative ways. His early training as a designer, majoring in typography, offers a dynamic to this collaborative project that is refreshing and innovative.

In a truly collaborative sense the mural will take shape and become clear once the three artists arrive in Auckland, take in the space and engage the local community. They offer this community-based collaboration the opportunity to provoke further dialogue and conversation through active participation and encounter.

Nigel Borell, Kaiwhakahaere, Toi o Manukau, Auckland Council.



Left:

Wayne Youle

I seem to have temporarily misplaced my sense of humour 2012–ongoing
acrylic paint on concrete
photograph by John Collie,
Christchurch Art Gallery
image courtesy of the artist

Above:

Emory Douglas

Free the Land 2010
gouache on art board
image courtesy of the artist

Right:

Rigo 23

Gauche/Droite 2009
acrylic on concrete
image courtesy of the artist



mounir fatmi

Born 1970, Tangier, Morocco

Lives and works between Tangier and Paris, France

In the 1990s, a new period started in which nation states were in decline and a new transnational political and economical structure began to emerge. The transformation of cities was most apparent in the processes of gentrification. Artist mounir fatmi resides within a critical consideration of the process of 'megalopolitisation'. Through his interest in the architecture of cities he looks at a world dominated by new technologies, from the vantage point of the Arab world, with an ironic gaze. He works through his own cultural codes, towards the culture and art field of the West by utilising various materials, especially network materials (connections, lines-cables – lines both as in Arabic calligraphy and in cable lines, figures, *hadiths* and readymades).

Architecture Now! Etat des lieux, 2010–ongoing is a video work in which fatmi shows the rebuilding of the city. It features the names of French post-structuralist philosophers on protection helmets and the destruction of the old houses on the periphery of the city. He puts together a critique of the chaotic investment world of architecture and city planning using newly available materials and objects of technological cultural consumption.

We are progressing towards an area of 'de-urbanisation' (urbanisation without cities) as perceived by Murray Bookchin, a period in which urban belts take over cities. The political new urbanisation model is expanding by the principle of demolish and building in various parts of the worlds. Economical rent policies that have become state policies organised by the permission granted by municipalities play an important part in the reshaping of megalopolises. When the greed of the city manifests itself as a market, the demolish-and-build policies establish the main axis of the megalopolises and preservation of the past materialises only at the surface, the simulation of the façades of buildings. The fact that the geography of the city is a new topography reshaped by governing powers undermines the theoretical and practical implications of intellectual and urban approaches.

Here is the city and its humming in excessive decibels, the noise of the city (shouting, horns, alarms, together with the sounds of the night life creating the noise and cacophony of music) offering a basic clue about life in megalopolises. As a result of this perception *Save Manhattan*, 2007 will likely be read as an allusion to September 11. In this work we encounter the condition of the 21st century, the outside-the-West gazing at and empathising with the West. We witness the same attitude in mounir fatmi's work with figures and *hadiths*; a North African, coming from Moroccan culture and critical of both the West and the East. The sharpness of the senses of beauty and goodness transport us beyond 'good and evil'.

Ali Akay, Professor of Sociology, University of Fine Arts Mimar Sinan; curator, Istanbul.



Above right & right:
Architecture Now! Etat des Lieux #2
2010 (video stills)
HD colour video, stereo sound
images courtesy of the artist and
Analix Forever, Geneva, Goodman
Gallery, Johannesburg, Cape Town.



Below:
Architecture Now! Etat des lieux #4,
City of Urgency 2010 (still)
HD colour video, stereo sound
image courtesy of the artist and Analix
Forever, Geneva, Goodman Gallery,
Johannesburg, Cape Town





Above:
Making Time 2013
 live art, installation and workshops
 photograph by Matthew Venable
 image courtesy of the artists

Left:
The Restless Quarter (Archive A – No. 20) 2011
 ink and inkjet print on notebook page
 photograph by Matthew Venable
 image courtesy of the artists

Makeshift

(formed 2007)

Tessa Zettel: Born 1980, Sydney, Australia
Lives and works in Sydney, Australia

Karl Khoe: Born 1980, Sydney, Australia
Lives and works in Sydney, Australia

The history of trade between New Zealand and Australia has a long and complex lineage dating back to colonial times. While it is mutually beneficial, the discrepancy between the value of exports has shifted markedly in Australia's favour since the signing of the Closer Economic Relations agreement in 1983. While an awful lot of New Zealand Sauvignon Blanc goes through the major ports of Australia's eastern seaboard, this is dwarfed by the near monopoly on financial services held by the big four Australian banks in New Zealand. Free trade agreements rarely benefit the smaller signatory, and the trans-Tasman agreement is no different. Australia in the 1950s built its suburban arcadia partially on the back of cheap kauri timber felled in New Zealand's ecologically important native forests, and repaid the favour by drawing a good chunk of the profits from bankrolling New Zealand's own suburban dream.

With Makeshift's *Kauri-oke!*, 2013 project for Otara Market, the primary product (kauri) returns to its homeland as a tertiary artwork. Employing recycled timber sourced from Australia, the Sydney-based artists have developed a portable singing machine with a song list drawn from an array of ethnic folk songs popular in this multicultural part of South Auckland. Makeshift have value-added the kauri from rough-hewn timber to technological armature, re-'framing' its use value from the skeleton of private houses to an entertainment hub in a vibrant public setting. While this act of bricolage speaks to an economy of recycling and sustainable artistic production evident in all of their artistic and design-based projects, it also offers a pointed commentary on the profound and complex inequities of globalisation. Where neo-liberal governments such as those in Australia and New Zealand continually decry the fiscal endgame that is mining iron ore or felling old-growth forest for woodchips, the artists offer their own take on how to add more complexity and value to these raw materials.

Instead of opening up new commercial markets, however, Makeshift have produced a hybrid technological product that prefaces pleasure and community spirit over economic benefit. Like the diaspora of communities braving the public embarrassment of singing off key, the 'kauri-oke' machine is an amalgam of parts from an assortment of places. It speaks to the discourse around generic global commodities by offering a pointed if pleasurable intervention into the system of supply and exchange. The artists highlight the importance of cultural and environmental specificity as a crucial riposte to an economic system built on the rhetoric of generic products.

David Cross, Associate Professor in Fine Art, Massey University, Wellington.



George Fraser Gallery

George Fraser Gallery

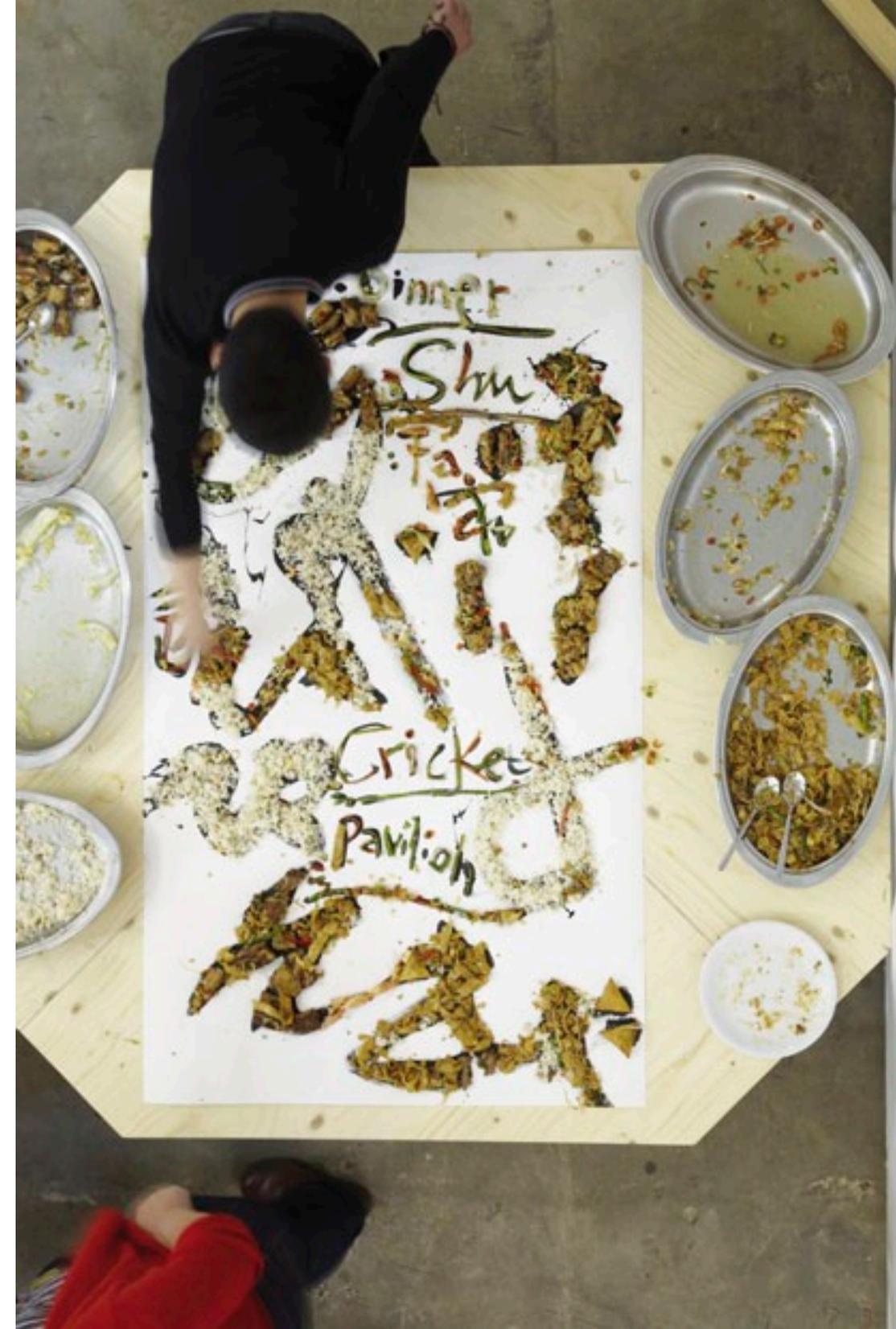
For the past two decades Elam School of Fine Arts has directed the George Fraser Gallery, and over this time provided a space for Elam students to show their work. The Gallery is a 'teaching gallery' and a venue where emerging artists gain experience in exhibition design, curatorial processes and promotion. Through its relationship with Elam, the George Fraser Gallery encourages discourse between students, staff and the general public in a supported environment. Students present their work to public audiences – that final transitional step away from the safety of academic course structures and art school studios towards a new (and potentially daunting) public forum. The heart of the Gallery project is to provide a venue where new perceptions emerge and artists are free to test their ideas, forge new ground and engage with the wider arts community. The Gallery's identity is also shaped by its standing within the broader Auckland gallery scene. Above Albert Park, on university grounds, the Gallery is on the fringe of Auckland's central city, close to a range of dealer galleries and across the park from Auckland Art Gallery.

The Yangjiang Group's work at the George Fraser Gallery continues the conversations, art production and learning which comprise the institution's usual activities. The exchanges between students and the Yangjiang artists, Zheng Guogu, Chen Zaiyan and Sun Qinglin are integral to the project's success. The Chinese collective works in a responsive manner to provoke independent thought and reflexive creative practices. The artists will construct a site-specific work arising from their conversations with students and the wider community to generate a new habitat, which echoes traces of the moment of *communitas*, a reflection on the encounter from which a new 'locality' emerges, a locality relevant to the specifics of time and place in the face of the challenges of globalisation.

In the face of shifting economic and cultural developments in New Zealand the values of fine arts education are being vigorously tested, causing new pedagogical paradigms to emerge. The production of art as research is increasingly accepted as a method of art making. Similarly, Conceptual art practices and their engagement with important social and political issues have become integral to the transformation of our society. The art educational experience is necessarily one of discovery, challenge and change. It is through meaningful encounters that we establish connections with one another and generate new perceptions. It is with this educational spirit that the Gallery welcomes the Yangjiang Group. In the process of building a new habitat, a habitat that is reconstructed by a generation of emerging local and international artists, the Yangjiang Group's project promises to challenge everyday encounters of our *specific* world. It will be a place where we learn about ourselves as artists and individuals in *this* historical moment, *this* society, *this* city and *this* way of life.

Echo Janman, Public Programmes Manager, Elam School of Fine Arts, The University of Auckland.

After Dinner Shu Fa at Cricket Pavilion 2012
performative installation and event
series including calligraphy
image courtesy of the artists



Yangjiang Group

(formed 2002)

Zheng Guogu: Born 1970, Yangjiang, Guangdong Province, China
Lives and works in Yangjiang, Guangdong Province, China

Chen Zaiyan: Born 1971, Yangchun, Guangdong Province, China
Lives and works in Yangjiang, Guangdong Province, China

Sun Qinglin: Born 1974, Yangjiang, Guangdong Province, China
Lives and works in Yangjiang, Guangdong Province, China

One Cannot Break the Law Without Upholding the Law. All Laws Must Be Upheld. No Law Goes Unbroken 2013
(Installation views from selected days)
calligraphy, performance
images courtesy of the artists and Times Museum (Guangzhou)

Rather than rebelling against the tradition of Chinese calligraphy, Yangjiang Group gets its inspiration from the origin of the 'long river' of Chinese calligraphy – the ancient days when painting and writing forms were not divided. For Yangjiang Group, the momentum of modern society is calligraphy coming to life and the process of creating calligraphy becomes a way for the artists to reflect the world. Combining calligraphy with the unknowable dynamics of life force, the art of Yangjiang Group forges a unique style – *I make calligraphy therefore I am.*

Calligraphy works as a metaphor for Yangjiang Group to indicate the unpredictability, the mystery and the chances hidden under the surface of a materialistic and confusing world. In their art practice there is no fixed form. Elements from everyday life – news talks, gambling, soccer games, discount sales, et cetera – give birth to a new approach of making calligraphy. Time and materials are transformed into a comprehensive situation by the fermentation of interaction with wine, tea, discourses and daily situations. For example, in the work *Fan Hou Shu Fa (After Meal Calligraphy)*, 2012 the artists turned an ordinary household dinner into a spontaneous theatre in a public space. The leftovers became the key material to create calligraphy. Food integrates with art, as an experiment to connect spirituality and the materialistic world. The content of the calligraphy worked as a motto to reflect the relationship between human activities and the surroundings within the process of the performance.

Shu Tu Tong Gui (Calligraphy and Scratching Leading to the Same Way), 2013 presented at the 5th Auckland Triennial in some ways shares a similar approach to *After Meal Calligraphy*. The project combines calligraphy with a tea party using tea dregs as a key element to the work. The peculiarities of the artists' lives generate the way they work, which holds a characteristic of constantly adapting and integrating itself with the daily process. The very occurrences of life itself influence the art form of Yangjiang Group by offering a wide spectrum of diverse experiences, with which the artists have each time to engage through a different response, according to their perception of a certain tendency of energy. *Shu Tu Tong Gui* opens up the process of the group's exploration as a way to connect people with and make them aware of different life experiences.

