

How to Live Together

Brook Andrew
Christian Nyampeta
The Otolith Group
Deborah Rundle
Sriwhana Spong

Chris Braddock
with dialogue group
Sam Hamilton
Hetain Patel
Pallavi Paul
Bridget Reweti

Qiane Matata-Sipu
Kalisolaite 'Uhila
Poata Alvie McKree
Sister Library
with Samoa House Library
James Tapsell-Kururangi

Curated by Balamohan Shingade

ST PAUL St Gallery, AUT

Galleries One and Two, Frontbox, Samoa House Library, the residence of Helen Jean Linton in Rotorua, and other offsite locations

12 July - 18 October 2019

For his 1976-77 lecture course *How to Live Together*, Roland Barthes borrows a concept from monastic traditions to study forms of communal life. The word *idiorrhhythmy*, which is composed of *idiōs* and *rhythmos*, ‘one’s own rhythm’, refers to the lifestyles of monastics who live alone but are dependent on a monastery; it is a type of sociability that respects differing rhythms, temperaments and needs. In his course, Barthes opens *idiorrhhythmy* outward from the field of religion to other everyday spaces that “attempt to reconcile collective life with individual life, the independence of the subject with the sociability of the group,”¹ community and solitude.

As part of this year’s programming shift at St Paul St Gallery, this is the invitation to artists and others: For the duration of Semester Two at Auckland University of Technology, let us inhabit How to Live Together as an ongoing enquiry, and this exhibition as a scene or a course guided by the coupled question: **What is the intimacy we must develop to create a community? What is the distance we must maintain to retain our solitude?**

Here, *idiorrhhythmy* also names the curatorial methodology; it is an experiment in reconciling the differing speeds and slownesses of each project within the format of an exhibition. The exhibition is not defined and contained *a priori*, but by way of artwork coming and going, with moving parts within the whole, *idiorrhhythmy* allows an exhibition-project or enquiry to unfold progressively, “to weave along horizontally, from one case to the next, via bridges and bifurcations, each case eventually leading to the next and merging into it.”² Not everything may be visible or unequivocal at various stages, but by the end, an experience will have been lived through, a landscape sketched in, an approach figured for a life together.

I roto i ana kauhau o te tau 1976 ki te 77, e kīia nei ko *Me Pēhea e Noho Tahi ai*, ka toro atu a Roland Barthes ki tētahi ariā nō ngā tikanga o te hāhi monatiki hei ako i ētahi āhuatanga o te noho hei hapori. E hāngai ana te kupu *idiorrhhythmy* ki te ao o Ngāi Monatiki, ka noho takitahi, engari ka whirinaki tonu atu ki te takitini. E rua ūna wāhangā, ko te *idiōs* me te *rhythmos*, arā, ko te whai i tā te ngākau i tohu ai; he tūmatarui tēnei e kauanuanutia ai tō ētahi atu tāngata ngākau, tuakiri, hiahia hoki. I roto i tana akoranga, ka whakawhānui a Barthes i te ariā nei, mai i te hāhi kau noa ki ngā mahi o ia rā. Mā reira e tūhono anō ai pea te tangata kotahi ki te katoa, te mana motuhake o te takitahi i roto i te takitini,¹ te hapori me te mehameha

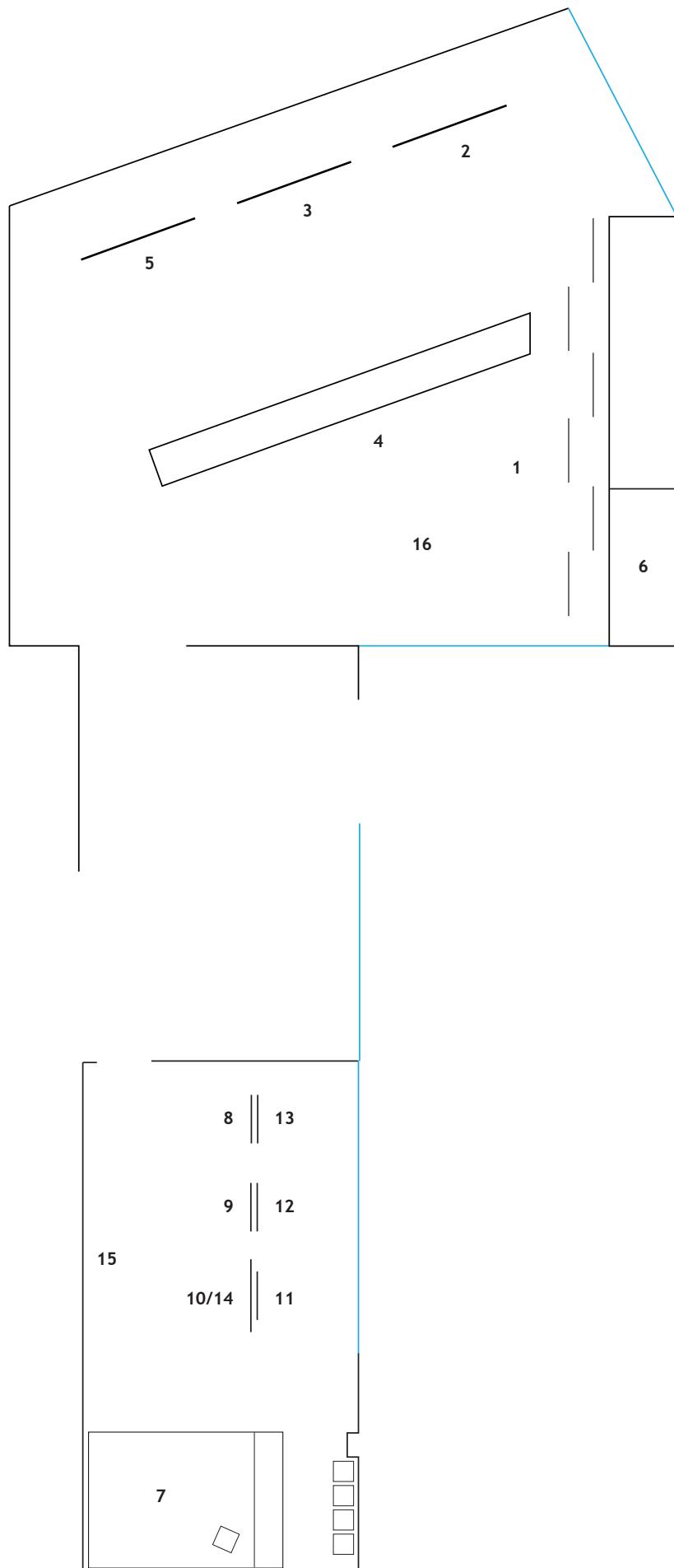
Koinei te pōhiri ki ngā ringatoi, ki ētahi atu hoki, e rere tahi nei me ngā whanaketanga ā-hōtaka a St Paul St Gallery. Mō te toenga o te hemeta tuarua ki Te Wānanga Aronui o Tāmaki, ko tā tātou he whai i tēnei ariā, hei ariā kawe i ō tātou whakaaro, tēnei whakaaturanga hoki hei whakaaturanga o te pātai kei runga: *He aha te tū me whai e takitini ai tētahi hapori? He aha te tū me mau e ita tonu ai te mehameha?*