Hu Fang, fiction writer; Artistic Director, Vitamin Creative Space, Guangzhou.



Claire Fontaine pp 170–171

Tahi Moore pp 172–173

Anri Sala pp 174–177

7

Gus Fisher Gallery



Gus Fisher Gallery

The archipelago of venues for the 5th Auckland Triennial forms a chain around the periphery of Auckland's conurbation. The venues are linked by a common strength of purpose, but how transiently this urban community is constituted! It is only a moment, every three years, that the Auckland Triennial gives locals and visitors a chance to see the known city anew – to encounter it like an artist. How might creative intelligence shape objects and experiences rather than the other way around?

Moments of engagement like this can offer a new take on old talk. Each of the artists exhibiting in the Gus Fisher Gallery has alighted on the histories of sounds made in the building, linking its displaced past with its present use. In selecting these artists, Hou Hanru has also weighed the building's mighty architectural presence. Gus Fisher Gallery occupies the top floor of Auckland's first non-commercial radio station, purpose-built at the height of the Great Depression. It was designed to house the Auckland operations of a governmental organ for mass manipulation, the New Zealand Broadcasting Board, during the period of the First Labour Government. Emptied of purpose, it remained a mausoleum to the idea of government control for social good, until refurbished and reopened as a gallery and performing arts centre by the University of Auckland in 2001.

The building hides its bulk like an iceberg, presenting just a single-storey façade to Shortland Street, but stepping down the cliff at the back for a further three storeys. It was designed like a bunker in reinforced concrete; its brutalist structure of steel and cement is mitigated by a comforting cladding of local brick, tuning into the older styles of surrounding Victoriana by assuming an acceptable early Gothic look. Apart from a portcullis-like door, there are no openings. Double brick over concrete makes for sound-insulated walls that are 56 centimetres thick. Its squat and chunky proportions guard the top of the hill like a castle, but rather than flying a pennant, the flat roof supports a tall, pyramidal, cast-iron broadcasting aerial. Described in newspapers of the time as Auckland's equivalent of the Eiffel Tower, the aerial was elegant and decorative in its function, and functional in its decoration. It carried a neon sign which illuminated at night, spelling out the name 'IYA' and guiding ships into the harbour below.

Appropriately enough, it is Paris-based collective Claire Fontaine that has chosen to revisit the roof with neon, jumpstarting this decommissioned relic of public broadcasting out of the penumbra of retirement. In reactivating the roof with language, Claire Fontaine interrupts the mute transmission of the story of the eclipse of the radio years. IYA is broadcasting again, this time on a visual and conceptual channel.

Tahi Moore engages explicitly with the obtrusive architectural bravura of the foyer by 'being mean to it', deconstructing both the aspiration of its structure and the complicity of its function. His is a nonconformist history which unravels the given context of the place, activating personal and collective memory. One of his five videos is entitled *Paranoid structures, Dior runway shows, 2013*, in reference to Gus Fisher's El Jay fashion label which manufactured Christian Dior. This is paired with the fortress-like impregnability of the building itself. Preceding the Cold War, Dior's idea of the 'New Look' is ironically revisited to connote the climate of fear that gives rise to systems of surveillance.

Anri Sala also uses video as an instrument to interrogate history and politics, but unlike Tahi Moore, he combines image with sound in *Tlatelolco Clash, 2011* and *3-2-1/ Long Sorrow, 2011*. These are artworks that seem to respond to everyone's feelings, deploying music as a universal language to communicate across borders and time. Sala's attentiveness to the acoustics of the environment in which his works are exhibited chimes with revenants of the building's patchwork past, bringing it into the here and now with his state-of-the-art technologies.

Repetition and improvisation characterise jazz musicianship, and resonances emerge from polyphony. Similarly, Tahi Moore, Claire Fontaine and Anri Sala amplify each other's themes, each providing their own variation on the politics of locality and displacement. For Claire Fontaine, art is what you do to stay awake while you wait for a radical rejection of contemporary society to arrive from elsewhere. Tahi Moore points up the panoptic effects of the internet to challenge hierarchies and their attendant mechanisms of authority. Anri Sala makes music manifest, affecting us physically as well as emotionally. Each interdiction is distinct and has its own trajectory, but the 5th Auckland Triennial provides a unique opportunity to see how these might rub together. Briefly, different perspectives are drawn together beyond the periods and places to which they have been confined to offer a glimpse into what it might mean, if you were to live here, and discover that you are in a place which is both global and local.

Linda Tyler, Director, Centre for Art Research, National Institute of Creative Arts and Industries, The University of Auckland.

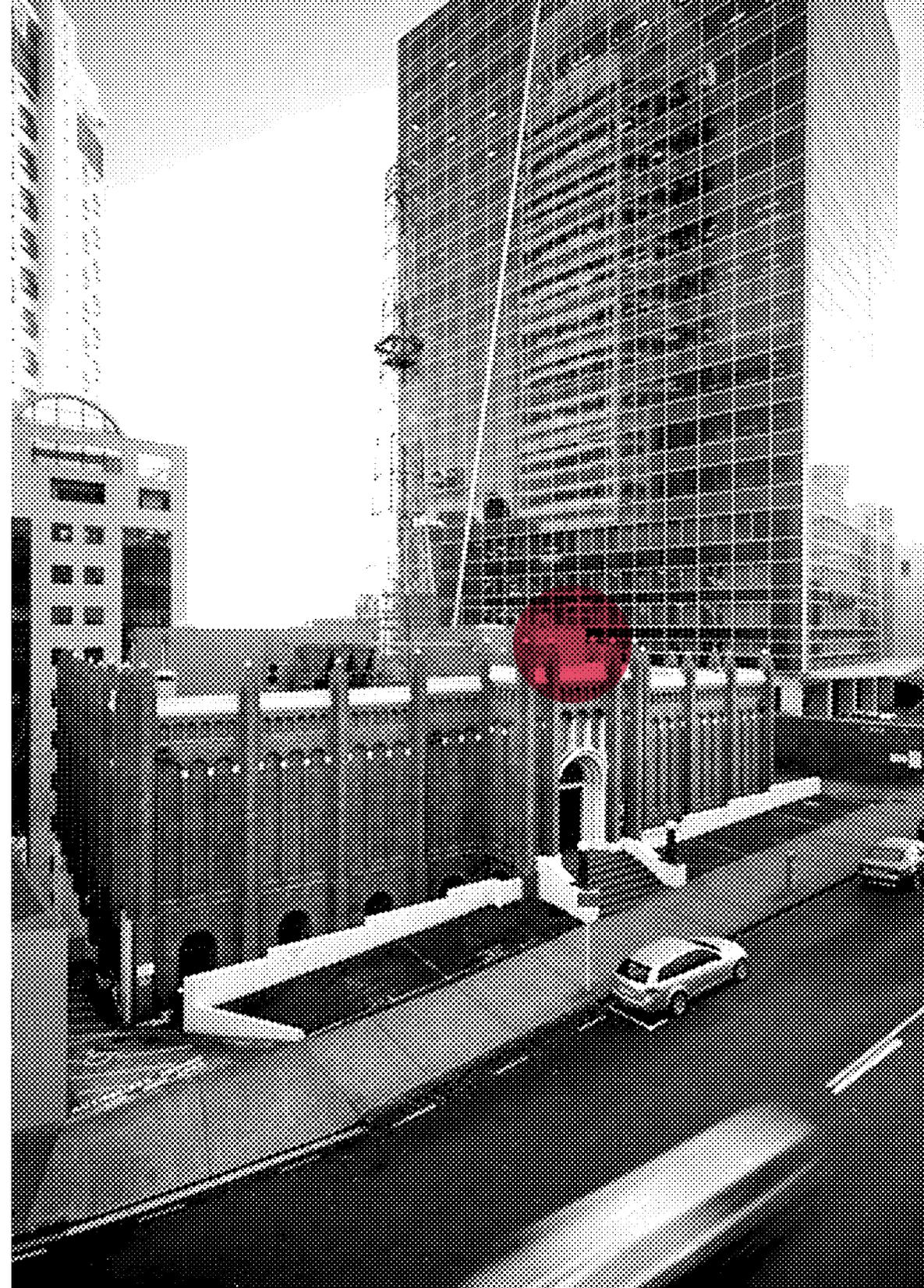
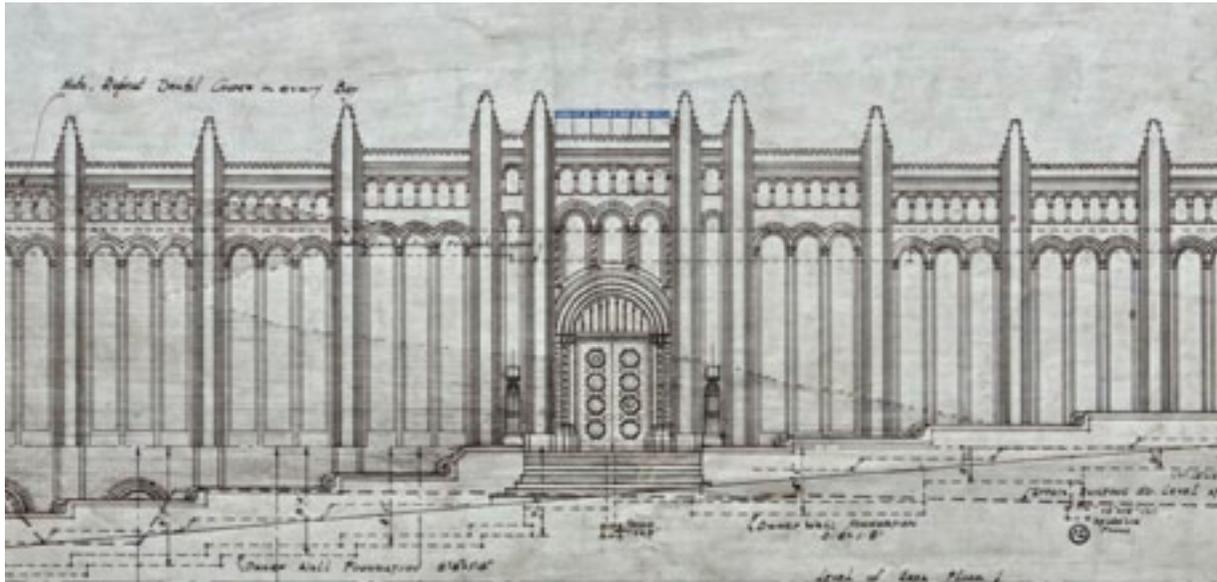
Claire Fontaine

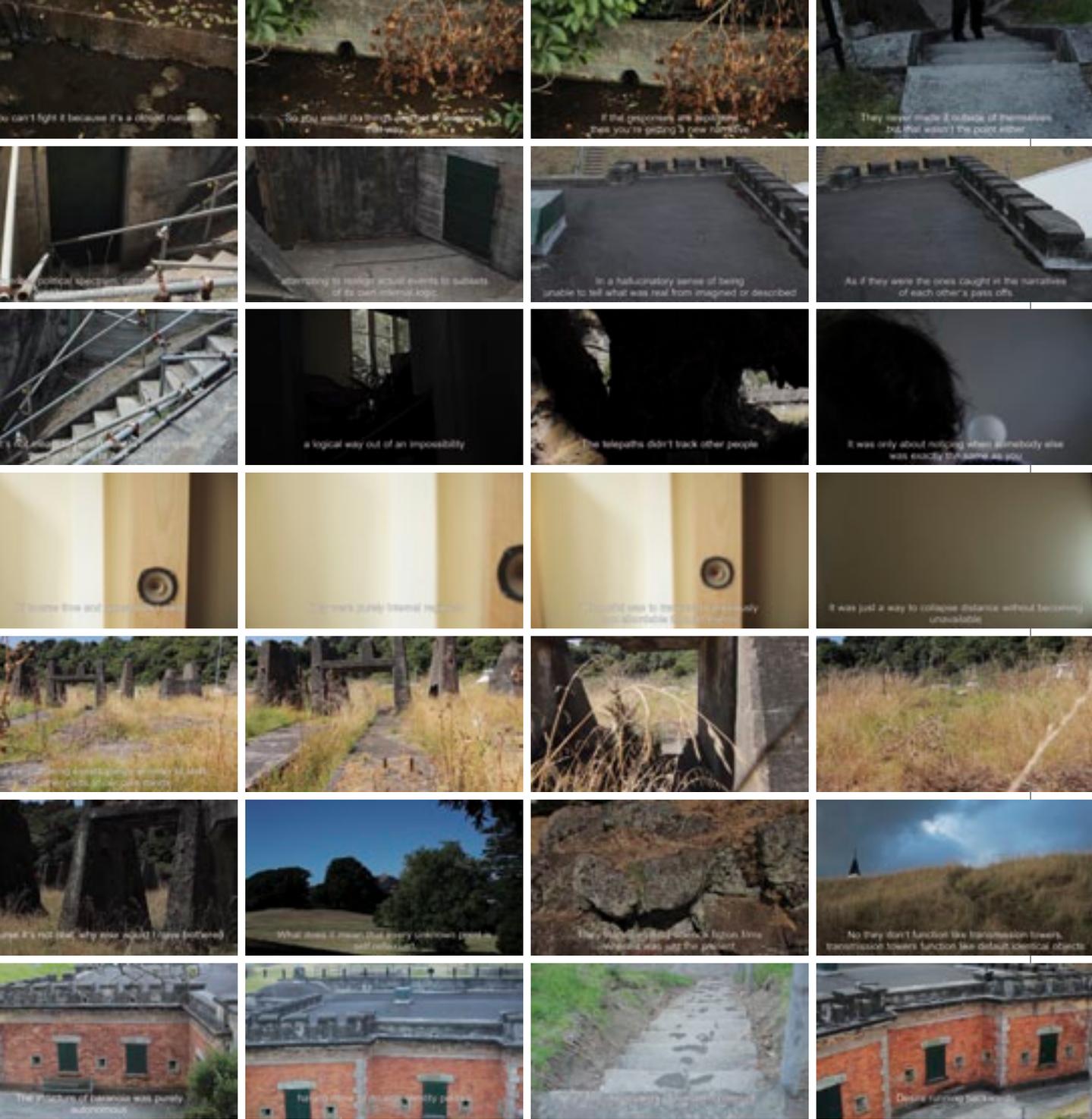
(formed 2004)

Lives and works in Paris

Also exhibiting at Auckland Art Gallery, see page 50.

KEI NGA WĀHI KATOAA TAUIWI





Tahi Moore

Born 1972, Auckland, New Zealand
Lives and works in Auckland, New Zealand

For the 5th Auckland Triennial, New Zealand artist Tahi Moore presents five videos as well as series of objects placed in a variety of unexpected locations in the Gus Fisher Gallery foyer.

Gus Fisher Gallery is named for Gurshon Fisher, a philanthropist at the forefront of the New Zealand fashion industry as the national agent for the Parisian label Christian Dior for 33 years (1955–88). The gallery building itself, located at 74 Shortland Street, has an interesting history. In 1935 it was constructed with double brick walls, fronted by a neo-Romanesque façade and soundproofed to house the first radio broadcasting station in Auckland (1YA); in 1960, it was adapted into a television studio for the first New Zealand television broadcast.

A foyer is generally a transitional space or passageway which typically poses an architectural challenge for exhibiting artists. The space's usual function is of central importance in Moore's work, as he draws our attention to the changing historical functions of the Gus Fisher Gallery and the transitivity of its antechamber.

Moore, born and bred in Auckland, recalls broadcasting equipment on the roof of the building, as well as big security cameras installed at the front. The entrance, in the artist's mind, resembled the ingress to a high-security bank or a modern castle, erected, perhaps, as a counterpoint to the gun emplacements built on the North Shore, on the opposite side of the harbour.

In his artwork Moore envisions the foyer as the setting of a sci-fi narrative and provides viewers with a selection of visual and sonic clues to decipher the turn of events. These include a reference to Conny Plank (1940–1987), the celebrated German record producer, musician and sound engineer, who articulated the political need for popular music, particularly of the crazier variety. Another video revolves around Moore's failed attempts to write an anti-self-help book; here, Moore shares his wish to start a new political party, offering a series of propositions perhaps more appealing than many of those put forward by contemporary politicians. In yet another video the artist solicits the help of a guru, who advises that the one solution to personal troubles is to do nothing at all.

Alongside the videos, reference objects are placed in the entrance of the Gallery. These structures, which respond to different spatio-temporal coordinates, might communicate or translate their significance to different times and places, both real and fictive.

Caterina Riva.

Paranoid Structures 2013
 (selected stills)
Science Fiction 2013
 (selected stills)
 HD video, colour
 images courtesy of the artist
 and Hopkinson Cundy, Auckland

Anri Sala

Born 1974, Tirana, Albania
Lives and works in Berlin

Tlatelolco Clash, 2011 depicts the area of Tlatelolco in Mexico City, centred on a square which is surrounded by pre-Columbian archaeological sites with massed contact-period graves, a 17th-century church built amid the ruins, and Mexico's largest apartment complex. The area became famous after a government massacre of student protestors 10 days before the 1968 Mexican Olympics.¹ Developed as a utopian city within a city, Tlatelolco became depressed after the massacre and has increasingly suffered from crime and squatting, especially after damage from earthquakes in 1985 and 1993. None of this is explicit in Sala's video, which has no dialogue, but these unspoken stories are embedded as memories in the surroundings and are carried by the protagonists.

These historical ruptures are echoed in the video's non-chronological editing, which weaves together each person's contribution of a musical fragment encoded in a punch-card. Played by a barrel organ, a folk tune emerges, hauntingly familiar as the once-powerful hit song, 'Should I Stay or Should I Go?' (1982) by the politically engaged British punk group, The Clash.

Music, emotive and often abstract, is a powerful form of non-verbal communication, and even a catalyst for change. In *How Music Works*, musician David Byrne explains how we are affected by music; from the acoustics of spaces we hear it in, to the way our sonic environment gives us a sense of place.² Byrne describes music as a kind of glue that can maintain order, perpetuate myths, offer healing, define rituals and 'consecrate community bonds'.³ Music is shared, usually performed in a social space where participants communicate directly, distinct from the strictures of a silent gallery where artists are absent.⁴

Sala's *Long Sorrow*, 2005 video also demonstrates music's communicative potential. Jemeel Moondoc improvises on saxophone while suspended from the 18th floor apartment window of a Berlin housing estate, accompanied by surrounding city sounds. For Sala's performance work *3-2-1*, 2011 Moondoc has recorded a response to *Long Sorrow*, which is accompanied in the gallery by a live saxophonist, and acknowledges the building's own musical history. This intermingling of elements renews the work with each performance, linking past and present through a layering of performance and documentation as an ongoing dialogue of time and space.

Andrew Clifford, Curator, Centre for Art Research, The University of Auckland.

Right:

Tlatelolco Clash 2011 (video still)
HD video projection, five-channel surround sound
image courtesy of the artist and kurimanzutto, Mexico City; Marian Goodman Gallery, New York; Hauser & Wirth, Zurich / London; Galerie Chantal Crousel, Paris

Below:

Long Sorrow 2005 (video still)
HD video transferred from super 16mm film, stereo sound
image courtesy of the artist and Johnen Galerie Berlin; Galerie Rüdiger Schöttle, Munich; Marian Goodman Gallery, New York; Hauser & Wirth, Zurich / London; Galerie Chantal Crousel, Paris

Overleaf:

3-2-1 2011 (video still)
live performance featuring saxophone player responding to the film *Long Sorrow*
image courtesy of the artist
© Sylvain Deleu

1. This context took on added significance when *Tlatelolco Clash* was shown at the 9th Gwangju Biennale, 2012 in a city that also suffered significant casualties during a government response to pro-democracy protesters.

2. David Byrne, *How Music Works*, Canongate, Edinburgh, 2012, p 297.

3. As above, pp 322–4.

4. Germano Celant, 'Artsound' (1981), extracted in Caleb Kelly (ed), *Sound: Documents of Contemporary Art*, Whitechapel Gallery, London and The MIT Press, Cambridge MA, 2011, pp 146–8.





Ho Tzu Nyen pp 182–185

Shahzia Sikander pp 186–189

The 5th Auckland Triennial, *If you were to live here...*

8



ST
PAUL
St
Gallery

ST PAUL St Gallery

Before Auckland was the capital city of New Zealand (1840–1865) it was known as Tāmaki-makau-rau – ‘Tāmaki of a hundred lovers’. Historian R C J Stone has written, ‘So richly endowed by nature was Tamaki that Maori gave to this highly desirable isthmus a name equating it with earthly passion.’¹ Not only was there abundant volcanic soil for food cultivation, many volcanic cones offering strategic vantage points and two large, bountiful harbours for fishing, but the Tāmaki isthmus was also a vital passage from east to west and north to south. One of the defining characteristics of Tāmaki were the portages that allowed waka (canoes) to be hauled between waterways connecting the east and west coasts, and enabling shorter routes for travel north and south. The most important portage was Te Tō Waka, the narrow piece of land at Otahuhu that connected to waterways between the Waitemata and Manukau Harbours. Te Tō Waka portage route was less than 1.5 kilometres, and while this land was an obstacle to watercraft it was, and still is, a bridge between two bodies of water, cleaving the waterways and the land.

A portage route opens up a way to transition from one place to another. The theme of the 5th Auckland Triennial *If you were to live here...* is evocative of the same, of settlement and movement, encompassing place and time. It is a provocation to inhabitants of and visitors to Auckland, encouraging a reflexive take on habitation in the city. And with its multiple sites, the Triennial, perhaps in 2013 even more than before, acts as a portage between different parts of Auckland City.

St Paul St Gallery at AUT University sits on a ridge, or as Stone describes it ‘a very gently sloping extinct volcano (almost a miniature plateau)’, that was once well known as Rangipuke.² The ridge includes Albert Park, which was the centre of Surveyor-General Felton Mathew’s 1840 ‘cobweb’ shaped plan for the layout of Auckland.³ Before European arrival, the ‘north-western corner of Albert Park’ was the site of a pā (hill fort/defensive village) called Te Horotiu, watered by the spring Te Wai Ariki – ‘chiefly waters’ – and most likely named in relation to the stream Wai Horotiu which ran down the valley that was to become Queen Street and out to the Waitemata Harbour at Horotiu Bay (later named Commercial Bay, now reclaimed land).⁴ A now-hidden tributary of Wai Horotiu flows close by St Paul St Gallery. While the springs and waterways that coursed through Tāmaki-makau-rau and early Auckland are well hidden under today’s city streets, the cool water of Te Wai Ariki is still accessible in the grounds of the University of Auckland Law School off Waterloo Quadrant and Eden Crescent.

The Triennial is a vehicle for reflection on the city. From on the ground and above, a view of Auckland City today is enriched by an awareness of past habitation and goings on that lie both beneath and – as we walk backwards into the future, our eyes fixed on the past – in front of us. The present is informed by the past, and as the past continues to stretch out before us, the future crowds close.

1.
R C J Stone, *From Tamaki-makau-rau to Auckland*, Auckland University Press, Auckland, 2001, p 7.

2.
As above p 275.

3.
As above p 284.

4.
Local Time (Danny Butt, Jon Bywater, Alex Monteith, Natalie Robertson), *Local Time: Horotiu*, St Paul St Publishing, Auckland, 2012, unpaginated. This publication includes a map showing Wai Horotiu and directions to Te Wai Ariki.

5.
Vishakha N Desai, ‘Engaging “Tradition” in the Twentieth Century Arts of India and Pakistan’ in *Conversations with Traditions: Nilma Sheikh and Shahzia Sikander*, Asia Society, New York, 2001, p 12.

6.
Ho Tzu Nyen quoted in Catherine Wilson, ‘Ho Tzu Nyen: Earth’ review of *Earth* Ho Tzu Nyen, Artspace, Sydney 20 Jan–20 Feb 2011, www.a-n.co.uk/interface/reviews/single/1163214, accessed 16 Jan 2013.

7.
Ho Tzu Nyen quoted in Darryl Wee, ‘Clouds of Density Ho Tzu Nyen’, *ArtAsiaPacific*, no 23, May/June 2011, www.artasiapacific.com/Magazine/73/CloudsOfDensityHoTzuNyen, accessed 19 Nov 2012.

8.
Stone, *From Tamaki-makau-rau to Auckland*, p 7.

When negotiating heritage, should one comply or improvise with the past? The past informs all of our actions in the present and this condition informs the work of Shahzia Sikander, from Pakistan, and Ho Tzu Nyen, from Singapore, the artists exhibiting at St Paul St during the 5th Auckland Triennial. Like New Zealand, Pakistan and Singapore bear the influence of British colonisation. Sikander’s practice is influenced by her training in the tradition of Mughal miniature painting, the modern history of post-partition Pakistan and India, the building of nations and identity through tradition and emerging modern culture, and the influence of Western art traditions. She is recognised as a key member of a generation in Pakistan which refreshed the miniature tradition by incorporating contemporary subject matter and material, and moving these off the page. Sikander’s interest in the co-existence of tradition and modernity, often expressed through disruptive juxtapositions, presents a ‘multifocal vision of tradition and its place in contemporary life’.⁵

Ho Tzu Nyen’s work includes the inherited traditions of Eastern and Western painting, film and music, and histories of representation. His artworks ‘have as much to do with Western philosophy as certain Eastern ideas’; however, ‘the bodies in the works are bodies found in Singapore... it is very much rooted in where I come from... the rhythm or the nervous system is Singaporean’.⁶ Ho’s work extends the composition and space of painting to heightened audio-visual-spatial environments of intense ambiguity oscillating between being immersive and staged. The experience can be uneasy and agitating. Ho is well aware of the ambivalence of human relationships to the past: ‘Sampling – reviving things from the past – is a kind of zombie activity. There’s a vague nostalgia about it but also a sense of decay.’⁷

As we travel into the future while regarding the past, whatever kind of resident of Auckland you are – born and bred, settled migrant, or temporary visitor – the refrain *If you were to live here...* offers a transitional space, a conversation that is both local and international. Underneath Auckland’s urbanity still lie the riches of Tāmaki-makau-rau. In the words of a song often sung generations ago by visitors upon arrival at Tāmaki:

Tena koe, e Tamaki!	Greetings, oh Tamaki!
Tena koe, tena koe:	Greetings, greetings to thee,
Tamaki-makau-rau-e!	Oh! Tamaki of numerous lovers. ⁸

Charlotte Huddleston, Director, St Paul St Gallery, AUT University, Auckland.

Ho Tzu Nyen

Born 1976, Singapore
Lives and works in Singapore

Ho Tzu Nyen's *The Cloud of Unknowing*, 2011 was filmed in a vacated block of flats in Taman Jurong, a low-income housing area of Singapore. The video is a mashup of visual and aural references taken from art history and popular culture showing eight characters progressively enveloped by a vaporous substance. At its culmination, the audience is surrounded by a cloud of vapour, released into the gallery.

Ho's use of the cloud motif was partly inspired by the different ways clouds have been represented throughout painting's development. Ho explains, 'From the Catholic tradition, the cloud signifies the presence of the divine and eternal. Sometimes clouds have become solid demarcations that separate the earthly from the celestial sphere. In the Chinese sense, it's quite the opposite. Clouds are another way to express emptiness and change. The void is something transient. It's a very different reading of the role of clouds, and I would say I feel closer to the Chinese perspective.'¹

Aotearoa translates as 'Land of the Long White Cloud'.² European artists who came to New Zealand on voyages of exploration grappled with new ways to represent nature and spirituality; and the familiar ways of representing clouds changed in this climate.³ Now, in the 21st century, as we negotiate the intersection of Māori traditional knowledge with ideas brought here by 19th-century European arrivals and the multi-ethnic waves of immigration that began in the later half of the 20th century, we understand that there is no singular meaning and representation of the cloud.

Ho's work reflects a similar multiplicity of cultural references brought about by Singapore's colonial history. Ho has said of *The Cloud of Unknowing*, 'I wanted to make a film that's packed dense with so many references that everyone can draw their own visions and hallucinations out of the same source.'⁴

In Ho's *Earth*, 2009–10 he affirms his position as an artist with a revisionist approach to art history as well as one who instils painting's sensual effects into contemporary medium of video. Here we see the artist reference historical painters such as Géricault and Caravaggio in the creation of a post-apocalyptic scene. While *The Cloud of Unknowing* can be read as the piece that explores the representation of weightlessness and transience, *Earth* is rooted to the concern of being here now.

The Māori word 'whenua' is not only earth, but also encompasses the idea of people.⁵ 'Whenua' is understood to be the 'place in which we stand'⁶, a similar idea to tūrangawaewae (home) and an idea which Ho's *Earth* addresses: our place from which to understand all the references and ideas that dominate our meaning making.⁷

Vera Mey, Assistant Director, ST PAUL St Gallery, AUT University, Auckland.

1. Michelle Lhooq, 'Tzu Nyen Ho's Head Is in the Clouds', *Interview Magazine*, www.interviewmagazine.com/film/tzu-nyen-ho-the-cloud-of-unknowing/#page2, accessed 24 Jan 2013.