Ki konei tīkina ake ai te *idiorrhhythmy* hei whakaritenga mō ngā whakaaturanga; he huarahi e kotahi ai ngā mahi katoa o te whakaaturanga, ahakoa te āhua o te rere. Kei roto tonu i te āhua o te rere o ngā mahi, me ngā wāhangā iti ka panoni, ā, ehara i te mea he motuhake tētahi i tētahi. Nā te *idiorrhhythmy* i āta whanake ai tētahi whakaaturanga, i tuia ai tētahi taha ki tētahi, tētahi kaupapa ki tētahi, ūna hononga, ūna wehenga anō hoki. Mā tētahi wāhangā te tangata e ārahi, e whakāū ki roto i te wāhangā e whai ake ana.² He wā tōna kāore pea e mārakerake te kitea o ia wāhangā, engari i te mutunga iho, he wheako anō ka toua ki te ngākau, he ao kē ka mau, he huarahi anō hoki ka kitea e noho tahai ai te tangata.

¹ Claude Coste, ‘preface’, *How to Live Together: Novelistic simulations of some everyday spaces, notes for a lecture course and seminar at the Collège de France (1976-77)* by Roland Barthes, trans. Kate Briggs, New York: Columbia University Press, 2013, xxii.

² François Jullien, *The Propensity of Things: Toward a History of Efficacy in China*, trans. Janet Lloyd, New York: Zone Books, 1999, 124.

Floor plan



List of works

Gallery One

- (1) Brook Andrew, *Inconsequential I - VI*, 2018.
Screen print on cotton
- (2) Christian Nyampeta, *Sometimes It Was Beautiful*, 2018. Single channel HD video, sound, 37mins 43sec
screening daily 12.15pm and 3.15pm
- (3) The Otolith Group, *O Horizon*, 2018. Single channel HD video, sound, 1hr 20min 10sec
screening daily 10.45am and 1.45pm
- (4) Deborah Rundle, *Made for Each Other*, 2019. MDF, paint, LED lights, electrical wires, transformers, dimmers
- (5) Sriwhana Spong, *The Painter-Tailor*, 2019. 16mm film transferred to HD video, digital video, iPhone video, 32mins 10sec, sound by Owen Pratt
screening daily 10am, 1pm and 4pm
please check the gallery's open hours

Frontbox

- (6) Sriwhana Spong, *Death of Bhoma*, 2019.
Canvas, Indian ink, 375 x 320 cm

Offsite locations

- Qiane Matata-Sipu, *NUKU*, 2018-ongoing.
Upcoming dialogues with Aqui Thami
- Kalisolaite 'Uhila, *5 Minutes*, 2019. An invitation to observe silence for 5 minutes every Monday, 9am at the Rotunda, Albert Park
- (16) Poata Alvie McKree, *Hōngongoi: Movement as Medicine*, 25 Jul '19. *St Paul St Gallery One
- Poata Alvie McKree, *Hereturikōkā: Women's wisdom*, 25 Aug '19.
- Poata Alvie McKree, Mahuru: E Hine E, 25 Sep'19.

Gallery Two

- (7) Chris Braddock with dialogue group, *Invitation to Dialogue*, 2018–ongoing
- (8) Sam Hamilton, *Sovereignism*, 2011. Single channel HD video, silent, 4min 18sec
- (9) Sam Hamilton, *Sovereignism Amendment #1: The Footnote Asterisk*, 2019. Single channel HD video, silent, 11mins 48sec
- (10) Hetain Patel, *To Dance Like Your Dad*, 2009. Two channel original transferred to single channel HD video, sound, 6min 16sec
- (11) Pallavi Paul, *Nayi Kheti*, 'New Harvest', 2013. Single channel HD video, sound, 11mins 02sec
- (12) Pallavi Paul, *Shabdkosh*, 'A Dictionary', 2013. Single channel HD video, sound, 19mins 16sec
- (13) Pallavi Paul, *Long Hair, Short Ideas*, 2014. Single channel HD video, sound, 24mins 42sec
- (14) Bridget Reweti, *Tauutuutu*, 2016. Single channel HD video, sound, subtitled text, 13mins 18sec
- (15) Bridget Reweti, Club Field series, 2019. Digital photographic prints, 85 x 48cm

Samoa House Library

- Sister Library with Samoa House Library, upcoming

Residence of Helen Jean Linton in Rotorua

- James Tapsell-Kururangi, *Living with My Grandmother for One Year*, 2019-ongoing

Brook Andrew

① *Inconsequential I - VI*, 2018

Screen-print on cotton

“Ngajuu ngaay nginduugirr. Nginduugirr
ngaay ngajuu. — Trans. Brook Andrew from
Wiradjuri, ‘I see you. You see me.’

Aotearoa, Australia and South Asia are tangled-up in what historian Tony Ballantyne has called the Webs of Empire. For example, the story of the first South Asian migrant to Aotearoa has to do with a Bengali man who jumped a British ship in 1809 to marry a Māori woman with whom he had fallen in love. During the British Empire, hundreds of ships with Indian sepoys and lascars aboard travelled between the continents of Australia and South Asia and the islands of Aotearoa. What were their encounters like with Māori and Aboriginal and Torres Strait Island peoples?

Through his installation *Inconsequential I - VI*, Brook Andrew seeks affinities between two different indigenous peoples in the colonised worlds: Australia and Kerala in South Asia. On six handwoven sarees from Kerala, Andrew restages archival imagery from his personal collection, as well as the colonial holdings at the State Library of Victoria in Australia and the Museum of Archaeology and Anthropology at the University of Cambridge in England. The silkscreen printed imagery includes portraits of Australia’s indigenous peoples, eighteenth-century satirical etchings and ethnographic drawings, historical photographs of the colonial administration, and a picture of a malnourished Indian man in the care of his fellows.