2. James Oakley Wilson, 'Aotearoa', *Te Ara – the Encyclopedia of New Zealand*, www.TeAra.govt.nz/en/1966/aotearoa/1, accessed 24 Jan 2013.

3. Ministry for Culture and Heritage, 'Beginnings – History of NZ painting', www.nzhistory.net.nz/culture/nz-painting-history/beginnings, accessed 24 Jan 2013.

4. Michelle Lhooq, 'Tzu Nyen Ho's Head Is in the Clouds'.

5. Landcare Research Manaaki Whenua, 'Manaaki Whenua: The Meaning and Ethos', www.landcareresearch.co.nz/about/about-landcare/manaaki-whenua-the-meaning-and-ethos, accessed 24 Jan 2013.

6. Manaaki Whenua is one of eight Crown Research Institutes in New Zealand. It is dedicated to the management of terrestrial biodiversity and land resources.

7. Te Ahukaramū Charles Royal, 'Papatūānuku – the land: Tūrangawaewae – a place to stand', *Te Ara – the Encyclopedia of New Zealand*, <http://www.TeAra.govt.nz/en/papatuanuku-the-land/page-5>, accessed 11 Mar 2013.



Above, right & overleaf:
The Cloud of Unknowing
2011 (video stills)
installation with single
channel HD video
projection, 13-channel
sound, smoke machines,
floodlights, show
control system
images courtesy
of the artist



Shahzia Sikander

Born 1969, Lahore, Pakistan

Lives and works in New York City, United States of America

Drawing is ‘a fundamental element’ of Shahzia Sikander’s art practice, operating as a ‘basic tool for exploration.’¹ Sikander, who studied traditional Mughal miniature painting at the National College of Art in Pakistan graduating in 1992, retains in her work a ‘relaxed adherence to the formal austerity of Indo-Persian miniatures.’² Many of the techniques and approaches of her training are apparent in her recent large-scale projected video animations like *Parallax*, 2013. For Sikander drawing and layering of imagery to build up new compositions of multiple parts is a somewhat intuitive approach that facilitates her broad interest in boundaries and their ambiguities. *Parallax* incorporates new and recurring motifs from previous work drawing on an existing vocabulary of forms to create new interactions where ‘ideas housed on paper are put into motion to create disruption’ through the animation process.³

Sikander freely combines abstract, representational and textual forms, deliberately juxtaposing them to create a tension as they vie for prominence and are transformed by each other. The similarly treated soundtrack composed by Du Yun in collaboration with Sikander, combines voice and sound, both the imagery and sound responding to and guiding the shifts in the work. Sikander first worked with Du Yun on her 2010 work *The Last Post* and they share what Sikander describes as a ‘gestural approach’ to working.⁴ Sikander and Du Yun collaborate on the animation works sharing a connection in their process and interests in non-linear narratives explored through imagery and sound. Sikander has said that she deliberately keeps her narratives open and ‘suspended’ allowing the work to ‘function as a multifaceted interpretation, open to communication.’⁵

Like the image vocabulary that she draws on when creating new work, Sikander’s interest in broad subjects of postcolonialism, borders, and cultural and political boundaries are transferable. Each context they touch on, and touch down in, renders new relationships and interpretations, tempered by the specific and local content in each soundtrack, and correspondences within the issues that are shared across national and geographic boundaries.

Sikander retains the underpinning of her formal training through the imagery, which even digitised still possesses painterly texture and materiality, and the layered approach that juxtaposes the imagery and sound. Sikander believes that ‘in terms of scale, miniature painting should not be limited by its size. It is heroic in nature and big in concept.’⁶ Through her work Sikander has ‘radically challenged the notion of miniature painting as historical objects.’⁷ Equally, her decision to study miniature painting in the late 1980s was an unfashionable choice as at that time miniature painting had negative connotations of being a ‘craft-ridden, anti-intellectual form.’⁸ Sikander’s work brings together the elegant sensibility and attitude of the miniature tradition with contemporary materials and scale, pushing into new areas that speak about now while acknowledging the inheritance of the past.

Charlotte Huddleston.

1. Shahzia Sikander quoted in Anjali Gupta, ‘A Conversation with Shahzia Sikander’, Linda Pace Foundation, www.lindapacefoundation.org/Shahzia-Sikander-interview.php, accessed 19 Nov 2012.

2. As above.

3. Shahzia Sikander, email correspondence with the author, 31 Jan 2013.

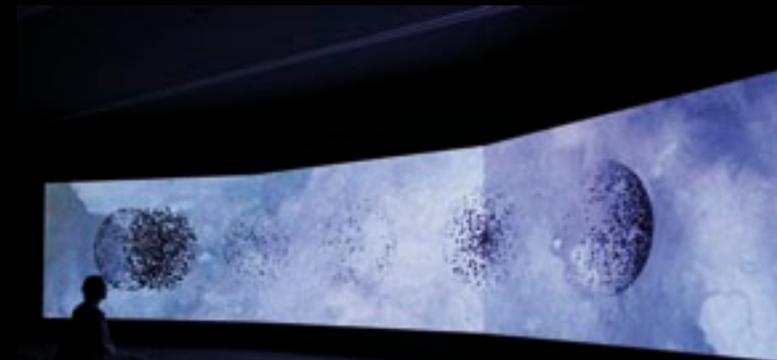
4. As above.

5. As above.

6. Shahzia Sikander quoted in Hammad Nasar, ‘Beyond the Page: Curatorial Notes’ in *Beyond the Page: Contemporary Art from Pakistan, Asia House, Green Cardamom, London, Manchester Art Gallery, Manchester, 2006*, p 41.

7. Fereshteh Daftari, ‘Shahzia Sikander in conversation with Fereshteh Daftari’ in *Shahzia Sikander Intimate Ambivalence*, Ikon Gallery, Birmingham, 2008, p 55.

8. Shahzia Sikander quoted in Fereshteh Daftari, ‘Shahzia Sikander in conversation with Fereshteh Daftari’ in *Shahzia Sikander Intimate Ambivalence*, Ikon Gallery, Birmingham, 2008, p 55.



Above & left:
Parallax 2013 (installation views)
three-channel HD video animation,
surround sound
music by Du Yun
images courtesy of the artist
and Pilar Corrias Gallery

Overleaf:
Parallax 2013 (details)
three-channel HD video animation,
surround sound
music by Du Yun
images courtesy of the artist
and Pilar Corrias Gallery



9

Silo 6, Silo Park



Ryoji Ikeda

Born 1966, Gifu, Japan
Lives and works in Paris

One of Japan's most celebrated artists and composers, Ryoji Ikeda, will transform the silos on Auckland's Waterfront into something akin to a cathedral of sound for the 5th Auckland Triennial.

In a departure from his recent monumental audiovisual installations, such as the *data.tron*, 2007 and *test pattern [enhanced version]*, 2011, with *A [for 6 silos]*, 2013 Ikeda returns to his compositional roots creating a work that strips music back to the physical phenomenon of sound.

Inspired by the pure tone emitted by a tuning fork, used as the standard pitch to tune orchestras the world over, Ikeda has created a site-specific installation comprising a series of six overlapping sine waves, inhabiting each of the six silos.

A [for 6 silos] is Ikeda's most classically inspired musical work since *op.1*, 2000–01, his stunning arrangement for string ensembles. In *A [for 6 silos]*, the arrangement is for the extraordinary space of the silos, inherently sonorous in their form, their cylindrical morphology subtly echoing the shape of tuning fork itself.

On one level, *A [for 6 silos]* could be considered as a condensed spatial history of the concert pitch, from the invention of the tuning fork by John Shore in 1711, its subsequent use by Handel to tune *Messiah* in 1751, to its standardisation at 440Hz by the Congress of Physicists in Stuttgart in 1834.¹ Though intended to act as the standard by which all classical orchestras tune their instruments, the concert pitch has been in a continual state of flux throughout history, and varies today from orchestra to orchestra and country to country. So, *A [for 6 silos]* can be thought of as a sonic multiverse where all possible versions of the concert pitch's history coexist momentarily inside the silos.

As with all of Ikeda's best works, *A [for 6 silos]*'s primary power is physical, rather than cerebral. Ikeda's pure tones do not merely occupy the silos' space, but rather create their own space: each sine wave a vast shimmering structure, colliding into one another like (mem)branes in the multiverse. The osmotic space between the sine wave structures is perhaps where the most transformational experiences will occur. As Ikeda himself has said, 'the in between is the most important'.² Here, in what Duchamp would have called the '*infra-thin*',³ sine waves superimpose one another, and a different tone appears.

Passing through these 'in-between spaces' and moving among these interference tones is key to *A [for 6 silos]*. As with his earlier sound installation, *Matrix*, 2000, Ikeda considers this 'intrapersonal' music, which will be experienced differently by each visitor who navigates the invisible patterns that fill the listening space.

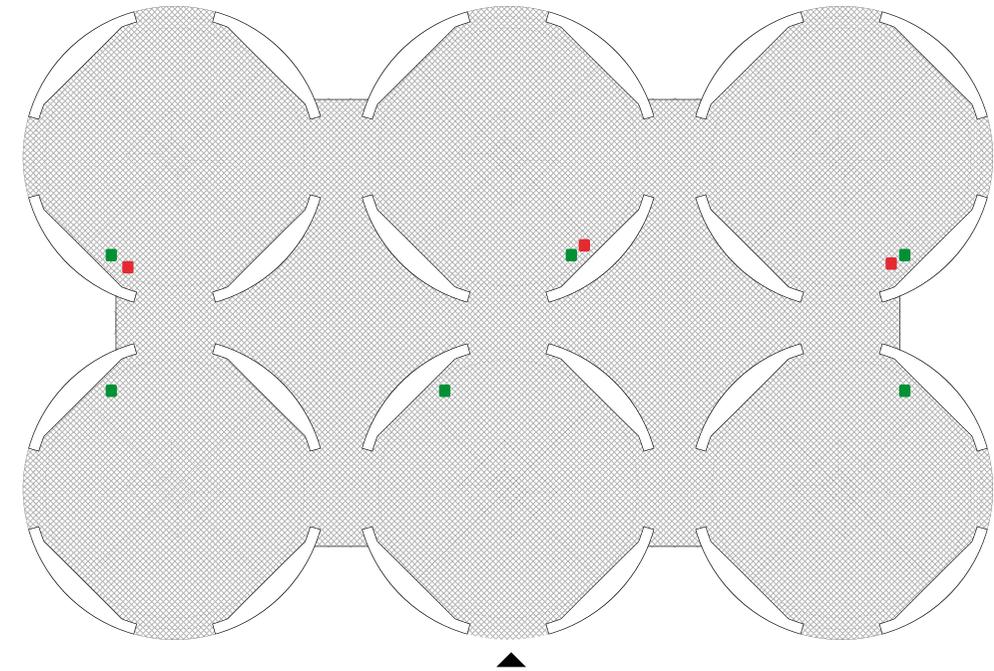
Right:
Plans for A [for 6 silos] 2013
site-specific six-channel
sound installation
images courtesy of the artist

Overleaf:
test pattern [live set] 2008
audiovisual live performance
photograph by Liz Hingley
image courtesy of the artist

1.
[J W S Rayleigh, *The Theory of Sound*, vol I, Dover, New York, 1945, p 9.](#)

2.
[Ryoji Ikeda, quoted in E Lindholm, 'Ryoji Ikeda goes big, really big', *The Brooklyn Rail*, Jun 2011, <http://is.gd/inbetween>, accessed 20 Mar 2013.](#)

3.
[M Duchamp quoted in D Judovitz, *Unpacking Duchamp: Art in Transit*, University of California Press, Berkeley, 1998, p 39.](#)

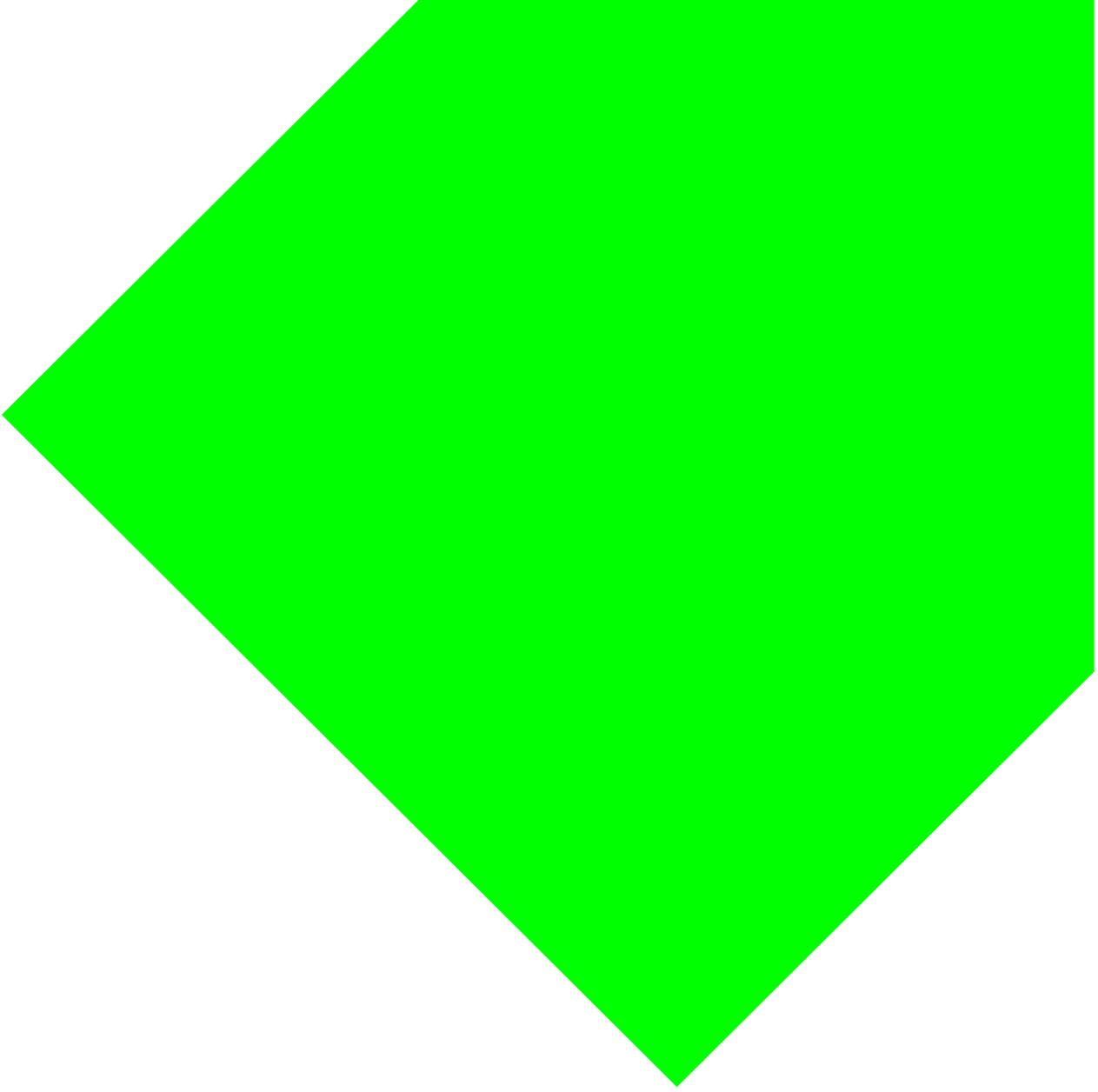


The architecture and environment, too, will shape the sound, meaning sonic experiences of highly personal specificity, which change depending on the time of day, the weather and the direction a visitor takes through the space. Each visit offers a unique traverse – spatially, musically and temporally.

Honor Harger, Artistic Director, Lighthouse, Brighton.

test pattern [live set] 2013, audiovisual concert, concept composition:
Ryoji Ikeda; computer graphics, programming: Tomonaga Tokuyama
— Performed 11 May 2013, Galatos, Auckland





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List of Works pp 212–215

Artist Biographies and List of Works

Allora & Calzadilla

(formed 1995)

Live and work in Puerto Rico

Jennifer Allora

Born 1974, Philadelphia, United States of America

Guillermo Calzadilla

Born 1971, Havana, Cuba

Collaborating since 1995, Jennifer Allora and Guillermo Calzadilla have produced an experimental and interdisciplinary body of work, combining performance, sculpture, video and sound. Their *Land Mark*, 2001–ongoing, project focuses on what the artists describe as the ‘transitional geography’ of Vieques, an inhabited island municipality of Puerto Rico used by the US Navy as a weapons-testing range from 1941 to 2003. Interested in questions of social justice the artists set into motion a series of structural couples – inscription and erasure, presence and absence, appearance and disappearance – which link processes of mark-making with counter-memorial claims for rights and justice vis-à-vis specific sites.

Selected exhibitions (solo): *Stop, Repair, Prepare*, MoMA, New York, 2010, and *Haus der Kunst*, Munich, 2008; *Allora & Calzadilla*, National Museum of Art, Oslo, 2009; *Compass & How to Appear Invisible*, Temporäre Kunsthalle, Berlin, 2009; *Never Mind That Noise You Heard*, Stedekijk Museum, Amsterdam; *Allora & Calzadilla*, Kunsthalle Zürich, 2007; *Clamor*, Serpentine Gallery, London, 2007; *Wake Up*, The Renaissance Society, Chicago, 2007. Selected exhibition (group): 54th Venice Biennale, 2011.

Yto Barrada

Born 1971, Paris, France

Lives and works in Tangier, Morocco

Yto Barrada’s art reflects her experiences of living in Tangier, and the realities and struggles of life in a city undergoing rapid development and modernisation. Her photography captures the quiet dramas that play out when the diversity of local people and wildlife gives way to the monocultural visions of planners and developers. Barrada’s work reveals a ramshackle kind of modernity and the existential issues of a society dominated by a desire to leave.

Selected exhibitions (solo): *Riffs*, Deutsche Guggenheim, Berlin, 2012; *The Strait Project*, Witte de With, Rotterdam, 2004; Selected exhibitions (group): *I Decided Not to Save the World*, Tate Modern, London, 2012; Palais de Tokyo, Paris, 2012; 54th Venice Biennale, 2011; *Hand Me Downs*, film screening at MoMA, San Francisco and New York, 2011.

Claire Fontaine

(formed 2004)

Lives and works in Paris

Claire Fontaine is a Paris-based collective artist, founded in 2004. After lifting her name from a popular brand of school notebooks, Claire Fontaine declared herself a ‘readymade artist’ and began to elaborate a version of neo-conceptual art that often looks like other people’s work. Working in neon, video, sculpture, painting and text, her practice can be described as an ongoing interrogation of the political impotence and the crisis of singularity which seem to define contemporary society today.

Selected exhibitions (solo): *1493*, Espace 1414, San Juan, 2013; *Redemptions*, CCA Wattis, San Francisco, 2013; *Carelessness causes fire*, Audian Gallery, Vancouver, 2012; *Breakfast starts at midnight*, Index, The Swedish Contemporary Art Foundation, Stockholm, 2012; *M-A-C-C-H-I-N-A-Z-I-O-N-I*, Museion, Bolzano, 2012; *P.I.G.S.*, MUSAC, Castilla y León, 2011; *Economies*, Museum of Contemporary Art, Miami, 2010; *After Marx April*, *After Mao June*, Aspen Art Museum, 2009. Selected exhibitions (group): *When Attitudes Became Form Become Attitudes*, CCA Wattis, San Francisco, 2013; *The Deep of the Modern*, Manifesta 9, Genk, Limburg 2012 *Unrest: Revolt Against Reason*, apexart, New York, 2012; 9th Shanghai Biennale, 2012; *Re-writing Worlds (Art and Agency)*, 4th Moscow Biennale, 2011; 12th Istanbul Biennial, 2011.

Teddy Cruz

Born 1962, Guatemala City, Guatemala

Lives and works in San Diego, United States of America

Teddy Cruz is best known for his socially responsible and artistically motivated architecture on the border between San Diego, California and Tijuana, Mexico. As a research-based practice, Estudio Teddy Cruz has amplified urban conflict as a productive zone of controversy leading to constructive dialogue and new modes of intervention into established politics and economics of development in marginal neighbourhoods which become sites of artistic experimentation. In 2008 Cruz represented the United States in the Venice Architecture Biennial and in 2010 he was part of the exhibition *Small Scale Big Change: New Architectures of Social Engagement* at the Museum of Modern Art.

Abraham Cruzvillegas

Born 1968, Mexico City, Mexico

Lives and works in Mexico City

Abraham Cruzvillegas’ practice is informed by growing up in Ajusco, a district of Mexico City. Cruzvillegas transforms everyday objects including pieces of scrap metal, plastic rubbish and animal waste into art. Stark and somewhat precarious in construction, these dynamic assemblage sculptures retain a deep mystical quality. His recent work addresses solidarity, collaboration and optimism, and his construction of art using readily available materials operates as a metaphor for the articulation of individual identity and place.

Selected exhibitions (solo): *Abraham Cruzvillegas: The Autoconstrucción Suites*, Walker Art Center, Minneapolis, 2013; *Abraham Cruzvillegas*, Kurimanzutto, Mexico City, 2012; *Abraham Cruzvillegas: Autoconstrucción: The Optimistic Failure of a Simultaneous Promise*, Modern Art Oxford, 2011; *The Magnificent Seven: Abraham Cruzvillegas Capp Street Project*, CCA Wattis Institute Event, San Francisco, 2009; *Autoconstrucción: The Soundtrack*, CCA, Glasgow, 2008. Selected exhibitions (group): *Garden of Reason*, Ham House, London, 2012; 30th São Paulo Biennial, 2012; DOCUMENTA (13), Kassel, 2012; 12th Istanbul Biennial, 2011; *Unmonumental*, New Museum, New York, 2007; 50th Venice Biennale, 2003.

Keg de Souza

Born 1978, Perth, Australia

Lives and works Sydney, Australia

Keg de Souza is an interdisciplinary artist who works across mediums including video, artist’s books, printmaking, inflatable architecture, installation and drawing. The investigation of spatial politics is central to de Souza’s work, as she focuses not only on the built environment but also social space. De Souza is involved in collaborative artistic projects and groups, such as the SquatSpace artist collective, the collaborative duo You Are Here, the Network of Un-Collectable Artists and the Rizzeria printmaking collective. Under the name All Thumbs Press she publishes hand-bound books and zines featuring her illustrations and writing.

Selected exhibitions (solo): *Gonflables et amuse-bouches*, Darling Foundry, Montréal, 2012; *Living Under the Stars*, Urban Art Projects, Brisbane, 2012; *Rosen-tales*; Women’s Studio Workshop, New York, 2012; *Ramble Through The Rocks*, Offsite: MCA, Sydney, 2011; *Whatever Floats Your Boat*, Cockatoo Island Studios to Balmain, Sydney, 2010. Selected exhibitions (group): *Social Networking*, Gallery of Modern Art, Brisbane, 2012; *Primavera 2011: Young Australian Artists*, Museum of Contemporary Art, Sydney, 2011; *Trama*, Museu de Arte Contemporânea de Serralves, Porto, 2011; *Designated Drivers*, The Block Museum of Contemporary Art, Evanston, Illinois, 2011; *The Right to the City (SquatSpace)*, Tin Sheds Gallery, Sydney, 2011.

Emory Douglas

Born 1943, Grand Rapids, United States of America

Lives and works in San Francisco, United States of America

Emory Douglas created the visual identity for the Black Panther Party and his iconic images came to symbolise the struggles of the movement. As Minister of Culture for the Black Panther Party from 1967 until the 1980s, Douglas' work, described as 'Militant Chic', featured in most issues of the newspaper *The Black Panther*. His work is characterised by strong graphic images of young African-American men, women and children. He used the newspaper's popularity to spur people to action, portraying the poor with empathy and as being unapologetic and ready for a fight.

Selected exhibitions (solo): *Black Panther: The Revolutionary Art of Emory Douglas*, Urbis, Manchester, 2008–9; *Black Panther: The Revolutionary Art of Emory Douglas*, MOCA Pacific Design Center, Los Angeles, 2007–8. Selected exhibitions (group): 16th Biennale of Sydney, 2008; *The Black Panther Rank and File*, Yerba Buena Center for the Arts, San Francisco, 2006.

mounir fatmi

Born 1970, Tangier, Morocco

Lives and works between Tangier and Paris, France

Making art which directly addresses global current events mounir fatmi looks at the origins and symptoms of global issues and speaks to those whose lives are affected by specific events. In his recent work, fatmi has criticised the formation of supranational political and economic structures in the late 1990s and offered an Arab perspective on megalopolises and urban architecture. The artist defines a megalopolis as architectural development in cities that is carried out at speed and without taking time to consider or reflect upon the wellbeing of the people who live there.

Selected exhibitions (solo): *Oriental Accident*, Lombard-Freid Projects, New York, 2012; *The Angel's Black Leg*, Galerie Conrads, Düsseldorf, 2011; *Seeing is Believing*, Galerie Hussenot, Paris, 2010; *minimalism is capitalist*, Galerie Conrads, Düsseldorf, 2009; *Obstacle Next Flag*, Migros Museum, Zürich, 2003. Selected exhibitions (group): *Ici, Ailleurs*, Tour Panorama, Marseille, 2013; 6th Québec Biennale, 2012; 54th Venice Biennale, 2011; 12th Cairo Biennale, 2010; 10th Lyon Biennale, 2009; 10th Brussels Biennale, 2008.

Claire Healy and Sean Cordeiro

(formed 2001)

Live and work in Sydney, Australia

Sean Cordeiro

Born 1974, Sydney, Australia

Claire Healy

Born 1971, Melbourne, Australia

Claire Healy and Sean Cordeiro met at the New South Wales College of Fine Arts in the 1990s. Avid travellers, their peripatetic lives inform much of their practice as they explore ideas of home and transience, and engage with issues such as real estate, permutations of space and modes of living. They are best known for transforming everyday objects into large-scale and provocative sculptures and installations. Through the presentation of the deconstructed and the reassembled Healy and Cordeiro literally unpack notions of home, and make us question our own materialistic tendencies and the impermanence of occupation.

Selected exhibitions (solo): *Claire Healy & Sean Cordeiro*, Museum of Contemporary Art Australia, Sydney, 2012; *Are We There Yet?* Corcoran Gallery of Art, Washington DC, 2011; *Par Avion*, Frey Norris Contemporary & Modern, San Francisco, 2011; *Future Furnishings*, Nature Morte Gallery, Berlin, 2012; *The Ultimate Field Trip*, Akiyoshidai International Artist Village, Yamaguchi, 2010; *Premis*, La BF15, Lyon, 2009. Selected exhibitions (group): Setouchi Art Festival, Setouchi, 2010; 53rd Venice Biennale, 2009; *Optimism*, Gallery of Modern Art | Queensland Art Gallery, Brisbane, 2008.

Ho Tzu Nyen

Born 1976, Singapore

Lives and works in Singapore

Ho Tzu Nyen is a multidisciplinary artist interested in the construction of history and the relationships between still, moving and painted images. His immersive and dreamlike films incorporate elements of painting and performance, and extend the boundaries of traditional filmmaking. Ho's work is characterised by richly detailed and dramatic scenes. In recent works including *Earth*, 2009–10 and *The Cloud of Unknowing*, 2011 Ho mixes elements of contemporary life with references taken from traditional Chinese landscape and classical Western painting.

Selected exhibitions (solo): *MAM Project 016: Ho Tzu Nyen*, Mori Art Museum, Tokyo, 2011; *Earth*, Artspace, Sydney, 2011. Selected exhibitions and screenings (group): *No Country*, Guggenheim Museum, New York, 2013; 54th Venice Biennale, 2011; 6th Asia-Pacific Triennial, 2009; 2009 Cannes International Film Festival; 66th Venice International Film Festival, 2009; 1st Singapore Biennale, 2006; 2006 Hong Kong International Film Festival; 3rd Fukuoka Asian Art Triennale, 2005; 26th São Paulo Biennial, 2004; 2004 Bangkok International Film Festival.

Ryoji Ikeda

Born 1966, Gifu, Japan

Lives and works in Paris

Ryoji Ikeda is one of Japan's leading electronic composers and visual artists who successfully works across both visual and sonic media. His work involves elaborate orchestrations of sound, visuals and mathematical notions which explore the characteristics of sound and result in immersive live performances and installations. Alongside his musical pieces, Ikeda continues to work on long-term projects including *test pattern*, 2008–ongoing in which he developed a system that converts any type of data – text, sounds, photographs and movies – into barcode patterns and binary notation consisting of 0s and 1s.

Selected exhibitions: *Beam In Thine Own Eye*, Museum of Old and New Art, Hobart, 2013, *test pattern [no5]*, Carriageworks, Sydney, 2013; *test pattern [100m version]*, Ruhr Triennale, Duisburg, 2013; *Ryoji Ikeda*, DHC-ART, Montréal, 2012; *The Transfinite*, Park Avenue Armory, New York, 2011; *datamatics*, Museo de Arte, Bogota, Colombia. His performances *datamatics [v.2]*, *test pattern [live set]* and *superposition* have been presented all over the world including Pompidou Centre, Paris, Tate Modern, London and Palazzo Grassi, Venice.