Inconsequential I - VI was exhibited earlier this year at the Kochi-Muziris Biennale in Kerala. For this work, Andrew collaborated with Koori Librarian Maxine Briggs to research colonial imagery held at the State Library of Victoria. In his ongoing work with archives, Andrew attends to the provenance of different imagery, and how each requires a different treatment or process in order for its public restaging. For example, the ethical reuse of Queen Victoria’s caricature requires a different approach to a photograph of a deceased Aboriginal person. Together, Andrew and Briggs sought permission from some of the descendants of the deceased pictured in the work. In one example, a photograph shows the ambassador of India meeting an Aboriginal man whose face is obscured with a screen printed overlay of a red dot. This decision was the result of consultation with Briggs and reflecting on contemporary protocols in Australia for the display of the deceased. In the South Asian context, the red dot reads as a bindu, which, as a symbol for the cosmos in its unmanifested state, is perfectly sympathetic reference.

He mea here a Aotearoa, Ahitereiria me Āhia ki te Tonga ki tētahi taukaea kotahi, e kīa nei e te tumu kōrero, e Tony Ballantyne, ko te Webs of Empire. Ko tētahi tauira, ko te kōrero mō te tuatahi o ngā waewae tapu nō Āhia ki te Tonga i tau mai ai ki Aotearoa, he kōrero mō tētahi tāne nō Penekari (Bengali), i makere iho i tētahi kaipuke nō Piritini i te tau 1809, he mate kanehe nōna, i hiahia kia piri rāua ko tētahi wahine Māori. I te wā o te British Empire, he nui ngā kaipuke, he hōia, he hēramana nō Īnia ū runga, i pōkai i ngā whenua o Ahitereiria, o Āhia ki te Tonga, o Aotearoa hoki. I pēhea ā rātou tūtakitanga atu ki te iwi Māori, ki ngā iwi taketake o ngā whenua o Te Papa Onekura hoki?

I roto i tāna whakaaturanga, i a *Inconsequential I - VI*, ka tirohia e Brook Andrew ngā hononga i waenganui i ētahi iwi taketake e rua, kua tāmia i roto i te wā, i Ahitereiria me Kērara (Kerala), i te taitonga o Āhia. Ka whakaatuhia e Andrew ētahi whakaahua, mā runga i ētahi kaka tawhito nō Kērara, mai i tāna ake kohinga whakaahua, mai i ngā kohikohinga hoki o te State Library of Victoria, i Ahitereiria me te Museum of Archaeology and Anthropology, i Ingarangi. Ko ngā mātātuhi e tāpaea atu nei i runga i ngā papa hiraka, he kapohanga ū ētahi tāngata nō ngā iwi taketake o Ahitereiria, he taniko hātire me ētahi waituhinga mātauranga momo tangata nō te rautau 18 hoki, ko tētahi whakaahua o te tari karauna, tātū atu hoki ki tētahi pikitia o tētahi tāne nō īnia, e whakatiki ana, e tiakina ana e ūna piringa.

I whakaatuhia kētia a *Inconsequential I - VI* i te tīmatanga o tēnei tau, i te hui taurua o Kochi-Muziris, i Kērara. I mahi tahi a Andrew ki tētahi kaitiaki pukapuka o Kōri (Koori), ki a Maxine Briggs, ki te rangahau i ngā whakaahua koroniara e puritia ana i te State Library of Victoria. I roto i tana titiro ki ngā whakaputunga kōrero, ka titiro a Andrew ki te takenga mai o ētahi tāera whakaahua rerekē, me te tukanga rerekē ka whāia e puta ai tēnā whakaahua me tēnā whakaahua. Hei tauira ake, he tukanga i whāia e puta tika ai tētahi whakaahua tahupera o Kuini Wikitōria, ā, tēnā i te tukanga i whāia mō tētahi whakaahua o tētahi tūpāpaku nō ngā iwi taketake o Ahitereiria. I mahi tahi a Andrew rāua ko Briggs ki te kimi whakaaetanga i ngā uri o ētahi o ngā tūpāpaku i tirohia i ēnei mahi. E whakaatuhia ana i tētahi tauira, tētahi whakaahua o tētahi māngai o te kāwangatanga o īnia, e hui ana ki tētahi tāne nō ngā iwi taketake

Andrew's reuse of archival imagery is about archives as a whole—about the images we have inherited and their presence in contemporary life. It was during his early searches for information about his maternal family, who are Wiradjuri and Ngunawal, that he encountered the mess of many thousand unnamed images, including his own maternal ancestors photographed by European documentarians as part of touristic voyeurism.

In the context of this exhibition, *Inconsequential I - VI* draws our attention to the inherited image: Where has this image come from? Under what context was it produced, and what is its presence in contemporary life? How are we figured in relation to them? And what will be our response, or our responsibility? Andrew's restaging of archival imagery offers a counterpoint to colonial narratives, connecting disparate histories of oppressed peoples from two corners of the erstwhile British Empire. In doing so, he draws attention to the power of the image and its role in the construction of our identities, relationships and memories.

o Ahitereiria, ka mutu, ko tōna mata kua āraitia ki tētahi ira whero. I pērā ai te whakatau, nā te matapaki tahi i te taha o Briggs, te whai whakaaro hoki ki ngā tikanga whakaatu tūpāpaku o Ahitereiria, o ēnei rā. I te whenua o Āhia ki te Tonga, he tohu te ira whero o te bindu, otirā, he tohu o Te Kore, he tohu o Te Pō, me te aha, he aha kē hoki ia he tohu i tua atu.

Ko tā Andrew whakamahi anō i ngā putunga whakaahua nei, he titiro kē ki ngā putunga whakaahua me ūna katoa otirā, ngā whakaahua kua whakarērea mai nei ki a tātou me te oranga o ēnei whakaahua i ēnei wā. Nōna e aruaru tuatahi ana i ētahi mōhiotanga mō te whānau o tōna māmā, he uri nō ngā iwi Wiradjuri, Ngunawal hoki, ka rokohanga atu a ia ki te hē mārika o te kapohia o ētahi tāngata, ko ū rātou ingoa e ngaro ana. Ko ūna tīpuna, ki te taha o tōna whaea, ētahi o te hunga i hē te kapohia e te iwi Pākehā i roto i ētahi tātou pakipūmeka, nō rātou e taki haere nei i te nuku o te whenua, me he tūruhi.