Bijoy Jain

Born 1965, Mumbai, India

Lives and works in Mumbai, India

Bijoy Jain is an architect and founder of Studio Mumbai, a contemporary and award-winning architectural practice drawing on the traditional skills and expertise of India's craftspeople. Creating a studio where skilled stonemasons, woodworkers and other traditional trades do not simply execute his projects but are regarded as advisors and collaborators, Jain has enabled a rediscovery of traditional knowledge and the sustainable use of local resources. Drawing on the Indian landscape and regarding it as a resource, Studio Mumbai has created buildings as diverse as private residences, public spaces, research centres and rural retreats formed by local climatic conditions, materials and technologies.

Maddie Leach

Born 1970, Auckland, New Zealand
Lives and works in Wellington, New Zealand

Maddie Leach's practice is project-based, conceptually driven and frequently involves research into the specifics of the site in which she is working. With her interest in the development of new thinking in relation to social, place-based and process-driven artwork, Leach's early work held a central position in New Zealand's relational aesthetics practice. While no longer overtly participatory, her work continues to explore ideas of spectatorship, expectation and strategies of cooperation in the production of art works. Leach's recent projects often operate beyond the walls of the gallery and focus on constructing complex arrangements between space, time, place and audience.

Selected exhibitions (group): *Between Memory and Trace*, Te Tuhi Centre for the Arts, Auckland, 2012; *Peripheral Relations: Marcel Duchamp and New Zealand Art*, Adam Art Gallery, Wellington, 2012; *The Obstinate Object*, City Gallery Wellington, 2012; *Iteration: Again*, CAST, Tasmania, 2011; *Collecting Contemporary*, Museum of New Zealand Te Papa Tongarewa, Wellington, 2011; *Reason and Rhyme*, Gertrude Contemporary, Melbourne, 2011; *Close Encounters*, Hyde Park Art Center, Chicago, 2010; *One Day Sculpture*, Wellington, 2008; *Trans Versa*, The South Project, Santiago, 2006.

Janet Lilo

Born 1982, Ngāpuhi, Samoan, Niuean
Lives and works in Auckland, New Zealand

Janet Lilo is an interdisciplinary artist interested in the politics of space and the exploration of popular culture within a localised framework. Her work includes appropriated amateur photography and video from online platforms, music videos, vlogs (video logs) and experimental documentary. With a keen eye for online trends Lilo has recorded people's behaviours and interactions and displayed them on monitors and objects in gallery spaces, on the sides of buildings, in museums, on the internet, bus stops and billboards. Recently she created internet art projects specifically for YouTube, establishing a bridge between global online communities and the local communities of Auckland.

Selected exhibitions (solo): *Identitee video*, Auckland War Memorial Museum, 2012; *Top16*, Beachcomber Contemporary Art Gallery, Rarotonga, 2010; *Man in the mirror*, ICC building, Higashi Sapporo, 2009; *MYFACE*, Fresh Gallery Otara, 2009; *Top16 x 2*, Fresh Gallery Otara, 2008; Selected exhibitions (group): *Contact*, Frankfurter Kunstverein, 2012; *Home AKL*, Auckland Art Gallery, 2012; *Rituels*, Tjibaou Cultural Center, Nouméa, 2011; *Niu Pasifik: Urban Art from the Pacific Rim*, CN Gorman Museum, University of California, 2010; *Nonsense*, CAI02 Gallery, Sapporo, 2009.

Michael Lin

Born 1964, Tokyo, Japan
Lives and works in Shanghai, China and Brussels, Belgium

Michael Lin is best known for his large-scale colourful floral paintings which cover the façades of building, interiors, windows and furniture. Using patterns from traditional Taiwanese textiles and decorative arts Lin's work blurs the lines between art and craft, and raises issues around the continuity of traditional and domestic art forms. These playful insertions question the role of art in public space as Lin transgresses the line between the undervalued domestic realm and the dominant public one. Lin has collaborated with architects and local trades people to create environments and structures which encourage new ways of encountering art.

Selected exhibitions (solo): *Model Home*, Rockbund Art Museum, Shanghai, 2012; *Michael Lin, Free Port No. 005*, Peabody Essex Museum, Salem, 2012; *Hotel MARCO*, Museum of Contemporary Art, Vigo, 2011; *A Modest Veil*, Vancouver Art Gallery, 2010; *Michael Lin*, Offenes Kulturhaus, Linz, 2007; *Michael Lin*, Kunsthalle Wien, Vienna, 2005. Selected exhibitions (group): 3rd Singapore Biennale, 2011; *Memories of the Future*, Leeum, Samsung Museum of Art, Seoul, 2010; 4th Fukuoka Asian Art Triennale, 2009; *Space For Your Future*, Museum of Contemporary Art, Tokyo, 2007; *Notre Histoire*, Palais de Tokyo, Paris, 2006; 2nd Guangzhou Triennial, 2005.

Andrew Barrie

Born 1968, Levin, New Zealand
Lives and works in Auckland, New Zealand

Dr Andrew Barrie is an Auckland-based designer and professor at the School of Architecture and Planning, The University of Auckland. After completing

doctoral studies at Tokyo University, he spent several years as a project architect at Toyo Ito & Associates in Tokyo, before returning to Auckland to work at Cheshire Architects. His design work has won numerous awards in New Zealand and Japan, and has been widely exhibited internationally, most recently at the 13th International Architecture Biennale, 2012. He is the author of several books on Japanese architecture, and is a regular contributor to architecture and design journals.

Atelier Bow-Wow

(formed 1992)

Lives and works in Tokyo

Yoshiharu Tsukamoto

Born 1965, Kanagawa, Japan

Momoyo Kajima

Born 1969, Tokyo, Japan

Atelier Bow-Wow creates small-scale and idiosyncratic buildings. Known as 'pet architecture', these structures are squeezed into tiny sites around Tokyo. Highly functional and considered, the buildings are the result of Atelier Bow-Wow's thorough research into social conditions and they reflect a deep understanding of local needs and cultural practices. In addition to this domestic architecture work, Atelier Bow-Wow exhibited at the 2010 Venice Biennale as an official representative of Japan. This and their exhibited work at the Hayward Gallery in London and Micro Public Space projects have created a wide following.

Selected exhibitions: *house inside city outside house*, Tokyo Opera City Art Gallery, 2011; 12th Venice Architecture Biennale, 2010; The Gallery at REDCAT, Los Angeles, USA, 2009; 3rd Liverpool Biennial, 2008; 27th São Paulo Biennale, 2006.

Local Time

(formed 2007)

Danny Butt

Born 1971, Newcastle, Australia
Lives and works in Melbourne, Australia and Auckland, New Zealand

Jon Bywater

Born 1970, Ipswich, England
Lives and works in Auckland, New Zealand

Alex Monteith

Born 1977, Belfast, Northern Ireland
Lives and works in Auckland, New Zealand

Natalie Robertson

Born 1962, Kawerau, New Zealand
Lives and works in Auckland, New Zealand

Local Time is an Auckland-based collective of artists, writers and teachers who have been working together since 2006. Their practice is varied, creating site-specific projects with an emphasis on local and indigenous knowledge and the investigation of naming and framing across multiple histories. Local Time's multistrand projects and events aim to integrate their academic and artistic backgrounds. Their research and interventions have often been staged in remote areas, addressing the complexities of living in a colonial nation.

Selected exhibitions: *Local Time: Sarai Reader 09*, Devi Art Foundation, Delhi, 2013; *Local Time – Horotiu*, ST PAUL St Gallery, Auckland, 2012; *Local Time: Waitangi Day*, Parihaka/Taranaki, 2009.

Makeshift

(formed 2007)

Live and work in Sydney, Australia

Tessa Zettel

Born 1980, Sydney, Australia

Karl Khoe

Born 1980, Sydney, Australia

Artists and co-directors of Makeshift Tessa Zettel and Karl Khoe collaborate on interdisciplinary projects that encompass live art, sculpture and installation, drawing, printmaking, writing, curating and design. As redirective practitioners, their work imagines or enacts other ways of living that are generative of sustainment, dialogue and new economies. Site-responsive and participatory, these works are shaped by provisional communities and appear as durational interventions. Such projects involve opening up spaces of dialogue or exchange (often facilitated by the presence of food), marking time to slow down and be attentive, and a revaluing of obscured cultural knowledge, stories and practices.

Selected exhibitions (solo): *Making Time*, Performance Space, Sydney, 2013; *A Leaf from the Book of Cities*, National Institute for Experimental Arts/City of Sydney, 2012; *Make-do Garden City*, 4A Centre for Contemporary Asian Art, Sydney, 2010; *Colony Collapse*, Firstdraft, Sydney, 2010. Selected exhibitions (group): *IASKA Spaced: Art Out of Place*, Fremantle Arts Centre, 2012; *Primavera 2011*, Museum of Contemporary Art, Sydney, 2011; *Sister Cities Biennial: Urbanition*, San Francisco Arts Commission Gallery/Carriageworks, San Francisco/Sydney, 2011; *In the Balance: Art for a Changing World*, Museum of Contemporary Art, Sydney, 2010.

Cinthia Marcelle

Born 1974, Belo Horizonte, Brazil
Lives and works in Belo Horizonte, Brazil

Cinthia Marcelle's video and photography deals with interventions in urban spaces or landscapes and frequently incorporates carefully choreographed, repetitive actions and elements of chaos. These works contain a sense of irony, where the absurd is presented with the appearance of certainty. Paradox is one of the concepts most linked to the performance method used by the artist, along with photography and video. Marcelle's videos are often shot from one camera angle and depict actions that appear to be happenstances but which become aesthetic occurrences. Her actions create situations that challenge our notions of conventional behaviour by introducing humorous coincidences and connections.

Selected exhibitions (solo): *Zona Temporária*, Centro Cultural Banco do Brasil, Rio de Janeiro, 2013; *See for been seen*, Pinchuk Art Center, Kiev, 2011; *This Same World Over*, Foyer Gallery, Camberwell College of Arts, London, 2009; *Bolsa Pampulha: Cinthia Marcelle*, Museu de Arte da Pampulha, Belo Horizonte, 2004. Selected exhibitions (group): Sharjah Biennial 11, Arabic Emirates, 2013; 2nd New Museum Triennial, New York, 2012; Tate Level 2 Gallery, London, 2012; Dundee Contemporary Art, 2012; 29th São Paulo Biennial, 2010; 9th Lyon Biennale, 2007; 9th Havana Biennial, 2006.

Angelica Mesiti

Born 1976, Sydney, Australia
Lives and works in Sydney and Paris

Angelica Mesiti creates performance-based videos that analyse culture in a state of transformation due to social or economic shifts. Past projects have focused on traditional music, movement languages, and storytelling. At the core of her work is an ongoing interest in the potential of performed cultural practices as expressions of the particularities and history of a given place and community.

Selected exhibitions (solo): *The Line of Lode & Death of Charlie Day*, 24HR Art, Centre for Contemporary Art, Darwin, 2012; *Rapture (silent anthem)*, Institute of Modern Art, Brisbane, 2012; *The Begin-Again*, C3West Project, Museum of Contemporary Art, Sydney and Hurstville Council, 2011; *Rapture (silent anthem)*, CCP, Melbourne, 2010. Selected exhibitions (group): Sharjah Biennial 11, United Arab Emirates, 2013; *NEW12*, ACCA, Melbourne, 2012; Kochi-Muziris Biennale, Kerala, 2012; *Les Rencontres Internationales*, Pompidou Centre, Paris, 2010; *No Soul For Sale*, Tate Modern, London, 2010; *Les Rencontres Internationales*, Paris, Ecole des Beaux Arts, Paris, 2008.

Tahi Moore

Born 1972, Auckland, New Zealand
Lives and works in Auckland, New Zealand

Auckland-based artist Tahi Moore works across a range of media including video, sculpture, painting and performance. Moore's installations typically unfold and collapse around a central text offered to the viewer through subtitles in his video works. Moore's narratives combine elements from a range of curiously linked sources (with myriad references taken from philosophy, literature, film, and popular culture more generally) in quietly absurd sequences. These stories evince the artist's long-standing fascination with narrative structure, in particular stories of failure, fakes, and moments where meaning is misunderstood, misconstrued or mistranslated.

Selected exhibitions (solo): *Abstract sequels, returns*, Hopkinson Cundy, Auckland, 2012; *Nonsuch Park*, Hopkinson Cundy, Auckland, 2011; *Failed Purchases*, High Street Project, Christchurch, 2010; *War against the self*, Gambia Castle, Auckland, 2009; *Various Failures*, Gambia Castle, Auckland, 2008; *German Sands, Our Faces*, Gambia Castle, Auckland, 2007; Selected exhibitions (group): *Metaphoria*, St Paul St Gallery, Auckland 2012; *Caraway Downs*, Artspace, Auckland, 2011; *No Soul For Sale: A Festival of Independents*, Tate Modern, London, 2010; *Pickups, Magic Mountain Home, Okay, A pretty intense long drawn out game* (with Fiona Connor), Y3K Gallery, Melbourne, 2009.

Ou Ning

Born 1969, Zhangjian, Guangdong, China
Lives and works in Beijing, China

Ou Ning is a graphic designer, editor, curator, filmmaker, writer and lecturer and founder of U-thèque, an independent film and video organisation. He is the founder of the Bishan Commune, which brings together artists and intellectuals to get involved in the rural reconstruction movement in China. In 2011 the Commune held its first Harvest Festival in the rural settlement of Bishan. This incorporates music, dance, a small documentary festival and academic panels on rural reconstruction with local and international speakers.

Selected exhibitions and events: Museu de Arte Contemporânea da Universidade de São Paulo, 2011; *Videotage*, Hong Kong, 2011; Tirana Biennial, Tirania, 2009; Berkeley Art Museum and Pacific Film Archive, 2008; Smithsonian Institution, Washington, 2008; Victoria & Albert Museum, London, 2008; Contemporary Art Centre, Vilnius, 2007; Yokohama International Media Art Festival, 2009; 22nd Asian, African and Latin American Film Festival, Milan, 2012.

Rigo 23

Born 1966, Madeira, Portugal
Lives and works in San Francisco, United States of America

Rigo 23 is an artist interested in the different forms of community-based practice. In the 1990s he painted a number of large-scale Pop Art-inspired murals which highlight world politics and the plight of political prisoners including the Black Panthers and the Angola Three. Some of Rigo 23's most memorable murals appear on the sides of buildings, including the large black and white mural *One Tree*, 1995. In this mural Rigo 23 painted the words 'one tree' in a giant traffic arrow which points to a lone tree in a crowded industrial setting – a reminder to the people who pass it of what is lost in urbanisation.

Selected exhibitions (solo): *Autonomous InterGalactic Space Program*, REDCAT Gallery, Los Angeles, 2012; *Tate Wikkikuwa Museum: North America: 2024*, Warehouse Gallery, Syracuse University, 2010; *The Deeper They Bury Me, the Louder My Voice Becomes*, New Museum, New York City, 2009; *Cracks on the Highway*, MAC – Museu de Arte Contemporânea, Niterói, 2007. Selected exhibitions (group): *Autonomous Regions*, Times Museum, Guangzhou, 2013; Kochi-Muziris Biennale, Kerala, 2012; *Fifty Years of Bay Area Art – the SECA Awards*, San Francisco Museum of Modern Art, 2011; *The Jerusalem Show IV*, East Jerusalem/Ramallah, 2010; 10th Lyon Biennale, 2009.

Peter Robinson

Born 1966, Ashburton, New Zealand
Lives and works in Auckland, New Zealand

Peter Robinson's recent work investigates both the materiality and the metaphoric potential of his chosen medium. Whether it is the massive weightless volume of polystyrene forms or the densely contracted materiality of felt, Robinson's sculptural propositions play out various oppositions such as density and lightness, and dispersion and compression. His felt sticks reference the formalist legacies of Minimalist, Post-minimalist and Conceptual art, conflating these iconic art-historical conventions with both traditional Māori abstraction and taonga (treasure) forms, and genetic or binary codes, to activate a contemporary recoding and recontextualisation.

Selected exhibitions (solo): *The Influence of Anxiety*, The Centre for Drawing Project Space, London, 2010; *Polymer Monoliths*, Artspace, Sydney and Institute of Modern Art, Brisbane, 2009; *Snow Ball Blind Time*, Govett-Brewster Art Gallery, New Plymouth, 2008; *ACK!*, Artspace, Auckland, NZ, 2006; *The Humours*, Dunedin Public Art Gallery, 2005; *Black Holes Suck And So Do I*, Kapinos Galerie für Zeitgenössische Kunst, Berlin, 2005. Selected exhibitions (group): 18th Biennale of Sydney, 2012; *De-Building*, Christchurch Art Gallery, 2011; *The Walters Prize*, Auckland Art Gallery, 2008; *Three Colours: Gordon Bennett and Peter Robinson*, Heide Museum of Modern Art, Melbourne, 2004; *Media City Seoul*, Museum of Modern Art, Seoul, 2002; 49th Venice Biennale, 2001.

Anri Sala

Born 1974, Tirana, Albania
Lives and works in Berlin

Working primarily in film and video, Anri Sala creates works that bring together documentary, history, language and cultural memory. Early films referenced his personal experience and reflected on Albania's social and political changes, while recent works have explored the tension between repetition and improvisation, often involving or offering the possibility of live performance. Sala's films and installations disrupt and reconfigure the viewer's relationship to the image and the space, echoing his approach to making work, which the artist describes as being 'shaped, inspired and constrained by rupture, and transitory or intermediate stations'.

Selected exhibitions (solo): Pompidou Centre, Paris, 2012; Serpentine Gallery, London, 2011; About Change Studio, Berlin, 2010; CAC Contemporary Arts Center, Cincinnati, 2009. Selected exhibitions (group): 55th Venice Biennale, 2013; Sharjah Biennial 11, United Arab Emirates, 2013; dOCUMENTA (13), Kassel, 2012; 9th Gwangju Biennale, 2012; *Tribute to Anri Sala*, Locarno Film Festival, 2011; 29th São Paulo Biennial, 2010; *Haunted: Contemporary Photography/Video/Performance*, Guggenheim Museum, New York, 2010; 2nd Moscow Biennale, 2007.

Allan Sekula

Born 1951, Erie, United States of America
Lives and works in Los Angeles, United States of America

Allan Sekula is a photographer, filmmaker and writer engaged with issues of social reality and globalisation. *The Forgotten Space*, 2010 is a filmic sequel to his book *Fish Story*, 1995 which explores the historic use and representation of the maritime space and the radical modern-day shifts and transformations. In recent work Sekula explores the uneasy relationship in maritime space between anti-authoritarianism or imaginative freedom and instruments of economic, military and political power. As an intellectual and a practitioner, he is mainly engaged with socio-political critique of what he describes as 'the imaginary and material geographies of the advanced capitalist world'.

Selected exhibitions: *Polonia and Other Fables*, Ludwig Museum, Budapest, 2010; *Polonia and Other Fables*, Zachęta National Gallery of Art, Warsaw, 2009; dOCUMENTA (12), Kassel, 2007; *Shipwreck and Workers*, STUK Kunstcentrum, Leuven, 2005; *Titanic's Wake*, Harn Museum of Art, Florida, 2004; *Prayer for the Americans*, Galerie Michel Rein, Paris, 2004; *Sekula, Performance under Working Conditions*, Generali Foundation, Vienna, 2003; dOCUMENTA (11), Kassel, 2002.

Noël Burch

Born 1932, San Francisco, United States of America
Lives and works in the United States of America and Paris, France

Noël Burch has been publishing books since the 1960s and these include *Theory of Film Practice* (1973) and *To the Distant Observer: Form and Meaning in Japanese Cinema* (1979), which remains the seminal history of Japanese cinema. While he is primarily known as a writer, Burch is also a filmmaker and has directed over 20 films, most of which are documentaries. Burch is the co-founder and director of the Institut de Formation Cinématographique, an alternative film school connecting theory and practice.

Bruno Serralongue

Born 1968, Châtelleraut, France
Lives and works in Paris, France

Bruno Serralongue's images show the lesser events on the margins of major events and provide alternatives to the linear narrative of news reports or photo essays. Employing a photojournalistic technique Bruno Serralongue has captured important long-lasting geo-political conflicts in countries including Kosovo, Sudan and Tibet, as well as concerts, summits, forums, and demonstrations. His recent bodies of work reveal the effects of globalisation on people in developing countries.

Selected exhibitions (solo): *South Sudan Series*, Francesca Pia gallery, Zurich, 2013; *Histoire des avant-dernières luttes*, Air de Paris Gallery, Paris, 2012; *Feu de camp*, Jeu de Paume, Paris, 2010, *Bruno Serralongue*, Wiels, Brussels, 2009; *Backdraft*, Centre of Photography, Geneva, 2007. Selected exhibitions (group): *Newtopia, The State of Human Right*, Mechelen, Belgium, 2012; *Oceans and Campfires: Allan Sekula and Bruno Serralongue*, San Francisco Art Institute, 2011; *Project Europa – Imagining the (Im)possible*, Harn Museum of Art, Florida, 2010; *Uneven Geographies*, Nottingham Contemporary, 2010; *Street & Studio: An Urban History of Photographic Portraiture*, Tate Modern, London, 2008; 6th Gwangju Biennale, 2006.

Amie Siegel

Born 1974, Chicago, United States of America
Lives and works in New York and Cambridge, MA, United States of America

Working across film, photography, sound and video, Amie Siegel reorientates the fictions within documentary practices, often doubling back on history and social issues through the specific patterns of cinematic choreography and architecture. Making use of stylistic devices drawn from film genres such as action, science fiction and the western, Siegel's installations and single-screen moving image works address critical theory and popular culture. In *Berlin Remake*, 2005 Siegel recreated scenes from East German films, and in *Black Moon*, 2010 she reworked a film of the same name by Louis Malle, setting it in abandoned suburban areas of the US with the highest mortgage foreclosure rates.

Selected exhibitions and screenings (solo): *Black Moon*, Arthouse – Austin Museum of Art, 2012; *American Originals Now: Amie Siegel*, National Gallery of Art, Washington DC, 2012; *Amie Siegel, Part 1: Black Moon*, Kunstmuseum Stuttgart, 2011; *Modern Mondays*, MoMA, New York, 2010. Selected exhibitions and screenings (group): 2011 Cannes International Film Festival; *The Talent Show*, Walker Art Center, Minneapolis, 2010; *Auto-Kino!*, Temporäre Kunsthalle, Berlin, 2010; *The Russian Linesman*, Hayward Gallery, London, 2009; 2008 Whitney Biennial, Whitney Museum of American Art, New York; *Forum Expanded*, KW Institute for Contemporary Art, Berlin, 2006.

Shahzia Sikander

Born 1969, Lahore, Pakistan
Lives and works in New York City, United States of America

Pakistani-born American artist Shahzia Sikander is best known for her experimentation with the formal constructs of Indo-Persian miniature painting in a variety of formats and mediums, including video, animation, mural and collaboration with other artists. Over the years, she has pioneered an interpretive and critically charged approach to the genre of miniature painting. Sikander's interest in paradox, societies in flux, and formal and visual disruption as a means to cultivate new associations also underpins her work.

Selected exhibitions (solo): *Authority as Approximation*, Para/Site, Hong Kong, 2009; *Shahzia Sikander Selects*, Cooper-Hewitt National Design Museum, New York, 2009; *Intimate Ambivalence*, IKON Gallery, Birmingham, 2008; *Shahzia Sikander*, Museum of Contemporary Art, Sydney, 2007; *Shahzia Sikander*, Irish Museum of Modern Art, Dublin, 2007.

Do Ho Suh

Born 1962, Seoul, South Korea
Lives and works in New York, London and Seoul

Do Ho Suh's sculptures and installations explore spatial dynamics and issues of cultural difference. His site-specific installations act like microcosms of the postmodern, globalised world, questioning the boundaries of identity in relation to public and private space. Suh's work, which draws from his Korean background and life in the West, addresses the place of individual and collective identities in a global society. Through the use of architectural elements and references to the body, Suh evokes a trans-cultural life where the dynamics of space, culture and connection create unanticipated forms.

Selected exhibitions (solo): *Do Ho Suh: Perfect Home*, 21st Century Museum of Contemporary Art, Kanazawa, 2012–13; *Perfect Home*, Hiroshima City Museum of Contemporary Art, 2012; *Staircase-III*, Tate Modern, London, 2011; *A Perfect Home*, Storefront for Art and Architecture, New York, 2010. Selected exhibitions (group): *Luminous: The Art of Asia*, Seattle Art Museum, 2011; 6th Liverpool Biennial, 2010; 12th Venice Architecture Biennale, 2010; *Your Bright Future: 12 Contemporary Artists from Korea*, Los Angeles County Museum of Art, 2009.

Saffronn Te Ratana, Ngataiharuru Taepa, Hemi Macgregor**Saffronn Te Ratana**

Born 1975, Ngāi Tūhoe
Lives and works in Palmerston North, New Zealand
Ngataiharuru Taepa
Born 1976, Te Arawa, Te Āti Awa
Lives and works in Palmerston North, New Zealand
Hemi Macgregor
Born 1975, Ngāti Rakaipaaka, Ngati Kahungunu, Ngāi Tūhoe
Lives and works Paekakariki and Wellington, New Zealand

Hemi Macgregor, Saffronn Te Ratana and Ngataiharuru Taepa are leading contemporary Māori artists who collaborate to combine their individual practices. Collaboration is an essential element of tikanga Māori (customary values). Drawing from shared indigenous experiences the group created *Ka Kata Te Po*, 2011 first shown at Te Manawa Art Gallery. This is a large installation that explores the expressions of tribal mana motuhake (authority) and the state's suppressions of tribal voices. Earlier collaborative projects include *Tu te manu ora i te Rangi*, 2008 a mixed-media installation which explores the relationship between the atua (deity) Tāne and Rehua, a subject the artists have explored in their own individual practices and collectively.

Selected exhibitions (collaborative): *Ka Kata Te Po*, Te Manawa Art Gallery, Palmerston North, 2011; *Tu te manu ora i te Rangi*, Thermostat Gallery, Palmerston North, 2008. Selected exhibitions (group): *Double Vision: When Artists Collaborate*, Pataka Museum of Arts, Porirua, 2010.

Luke Willis Thompson

Born 1988, Auckland, New Zealand
Lives and works in Auckland, New Zealand

Luke Willis Thompson's art deals with sites and objects that embody a sense of historical, political or social trauma. In recent work the artist has used readymade objects – such as a local funeral home's art collection and a house in the Auckland suburb of Epsom – to trace the faultlines of race and class in his chosen context. Thompson sets up estranging encounters where the viewer is confronted with an object both ontologically and in the space of narrative and mythology.

Selected exhibitions (solo): *inthisholeonthisislandwhereiam*, Hopkinson Cundy, Auckland, 2012; *Yaw*, RM, Auckland, 2011. Selected exhibitions (group): *Between memory and trace*, Te Tuhi Centre for the Arts, Pakuranga, 2012; *In Spite of Ourselves: Approaching Documentary*, St Paul St Gallery, Auckland and The Dowse Art Museum, Lower Hutt, 2012; *Make\Shift*, ST PAUL St, Auckland, 2010.

Yangjiang Group

(formed 2002)
Live and work in Yangjiang, Guangdong Province, China

Zheng Guogu

Born 1970, Yangjiang, Guangdong Province, China

Chen Zaiyan

Born 1971, Yangchun, Guangdong Province, China

Sun Qinglin

Born 1974, Yangjiang, Guangdong Province, China

Yangjiang Group was founded in 2002 by Zheng Guogu, Chen Zaiyan and Sun Qinglin in Yangjiang, China. The direction of their work is driven by Chinese classical philosophy, the traditions of Chinese calligraphy, and notions of social transformation. In the 2009 Lyon Biennale Yangjiang Group created *Pine Garden – As Fierce as a Tiger*, a work which brought art, football and chance together in a traditional Chinese garden setting.

Selected exhibitions (solo): *Yangjiang Group – After Dinner Shu Fa at Cricket Pavilion*, Eastside Projects, Birmingham, 2012; *Garden of Pine – As Fierce as a Tiger II*, Tang Contemporary Art Centre, Beijing, 2010. Selected exhibitions (group): 10th Lyon Biennale, 2009; *Sprout from White Nights*, Bonniers Konsthall, Stockholm, 2008; DOCUMENTA (12), Kassel, 2007.

Wayne Youle

Born 1974, Ngāpuhi, Ngāti Whakaeke, Pākehā
Lives and works in North Canterbury, New Zealand

Wayne Youle's playful and subversive art practice ranges from painting and sculpture to photography, ceramics and bronze casting. Youle makes work which addresses Māori/Pākehā relations and bicultural concepts as well as broader social issues. One of his most recent projects was a mural painted on a concrete wall in Sydenham, Christchurch. *I seem to have temporarily misplaced my sense of humour*, 2012 was a giant painting of a shadow board with tools that represented what had gone from people's everyday lives and all those who lent their equipment and hands to help clean up Christchurch following the earthquake in February 2011.