I roto i te horopaki o tēnei whakaaturanga, o *Inconsequential I - VI*, ka ngāngahu te kitea o te takenga mai o ngā whakaahua nei: Nō hea te whakaahua? He aha i whakaputaina ai, he aha hoki tōna wāhi i roto i tēnei ao o ēnei wā? He aha ngā tairitenga i waenganui i a tātou? He aha hoki tā tātou hei koha ki te ao? Ko tēnei whakaaturanga nā Andrews, he whakaaturanga anō hei āpiti atu ki ngā kōrero mō ngā take koroniara kua puta kē, e whakakotahi nei i ētahi iwi e rua, nō ētahi pito rerekē o te Emepara ū-mua o Piritini, me ngā hītori aupēhi o tēnā iwi, o tēnā iwi. Nā tēnei āhuatanga, i pūmau ai te aro atu ki ngā mana o te whakaahua i roto i te whakaatu i te tuakiri o te tangata, ūna tātai whakapapa, ūna rau maharatanga hoki.

— Trans. Parekura Pewhairangi

Christian Nyampeta

② *Sometimes It Was Beautiful*, 2018

Single-channel HD video, sound, 37mins 43sec

Roland Barthes had asked in his 1976-77 lecture course, “Who are my contemporaries? Whom do I live with?”³ He imagined a meeting of Europeans who had shared time and space—their contemporaneity—in the 19th century:

I can truthfully say that for twenty-seven years, Marx, Mallarmé, Nietzsche, and Freud lived together. What’s more, it would have been possible to orchestrate a meeting in some Swiss town or other, in, say, 1876, giving them the opportunity—the ultimate sign of Living-Together—to ‘talk together.’⁴

Christian Nyampeta’s new film *Sometimes It Was Beautiful* imagines another fantasy of concomitance. Improbable friends have come together to review Swedish cinematographer Sven Nykvist’s *In the Footsteps of a Witch Doctor*, which he made in Congo between 1948 and 1952. They include Yasser Arafat, Leela Gandhi, Gabriel Garcia Marquez, Rigoberta Menchú, Robert Mugabe, Wole Soyinka, Crown Princess Victoria, Andrei Tarkovsky, Winnie Mandela, and even the 14th Dalai Lama is rumoured to be nearby. In Nyampeta’s film, these figures have committed themselves to a palaver.

What is common to these improbable friends is that they had, in their lifetimes, visited Stockholm’s Museum of Ethnography, where an archive of Nykvist’s parents is kept that documents their life in Congo as Swedish missionaries, as well as the artefacts the Nykvists brought back from Congo to Sweden. Nyampeta developed the cast for the film within in own circles and in meetings with friends at Tensta Konsthall, the Museum of Ethnography, People’s House and Parks, and the Local Heritage Association. He writes:

These gatherings arose from shared interests and concerns, through group discussions and activity that, despite the diverse outlooks at hand, engendered an affective community. The members of the cast have differing approaches in addressing the slow violence effected by the pursuit of knowledge, the conservation of heritage and the imposition of culture.⁵

I whakatakotoria e Roland Barthes te pātai i roto i ana akomanga o te tau 1976 ki te 77, “Who are my contemporaries? Whom do I live with?”³. Ko tāna i pohewa ai, ko tētahi huinga Pākehā, katoa rātou i te ora i te wā kotahi, i te rautau 19:

I can truthfully say that for twenty-seven years, Marx, Mallarmé, Nietzsche, and Freud lived together. What’s more, it would have been possible to orchestrate a meeting in some Swiss town or other, in, say, 1876, giving them the opportunity—the ultimate sign of Living-Together—to ‘talk together.’⁴

I roto i tana whakaaturanga hou, i a *Sometimes It Was Beautiful*, he whakaaro anō ka whakaatuhiā e Christian Nyampeta. Kua hui tahi ētahi tāngata, me uua ka hui tahi, ki te wetewete i tā te kaihanga kiriata nei, tā Sven Nykvist, *In the Footsteps of a Witch Doctor*, i hangaia rā i Congo, mai i te tau 1948 ki te 1952. Ko Yasser Arafat rātou ko Leela Gandhi, ko Gabriel Garcia Marquez, ko Rigoberta Menchú, ko Robert Mugabe, ko Wole Soyinka, ko Princess Victoria, ko Andrei Tarkovsky, ko Winnie Mandela hoki ngā tāngata nei, ka mutu, e ai ki te kōrero, kāore te 14th Dalai Lama i te tino tawhiti. I roto i tā Nyampeta kiriata, kua kotahi mai ēnei tāngata ki te pahupahu kau noa.

Ko tētahi āhuatanga e tuitui nei i ēnei tāngata, katoa rātou kua tae atu ki Stockholm’s Museum of Ethnography, ka mutu, kei reira e puritia ana tētahi kohinga tawhito nā ngā mātua o Nykvist. Ko te kohinga nei he kōrero mō te wā i noho ai rātou ki roto o Congo, he mihungare nō Wītana, tae atu ki ngā taonga i whakahokia mai ai e te Nykvist i Congo ki Wītana. Ko ngā kiripuaki o tā Nyampeta kiriata, he mea tiki atu i ūna piringa hoa, i ngā hui tahi me ūna hoa i Tensta Konstail, i te Museum of Ethnography, i People’s House and Parks, i te Local Heritage Association anō hoki. Hei tāna:

These gatherings arose from shared interests and concerns, through group discussions and activity that, despite the diverse outlooks at hand, engendered an affective community. The members of the cast have differing approaches in addressing the slow violence effected by the pursuit of knowledge, the conservation of heritage and the imposition of culture.⁵

screening daily
12.15pm and 3.15pm

³ Barthes, op. cit., 6.

⁴ Ibid., 5.

⁵ Christian Nyampeta, *Sites of the Future*, Stockholm: Tensta Konsthall, 2018, exhibition guide.

⁶ Ibid.

Nyampeta's film situates us in a 'time-knot', to borrow historian Dipesh Chakrabarty's concept, which is guiding aspects of our programme at St Paul St Gallery this year. Where history is commonly understood as a seed that grows straightforwardly into a tree, time-knot instead likens our temporal existence to a whorl in a tree or a joint in a stick of bamboo. "In *Sometimes It Was Beautiful*, fiction is a permissive hosting structure in which the invocation of characters provides a playful and perhaps protective shield that may allow the protagonists to navigate through the corrosive wastelands of histories."⁶ In our lived experience of time, the film directs our attention to the intersections of plural lines of histories that cohere in the now, that exist together and operate within the present.

Ko tā Nyampeta kiriata he tiki atu i te ariā a te tumu kōrero nei, a Dipesh Chakrabarty, e huri ai, e ū ai ngā whakaaro ki tētahi atu wā, ka noho mai hoki ko tēnei āhuatanga hei kaupapa ārahi i ētahi wāhangā o ngā whakahaere o St Paul St Gallery i tēnei tau. Ko te whakapono matua, he rite te hītori ki te kākano, ka puāwai ake hei rākau ā tōna wā. Mā te whakaū i ngā whakaaro ki tētahi wā, kua whakaritea kētia ki tētahi peka o te rākau, ki tētahi rito o te rākau inanga rānei. "In *Sometimes It Was Beautiful*, fiction is a permissive hosting structure in which the invocation of characters provides a playful and perhaps protective shield that may allow the protagonists to navigate through the corrosive wastelands of histories."⁶ Mā te toro ki ō tātou ake wheako, ka ārahina ō tātou whakaaro e ngā hononga i waenganui i te hītori o tēnā me tēnā, e hāngai hoki ana ki tēnei wā, e kitea tonutia ana ā mohoa nei.

Search Sweet Country, upcoming

In 2010, Christian Nyampeta arrived in Wellington for his exhibition *Prosthesis* at Enjoy Gallery. It was his first long haul flight since his exodus from Rwanda to the Netherlands as a young person. Reflecting on the predicament of exile and his journeys in Aotearoa, Nyampeta published a personal, intertextual essay titled *Explorations*. On the occasion of *How to Live Together*, the artist intends to revisit and revise this text.

Nō te tau 2010, i tae atu ai a Christian Nyampeta ki Enjoy Gallery, ki Pōneke, mō tana whakaaturanga, mō *Prosthesis*. Kua roa te wā nō tana rerenga whakamutunga ki tawhiti, mai anō i te wā i panaia ai ia i Rāwana ki Hōrana, i a ia e tamariki ana. Kua tuhia e Nyampeta tētahi pukapuka matawhaiaro, ihumanea hoki mō te wā i panaia ai ia, mō āna takahanga i Aotearoa nei hoki, i tapaina rā ki te ingoa *Explorations*. Ka hoki mai anō te ringatoi nei ki te arotake, ki te whakaū hoki i tēnei tuhinga i te whakaaturanga o *How to Live Together*.

— Trans. Parekura Pewhairangi

The Otolith Group

(3) *O Horizon*, 2018

Single channel HD video, sound, 1hr 20min 10sec

"I merely started with this one simple idea, that education should never be dissociated from life." — Rabindranath Tagore in a 1922 letter to Patrick Geddes, Scottish town planner and Chair of Sociology at the University of Bombay

O Horizon centres on Santiniketan, a school founded by the poet Rabindranath Tagore in 1901 in rural West Bengal. Situated roughly 180 kilometers from Kolkata, the erstwhile capital of the British Raj, it is adjacent to, yet removed from the rapidly urbanising nearby towns.

Tagore was a polymath: a novelist, dramatist, artist, poet, essayist, choreographer and educator who lived at the turn of the twentieth-century. His wide-ranging work reshaped Bengali literature and exerted a profound influence on Indian modernity. Tagore was a cosmopolitan modernist who denounced the British Raj and advocated for India's independence. He opposed the British system of education, which he viewed as a critical part of Britain's imperialist project. Santiniketan, which is roughly translatable from Bengali as 'a peaceful abode', is a school founded on the pedagogy of Tagore. It exemplifies interdisciplinarity, engenders a cosmopolitan sociality enlivened by an ecological ethos.

O Horizon opens with a line from Tagore's poem *The Year 1400*:

Today, in a hundred years
Who are you sitting, reading this poem of mine
Filled with curiosity
Today, in a hundred years?

Drawing on the prophetic questioning and time travel of *The Year 1400*, The Otolith Group mobilises its poetics for the present. *O Horizon* is a study of study that is neither propelled by a narrative based on the history of Santiniketan, nor motivated by the biography of Tagore. Instead, Tagore's poetry coincides, communes and competes with newly filmed imagery, voices and music recorded at Santiniketan. As The Otolith Group write about their method:

E pā ana a *O Horizon* ki te kura o Santiniketan, he mea whakatū e te kairuri, e Rabindranath Tagore i te tau 1901, i ngā taiwhenua, kei te uru o Penekara. Tōna 180 kiromita te tawhiti i Korokata, te taone matua o mua o te British Raj. E kātata ana ki ngā nohonga tāone, engari kua parea ki te taha.

He tohunga mātauranga a Tagore: he kaituhi pukapuka, he kaiwhakaari, he ringa toi, he kaituhi kōrero, he kaitito nekehanga, he pouako hoki i ora i te rehunga o te rautau 19. Nā te whānui o āna mahi i huri ai te āhua o te mahi tuhituhi ki Penekara, nānā te tini i whakaaweawe kia anga whakamua a Īnia. He tangata titiro whānui a Tagore, ā, nānā i kakari kia mau i a īnia tōna mana motuhake. Kāore ia i whakaae ki te tāhuhu o te mātauranga o Piritini, ki tāna titiro, mā konā e riwha ai ō rātou hiahia kia riro te mana o ētahi atu i a rātou. I whakatūria te kura o Santiniketan i raro i ngā mātāpono whakaako o Tagore, ko tētahi whakamāramatanga o te ingoa e āhua rite ana, ko 'tētahi whare o Rongo'. Ko tā tēnei kura he whakatauira i te whakaaro kotahi, he whakaohooho i te iwi kia whānui te titiro, i runga i te whakapono he hononga tō ngā mea katoa o te ao.

He mea hī a *O Horizon* ki ētahi rārangī o tētahi o ā Tagore ruri, o *The Year 1400*:

Today, in a hundred years
Who are you sitting, reading this poem of mine
Filled with curiosity
Today, in a hundred years?