Selected exhibitions (solo): *So they say...*, Tauranga Art Gallery, 2013; *Fingers Crossed*, City Gallery Wellington, 2012; *10 Down*, Pataka Art+Museum, Porirua, 2010; *The Icon 500*, The Physics Room, Christchurch, 2005. Selected exhibitions (group): *Close Encounters*, Hyde Park Art Center, Chicago, 2009; *Plastic Maori*, The Dowse, Lower Hutt, 2009; *Winners are Grinders*, PICA, Perth, 2007; *Pasifika Styles*, University of Cambridge, 2006; *Hei Tiki*, Auckland Art Gallery, 2005; *Manawa Taki*, City Gallery Wellington, 2005.

Zhou Tao

Born 1976, Changsha, China
Lives and works in Guangzhou, China

Zhou Tao's work reflects on the activities and elements of everyday life. His subtle and humorous videos record interactions between people, things, and situations – touching on questions about the multiple trajectories of reality. In the performance piece *Time*, 2010 in New York, Zhou attached a ball of string to his body a means of recording his movements throughout the day. For Zhou, the decision to use video was not a deliberate choice of artistic language or medium; instead, the operation of the camera is a way of being that blends itself with everyday life.

Selected exhibitions (solo): *Zhou Tao: The Training*, Kadist Art Foundation, Paris, 2013; *Open Studio: Seek for Geothermal Heat*, Times Museum, Guangzhou, 2012; *The Man Who Plants Scenarios*, Queens Nails Projects, San Francisco, 2011; *Zhou Tao*, Location One, New York, 2010; *1234–*, MIT List Visual Arts Center, Cambridge, MA, 2009. Selected exhibitions and screenings (group): 6th Curitiba Biennial, 2011; *Non-Aligned*, Marina Abramovic Institute West, San Francisco, 2010; 7th Shanghai Biennale, 2008; *China Power Station Part II*, Astrup Fearnley Museum of Modern Art, Oslo, 2007; *Accumulation–Canton Express, the Next Stop*, Tang Contemporary Art Center, Beijing, 2006; *Gambling*, Para/Site Art Space, Hong Kong, 2005.

Allora & Calzadilla

Returning a Sound 2004
single-channel video projection, sound
5:42min

Under Discussion 2005
single-channel video projection, sound
6:14min

Half Mast\Full Mast 2010
dual-channel HD colour video
projection
21:11min
courtesy of the artists and
Lisson Gallery

Land Mark (Footprints) 2011
12 digital photographs
508 x 610 mm (each)
courtesy of the Berezdivin Collection,
San Juan, Puerto Rico

[Auckland Art Gallery](#)

Yto Barrada

Rue de la Liberté, Tanger 2000
c-type print
1250 x 1250 mm

Casa Barata 2001–11
c-type print
1000 x 1000 mm

Le salon (The Living Room) 2008
c-type print
1500 x 1500 mm

Nuancier de roses (Pink Color Chart)
2008–11
c-type print
1250 x 1250 mm

Libellule bleue (Blue Dragonfly)
2009–11
c-type print
1250 x 1250 mm

Sidi Hssein, Beni Said, Rif 2009
c-type print
1500 x 1500 mm

Restaurant, Villa Harris, fig. 1 2010
c-type print
1250 x 1250 mm

Restaurant, Villa Harris, fig. 2 2010
c-type print
1250 x 1250 mm
courtesy of the artist and Sfeir-Semler
Gallery, Hamburg

Briques (Bricks) 2011
c-type print
1500 x 1500 mm

[Artspace](#)

A Modest Proposal 2010
poster (affiche)
series of 15 offset posters, printed
recto verso
565 x 420 mm (each)
courtesy of the artist

[Auckland Art Gallery](#)

Claire Fontaine

Foreigners Everywhere (Chinese)
2008
neon, framework, transformer, cables
215 x 1300 x 50 mm

Foreigners Everywhere (French) 2011
neon, framework, transformer, cables
110 x 1720 x 50 mm

Foreigners Everywhere (Korean) 2013
neon, framework, transformer, cables
148 x 1535 x 50 mm

Foreigners Everywhere (Hindi) 2013
neon, framework, transformer, cables
185 x 2120 x 50 mm

Foreigners Everywhere (Samoan)
2013

neon, framework, transformer, cables
110 x 1240 x 50 mm

Foreigners Everywhere (Māori) 2013
neon, framework, transformer, cables
130 x 2292 x 50 mm
courtesy of the artist

[Auckland Art Gallery](#)

Foreigners Everywhere (Māori) 2013
neon, framework, transformer cables
130 x 2292 x 50 mm
courtesy of the artist

[Gus Fisher Gallery](#)

Abraham Cruzvillegas

Autoconstrucción: The Film 2009
HD video, single-channel, colour, sound
63:00min
courtesy of the artist and
kurimanzutto, Mexico City

[Auckland Art Gallery](#)

Keg de Souza

Tropical Thunder 2013
plastic tablecloths, fans, bottled soft
drink, risograph printed maps
dimensions variable
courtesy of the artist

[Fresh Gallery Otara](#)

**Emory Douglas,
Rigo 23,
Wayne Youle**

Untitled 2013
mixed media mural
dimensions variable
courtesy of the artists

[Fresh Gallery Otara](#)

mounir fatmi

**Architecture Now! Etat des lieux
#1** 2010
colour HD video, with stereo sound
11:33min

**Architecture Now! Etat des lieux
#2** 2010
colour HD video, with stereo sound
6:49min

**Architecture Now! Etat des lieux #3,
I lived on the 3rd Floor in Tower no.
2** 2010
colour HD video, stereo sound
10:12min

**Architecture Now! Etat des lieux #4,
City of Urgency** 2010
colour HD video, stereo sound
9:13min

The VF Project 2010–11
colour HD video projection, stereo
sound
28:00min
courtesy of the artist and Analix
Forever, Geneva, Goodman Gallery,
Johannesburg, Cape Town

[Fresh Gallery Otara](#)

**Claire Healy and
Sean Cordeiro**

dwel 2013
mixed media installation
dimensions variable
courtesy of the artists and
Roslyn Oxley9 Gallery, Sydney

[Auckland Art Gallery](#)

Ho Tzu Nyen

Earth 2009
single-channel HD video, sound
42:00min
courtesy of the artist

[Auckland Art Gallery](#)

The Cloud of Unknowing 2011
installation with single channel HD
video projection, 13-channel sound,
smoke machines, floodlights, show
control system
28:00min
courtesy of the artist

[ST PAUL St Gallery](#)

Ryoji Ikeda

A [for 6 silos] 2013
site-specific six-channel sound
installation
continuous loop
courtesy of the artist

[Silo 6, Silo Park](#)

test pattern [live set] 2013
audiovisual concert
concept
composition: Ryoji Ikeda
computer graphics, programming:
Tomonaga Tokuyama

[Galatos, Auckland](#)

Maddie Leach

The Most Difficult Problem 2013
single-channel colour HD video
projection, sound, text on newsprint
piano: Paul Lincke's *Glühwürmchen-
Idyll* performed and uploaded to
YouTube by Markus Andreas Mayer
print design by Warren Olds,
courtesy of the artist

[Auckland Art Gallery](#)

Janet Lilo

Right of Way 2013
installation with photos, park
benches, HD video, sound
courtesy of the artist

[Artspace](#)

**Michael Lin and
Atelier Bow-Wow
with Andrew
Barrie**

Model Home 2013
workers' house, wall painting, four
videos, sound, model
dimensions variable
courtesy of Michael Lin, Atelier
Bow-Wow and Andrew Barrie

[Auckland Art Gallery](#)

Local Time

Waiariki 9 May – 11 August 2013
(+1200)
actions at multiple locations:
Auckland Art Gallery Toi o Tāmaki,
Artspace, George Fraser Gallery,
Gus Fisher Gallery, ST PAUL St
Gallery

Water Actions 10 May – 11 August
2013 (+1200)
actions in Waitemata Harbour with
Mahi Kai Thundercat

**Makeshift
(Tessa Zettel and
Karl Khoe)**

Kauri-oke! 2013
New Zealand kauri, karaoke
machine and mixed media, folk
songs
dimensions variable
courtesy of the artists

[Fresh Gallery Otara](#)

Cinthia Marcelle

Automóvel (Automobile) 2012
video projection
7:16min
courtesy of the artist, Galeria
Vermelho, São Paulo and Sprovieri
Gallery, London

[Artspace](#)

Angelica Mesiti

Citizens Band 2012
four-channel colour HD video
installation, surround sound
21:25min
courtesy of the artist and
Anna Schwartz Gallery

[Artspace](#)

**Prepared Piano for Movers
(Hausmann)** 2012
single-channel colour HD video,
stereo sound
6:00min
courtesy of the artist and
Anna Schwartz Gallery

[Auckland Art Gallery](#)

Tahi Moore

various, astral travels, politics, human, unavailability of becoming someone else, progress 2013
various dimensions and materials

Conny Plank, Studios, Personal 2013
HD video, colour, non-concurrent sound
6:00min

Paranoid Structures 2013
HD video, colour
7:00min

Not self help 2013
HD video, colour
6:00min

The only true problem is that nothing needs to be done, Dior runway shows 2013
HD video, colour
5:00min

Science Fiction 2013
HD video, colour
7:00min
courtesy of the artist and
Hopkinson Cundy, Auckland

[Gus Fisher Gallery](#)

Ou Ning

Bishan Project 2012–13
sketchbooks, drawings, magazines, archival material, photographs, video, mixed media objects
dimensions variable
courtesy of the artist

[Auckland Art Gallery](#)

Peter Robinson

If You Were To Work Here: the Mood in the Museum 2013
240 felt-covered aluminium rods
2500 x 32 mm (each), overall dimensions variable
courtesy of the artist and
Hopkinson Cundy, Auckland

[Auckland Museum](#)

Anri Sala

Long Sorrow 2005
HD video transferred from super 16mm film, stereo sound
12:57min
courtesy of Johnen Galerie Berlin; Galerie Rüdiger Schöttle, Munich; Marian Goodman Gallery, New York; Hauser & Wirth, Zurich / London; Galerie Chantal Crousel, Paris

Tlatelolco Clash 2011
HD video projection, five-channel surround sound
11:49min
courtesy of kurimanzutto, Mexico City; Marian Goodman Gallery, New York; Hauser & Wirth, Zurich / London; Galerie Chantal Crousel, Paris

3-2-1 2011
live performance featuring saxophone player responding to the film **Long Sorrow**
courtesy of the artist

[Gus Fisher Gallery](#)

Allan Sekula / Noël Burch

The Forgotten Space 2010
film essay / feature documentary, English subtitles
110:00min
producers: Frank van Reemst, Joost Verheij
co-producers: Vincent Lucassen, Ebba Sinzinger
courtesy of DOC.EYE Film

[The Film Archive](#)

Bruno Serralongue

1998-1999, musée du Kosovo, Pristina, septembre 2009
Ilfochrome print mounted on aluminium, frame with glass
1270 x 1590 mm
courtesy of the artist and
Air de Paris, Paris

«Travillons ensemble», Pristina, Kosovo, 8 novembre 2010
Ilfochrome print mounted on aluminium, frame with glass
1270 x 1590 mm
courtesy of the artist and
Air de Paris, Paris

L'interprète, Grand Hôtel, Pristina, Kosovo, 27 avril 2011
Ilfochrome print mounted on aluminium, frame with glass
1270 x 1590 mm
courtesy of the artist and
Kadist Art Foundation, Paris

Barricade # 2 (Mitroviça dans la partie serbe de la ville), Kosovo, 7 avril 2012
Ilfochrome print mounted on aluminium, frame with glass
1270 x 1590 mm
courtesy of the artist and Kadist Art Foundation, Paris

«Kosovo is serbian Alamo», barricade # 2, Mitroviça, Kosovo, 7 avril 2012

Ilfochrome print mounted on aluminium, frame with glass
520 x 630 mm
courtesy of the artist and
Air de Paris, Paris

Au nord de Mitroviça sur la route menant à la Serbie, Kosovo, 8 avril 2012
Ilfochrome print mounted on aluminium, frame with glass
520 x 630 mm
courtesy of the artist and
Air de Paris, Paris

Journaliers (Bosch), Pristina, Kosovo, 11 avril 2012
diptych, Ilfochrome print mounted on aluminium, frame with glass
520 x 630 mm
courtesy of the artist and
Air de Paris, Paris

Journalier (Bosch), Pristina, Kosovo, 11 avril 2012
Ilfochrome print mounted on aluminium, frame with glass
520 x 630 mm
courtesy of the artist and
Air de Paris, Paris

Journaliers (bûcherons), Mitroviça, Kosovo, 9 avril 2012
Ilfochrome print mounted on aluminium, frame with glass
520 x 630 mm
courtesy of the artist and
Air de Paris, Paris

[Artspace](#)

Amie Siegel

Black Moon 2010
super 16mm film transferred to HD video, colour, sound
20:00min
courtesy of the artist

[Auckland Art Gallery](#)

Winter 2013
super 16mm transferred to HD video, colour, sound, performance
The Auckland Triennial Collection, Auckland Art Gallery Toi o Tāmaki, purchased 2013

[Auckland Art Gallery](#)
[Auckland Museum](#)

Shahzia Sikander

Parallax 2013
three-channel HD video animation, surround sound
music by Du Yun
15:30min
courtesy of the artist and
Pilar Corrias Gallery

[ST PAUL St Gallery](#)

Do Ho Suh

A Perfect Home: The Bridge Project 2010
synchronised four-monitor animated digital slide presentation, two single-channel videos, sound
11:00min
© Do Ho Suh
courtesy of the artist

[Auckland Art Gallery](#)

Saffronn Te Ratana, Ngataiharuru Taepa, Hemi Macgregor

Ka Kata Te Po 2011
installation with painted cardboard and fibreglass figure
dimensions variable
courtesy of the artists

[Auckland Art Gallery](#)

Luke Willis Thompson

Untitled 2012
three garage doors, security lights
dimensions variable
courtesy of the artist and
Hopkinson Cundy, Auckland

[Auckland Art Gallery](#)

Yangjiang Group (Zheng Guogu, Chen Zaiyan and Sun Qinglin)

Shu Tu Tong Gui (Calligraphy and Scratching Leading to the Same Thing) 2013
participatory community event, tea residue, calligraphy
courtesy of the artists and
Tang Contemporary Art, Beijing

[George Fraser Gallery](#)

Zhou Tao

Nanshi Tou (South Stone) 2011
single-channel HD video, 36 inkjet prints
25:22min, 279.4 mm x 215.9 mm (each)
courtesy of artist and
Kadist Art Foundation

[Auckland Art Gallery](#)

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the artists and individual authors

Auckland Art Gallery Toi o Tāmaki
Cnr Kitchener and Wellesley Streets
PO Box 5449
Auckland 1141
New Zealand

www.aucklandartgallery.com