Ka whakarite a The Otolith Group kia hāngai ngā ruri ki ēnei wā, i runga i te whakaaro ki ngā pātai matakite nei o *The Year 1400*. He rangahau a *O Horizon* o ētahi rangahau kua oti kē. Ehara i te mea ka hautūhia te whakaaturanga ki tētahi kōrero hītori mō Santiniketan, ka ārahina rānei e tētahi kōrero mō Tagore. Engari kē ia, ka rere ngātahi, ka tapatahi, ka tuki anō hoki ki ētahi kapohanga whakaahua hou, hopunga reo, hopunga waiata hoki i rīkoatatia ki Santiniketan. Hei tā te rōpū nei:

screening daily
10.45am and 1.45pm

⁷ Lauren O'Neill-Butler, 'The Otolith Group talks about *O Horizon*', 2018', Artforum, 24 July 2018.

We thought of Tagore's ideas as different sides of a continually rotating sculpture. *O Horizon* is an attempt to produce a structure of feeling that would evoke that sculpture. It makes no attempt to claim any historical expertise. [...] *O Horizon* was not intended to engage in a revisionist hagiography of Tagore. We wanted to make a work from an outsider's perspective. We thought of *O Horizon* as a study of study with all the multiple connotations entailed by the term black study—as in piano études, as in Fred Moten and Stefano Harney's ideas of study as 'what you do with other people', and as in Nicole Brenez's ideas on visual study as a 'study of the image by means of the image'.⁷

In *O Horizon*, a discussion is underway, under the shade of banyan tree canopies, an approach Tagore called 'tree schooling'. Tagore is reputed to have said, "The one who plants trees, knowing that he will never sit in their shade, has at least started to understand the meaning of life." The title *O Horizon* refers to the term for the top layer of soil in soil science. Since the founding of Santiniketan, the forest floor has been terraformed in the area around the campus as a result of Tagore's introduction of new flora and fauna.

Santiniketan is an ongoing experiment in education. Even as the clamour of industry generates fire and smoke that reconfigures the terms of human communion with nature, the ecological pedagogy at Santiniketan continues. With the help of its teachers and students, *O Horizon* shares Santiniketan's curriculum of the arts, and incorporates the arts of the Santhal peoples, to whom this rural part of West Bengal is home. *O Horizon* proposes a Tagorean imagination in the 21st Century, that enacts our future desires for a better present.

We thought of Tagore's ideas as different sides of a continually rotating sculpture. *O Horizon* is an attempt to produce a structure of feeling that would evoke that sculpture. It makes no attempt to claim any historical expertise. [...] *O Horizon* was not intended to engage in a revisionist hagiography of Tagore. We wanted to make a work from an outsider's perspective. We thought of *O Horizon* as a study of study with all the multiple connotations entailed by the term black study—as in piano études, as in Fred Moten and Stefano Harney's ideas of study as 'what you do with other people,' and as in Nicole Brenez's ideas on visual study as a 'study of the image by means of the image'.⁷

He kōrerorero kei te haere i roto o *O Horizon*, e rere ana i raro i te kahu o tētahi rākau. Ko te 'tree-schooling' te whakamāramatanga i whakamahia e Tagore. E ai ki ētahi, nā Tagore te kōrero: "The one who plants trees, knowing that he will never sit in their shade, has at least started to understand the meaning of life." I roto i te pūtaiao oneone, e kōrero ana te ingoa *O Horizon* mō te one kei te mata tonu o te whenua. Nō te whakatuwheratanga o te Santiniketan, kua tino huri te āhua o te mata o te whenua e ponitaka ana i te kura i ngā rākau me ngā otaota hou i whakatōkia e Tagore.

He tuatahitanga a Santiniketan i te ao mātauranga. Ahakoa ngā mahi wheketere, ā rātou ahi whiwhita, me te auahi e puta ana, e aukati nei i te hononga o te tangata ki te taiao, e takahia tonutia ana e Santiniketan tāna anō huarahi. Nā te taunaki a ngā pouako me ākonga e kitea ana te huarahi toi e whāia ana i Santiniketan, tae atu hoki ki ētahi mahinga toi nā ngā tāngata o Tanatara, e noho ana ki tērā takiwā, ki te uru o Penekara. E whai ana a *O Horizon* kia pohewa i tā Tagore i pohewa ai, i tēnei rautau, hei whakatinana i ō mātou manako mō āpōpō, e pai ake ai te nāianei.

— Trans. Parekura Pewhairangi

Deborah Rundle

- ④ **Made for Each Other, 2019**
MDF, paint, LED lights, electrical wires,
transformers, dimmers

Aristotle supposedly said of love, it is composed of a single soul inhabiting two bodies. Perhaps this is the origin of the romantic cliché, ‘it’s as if we were made for each other’, which Deborah Rundle utilises in her artwork. The text is large and slightly sloping across the central wall of the gallery. As a back-lit sign, it glows moodily, the colour of candlelight in a darkened room or the tungsten hue of old street lights. The phrase suggests a preordained relationship between two people, like the fateful mutualism of a flower and a bee, clownfish and sea anemones, you and me. But in the context of *How to Live Together*, who ‘we’ refers to is unsettled. Here, it seeks an alternative interpretation. It extends outward from the couple to a larger sense of connectedness. It implicates the viewers, and in our physical experience of the artwork, it brings the phrase into the body and the self, allowing it to work continually in our memories. When we experience the various forms of ‘coming in to relationship with’ others in the exhibition and its projects, the phrase encourages reflection on community expanding out from our identities—a sense of belonging and commitment working across our differences.

E ai pea ki a Aristotle, mo te aroha, ka hangaia mai te wairua kotahi e noho ana i nga tinana e rua. Tera pea, ko te timatanga mai o te kīwha, ‘me he hangahanga maua mo maua ano’, ka whakapetohia e Deborah Rundle i ana mahi toi. Ka noho pānaki te tuhinga nui kei runga i te pakitara waengapū o te whare whakaaturanga toi. Hei waitohu tūrama muri, e pūhana aurongo ana, te tae o te rama kānara kei roto i tētahi ruma tāpōuri, te kano tangitene o ngā rama huarahi tāwhito. E whakaaranga mai ana te peha ko te whanaungatanga ki waenga i te tokorua, pērā i te taupuhipuhi atiuā o tē puawai me te pī, o te ika me te kōtore, ko au ko koe, ko tāua tahi. Engari, kei te horopaki o te whakaaturanga *How to Live Together*, ka āhua tārewa te ‘tāua tahi’ nei. Kōnei, ka kimi i tētahi whakamāramatanga kē. Ka tautoro whakawaho mai i te tokorua ki tētahi tūhonotanga rahi. Ka whakahīrautia e te kaititiro, i roto i to tātou rongona-a-kiko o tenei mahi toi ka mauria mai ana i te peha ki roto i te kikokiko me te tuakiri, e āhei ana te whakamahi tonu kei roto i o tātou maumaharatanga. Ina ka whakamātautia e tātou ngā momo whakaehu mō te ‘whakawhanaungatanga’ atu ki a rātou ki roto i te whakaaturanga me ona hinonga, āki atu te peha kia whaiwhakaaro mō te hapori e tautoro whakawaho atu ana, mai i o tātou tuakiri—he āhua whanaungatanga, āhua manawanui hoki, e mahi ana i o tatou rerekētanga.

— Trans. Poata Alvie McKree

Sriwhana Spong

5 *The Painter-Tailor, 2019*

16mm film transferred to HD video, digital video, iPhone video, 32mins 10sec, sound by Owen Pratt

"How can he cope with all the figures? [...] I hope you can do that." – The artist's father in *The Painter-Tailor*

The title of the film refers to Sriwhana Spong's paternal grandfather, the late I Gusti Made Rundu, who, during economic downturns in Bali, Indonesia, supplemented his work as a painter with tailoring. It is to his last untitled painting that the film repeatedly returns. Based on the 12th century epic poem *Bhomāntaka*, it is his only work her family owns.

In the opening sequences, Spong's father and other relatives remove the painting from the cloisters of the bedroom and carry it to the ceremonial place of coming-together in their home—the courtyard. The linen flutters in the breeze, enlivening the warring gods depicted across its surface. Spong enlists the help of her family to create this film, as both its cast and its crew. Even the family dog's viewpoint is recorded with a GoPro, perhaps to remember Rundu's love of animals or one of his older paintings, *An Assembly of Balinese Dogs*, 1937. Here, a family portrait is created by circumambulating the painting in the courtyard. Later on, we hear Spong's conversations with her father about his father, and follow their visits to the local museum and to see flying bats.

The courtyard is a fitting site for a family portrait. As an architecture, it encourages the criss-crossing of relations, of building intimacies and bridging distances. Inviting Rundu's painting to inhabit this space of sociability allows Spong to know her grandfather, and from the fragments of family conversation, we also learn about Rundu's life—how his painting and tailoring were tangled up with the effects of colonisation and tourism in the country's history.

In the closing sequences of the film, an archive of black-and-white photographs from the 1930s-60 show the point of view of an unknown foreign photographer. Among them is an image from 25 November 1956 of Rundu with Spong's father. The image is catalogued in the New York Public Library, and was found by Spong's sister in the Claire Holt archives. As Eliel Jones writes in *The Guardian's* review of Spong's film, "Spong prompts us to think about the creation and distribution of images—not just about who makes them and why, but about the

E hāngai ana te taitara o te kiriata nei ki tō Sriwhana Spong koroua, i te taha o tōna matua, arā, ki a I Gusli Made Rundu. Nō te wā i mimiti ai te puna whai mahi i Bali, Indonesia, ka whakarērea ana mahi hei ringatoi kia huri ai hei ringatuitui kākahu. He rite tonu te hokia o tana peitatanga whakamutunga, kāore hoki ūna ingoa, i roto i te kiriata. Ko te ruri nō te rautau 12, ko *Bhomāntaka*, te tūāpapa o tēnei mahi, te peita kotahi hoki i riro i te whānau Spong.

I ngā kapohanga tuatahi, ka kite i te pāpā o Spong me ētahi whanaunga e tango ana i te mahinga toi nei i ngā pātū o te rūma moe, ka kawea ki te wāhi e hui ai te whānau, arā, ki te ātea. E pūhia ana ngā papanga rīrena e te hau, me te whakaora hoki i ngā atua kua tuituia ki runga. Nā te whānau o Spong ia i āwhina ki te hanga i te kiriata, ka noho ko rātou hei ringa awhi, hei kiripuaki anō hoki, tātū atu ki te kurī o te whānau, i whakamahia mā te whakairi i tētahi kāmera GoPro ki tōna upoko, kia kitea ai tāna e kite nei. He nui nō tō Rundu aroha ki ngā kararehe pea i pērā ai, tēnā ko tēnei, koirā te kaupapa o tētahi o ana peitatanga i te 1937, e kīia nei ko *An Assemble of Balinese Dogs*. He whakaahua anō ka kapohia i te noho ponitaka i tērā peitatanga i te ātea. Taro ake, ka rongo i a Spong rāua ko tana pāpā e kōrero ana mō tōna koroua, ka āta whai i ā rāua haerenga ki te whare taonga, ki te mātai i ngā pekapeka e rere ana.

He wāhi pai te ātea hei tango whakaahua o te whānau. E whakatairangahia ana e tēnei wāhi nei ngā tūhononga o tētahi taha ki tētahi taha, otirā, te whanaungatanga me te kotahitanga o te whānau. Nā te tō mai i te pikitia a Rundu ki tēnei wāhi o te kotahitanga, i taea ai e Spong tōna koroua te toro atu. Ka rongo hoki tātou i ētahi whakawhitenga kōrero i waenganui i te whānau mō Rundu, āna takahanga i te mata o te whenua hoki. Ka kite hoki i te pānga o ngā mahi tāmi, ngā mahi tūruhi hoki i roto i te hītori o te whenua, i huripokina ai hoki āna mahi toi me āna mahi tuitui kākahu.

I te pito whakamutunga o te kiriata, ka whakaatuuhia ētahi kohikohinga whakaahua tawhito, nō te tau 1930-60, e whakaatu ana i ngā kitenga o tētahi kaihopu whakaahua nō

screening daily
10am, 1pm and 4pm
please check gallery's
open hours

act of looking and the effects of colonisation in modifying traditions of image-making in Indonesia.”⁸ In making this film, especially with the family’s collaboration, *The Painter-Tailor* offers a revised family portrait, a counter-image to the found photograph.

tāwāhi. Ko tētahi, he whakaahua ō Rindu, me te pāpā o Spong. He mea kite e te teina o Spong i ngā kohinga kōrero o Claire Holt, i New York Public Library. E kī nei a Eliel Jones i roto i tāna arotakenga o tā Spong kiriata, i roto o *The Guardian*, “Spong prompts us to think about the creation and distribution of images—not just about who makes them and why, but about the act of looking and the effects of colonisation in modifying traditions of image-making in Indonesia.”⁸ He huarahi anō e whakaatuhia mai ana i roto i te waihangatanga o tēnei kiriata, o *The Painter-Tailor*, mai i te noho mai a te whānau hei taituarā, ki te pikitia o roto i te pikitia, otirā, ki tēnei whakaahua o tēnei whānau.

⑥ ***Death of Bhoma, 2019***
Canvas, Indian ink, 375 x 320 cm

“The poem is a temple, an architecture into which Kāma descends and takes up residence in the material world.” – from Spong’s *The Painter-Tailor*, commenting on the first stanza of the 12th century epic poem *Bhomāntaka*, ‘the Death of Bhoma’

Eckphrasis means to phrase out; it is the technique of translating one medium to another, like a painting that tells the story of a poem, and in doing so, the painting as the storyteller becomes the story itself.

Sriwhana Spong’s *The Death of Bhoma* is a large hanging canvas painted in Indian ink. It echoes her paternal grandfather I Gusti Made Rundu’s final work, which is the subject of Spong’s film *The Painter-Tailor*. The two artists translate into painting the scene of the death of Bhoma from the 12th century epic poem *Bhomāntaka*. Whereas Rundu’s is pictorial, with figures populating the scene, Spong’s painting annotates the three different metres from the canto describing the scene of Bhoma’s death. She uses the strokes –, U and /, to create a patterning not unlike a musical score. The exercise in ekphrasis allows Spong to build intimacy with her late grandfather by paying attention to the poem that would have been on his mind late in his life.

Mā te Eckphrasis e whānui ake ai tētahi whakaaro; mā konei e whānui ake ai te whakamahia o tētahi whakaaro, mai i tētahi huarahi ki tētahi atu, pēnei i tētahi peitatanga e kōrero ana mō tētahi ruri. I roto i te whai i te kōrero ō roto i te pikitia, ko te whai i te kōrero o te pikitia tonu.

Ko *The Death of Bhoma* nā Sriwhana Spong i peitahia ki te waingārahu nō Īnia. He tāruatanga o te mahi a tōna koroua, i te taha o tana pāpā, tā I Gusti Made Rundu, koia hoki rā te kaupapa o tā Spong kiriata, *The Painter-Tailor*. Ka huri ngā ringatoi tokorua nei ki te peita i te matenga o Bhoma, nō *Bhomāntaka*, te ruri whakahirahira nō te rautau 12. He tuhinga whakaahua kē tā Rundu, me ētahi tāngata ō roto i te whakaahua, ko tā Spong, he peita i ngā tohu e toru o ngā taki o tēnei whiti, arā, te tohu –, te U me te /, e kitea ai tētahi āhua e rite ana ki tētahi rārangī waiata. Mā te ekphrasis e taea ai e Spong tētahi hononga ki tōna koroua te whakatipu, otirā, mā roto mai i te aro ki tētahi ruri, kāore e kore i noho mataamua i roto i ūna whakaaro, i mua tata mai i tōna wehenga i tēnei ao.

— Trans. Parekura Pewhairangi

⁸ Eliel Jones, ‘Sriwhana Spong review - telling tales of Bali with PG tips and a GoPro’, *The Guardian*, 11 April 2019.

Chris Braddock with dialogue group

⑦ *Invitation to Dialogue, 2018–ongoing*

“Is it possible to have an idiorhythmic group? Is it possible for a community of beings to exist with no *Telos*, no Cause?”⁹ – Éric Marty’s reading of the question underpinning Roland Barthes’ 1976-77 lecture course

On the occasion of *How to Live Together*, Chris Braddock invites a group to come together every Wednesday afternoon to dialogue in a manner proposed by physicist David Bohm. The number of sessions total to thirteen, mirroring the occurrences of Roland Barthes’ lecture course and recalling the first session in which he said, “We’ll have to hold onto the unsustainable for thirteen weeks: after that, it will fade.”¹⁰

A dialogue has no predefined purpose or agenda, not unlike *adda* from South Asia, which is a social practice of unrestrained palaver.¹¹ It is neither a discussion nor a debate, both of which suggest working towards a goal or reaching a decision. Participants try to suspend their beliefs, opinions and judgements in order to shift the emphasis from the content of thoughts to the process of thinking. This might be a ‘movement of thought’ that emerges from a field of discontinuous and entangled experiences, fears, histories and stories. The intention of a dialogue group is to unravel the view that an individual’s thinking is all their own, singular and fragmented, as if “the one who thinks (the Ego) is at least in principle completely separate from and independent of the reality that they think about.”¹² As Braddock writes in his email invitation to dialogue, remembering David Bohm, “Love will go away if we can’t communicate and share meaning.... If we can really communicate, then we will have fellowship, participation, friendship, and love, growing and growing.”¹³

I runga i te takunetanga o *How to Live Together*, ka tono a Chris Braddock ki tētahi roopu ki a huihui i ia Rāapa i te ahiahi kia whakawhitiwhiti kōrero i runga i te whakaritenga o te whakakaupapa tō te kaiahupūngao , ko David Bohm. Kia tekau mā toru ngā nohonga, hei whakaata mō ngā take o ngā kauhau nā Roland Barthes ka maumahara ai te nohonga tuatahi, me tāna i kī, “ Me pūpuri tātou ki te ngakaurua mō te tekau mā toru wiki: ā muri ake, ka horotea.”¹⁰

Kāhore he take tō te whakawhitinga kōrero kāore anō he kaupapa. Kua e rite ki a *adda* nō Āhia-ki-te-Tonga, he kaupapa pāpori o te pahupahu tīwēwē.¹¹ Kāhore i te matapaki, te tautohetohē rānei, nā, ka marohi rūrua kia arongia te mahi ki tētahi whāinga, kia tae ki tētahi whakatau rānei. Ka tarai e ngā kaiuru ki a tārewa ō rātou whakapono, ō rātou whakaaro ō rātou whakawāwā hoki, kia neke te aronga mai i te ngako o ngā whakaaro ki te tukanga whakaaro rānei. He ‘koringa whakaaro’ pea tēnei, ka tipu ake mai i tētahi āpure o ngā wheako, ngā mataku, ngā hītori, ngā pakīwaitara tāmutumutu, pīroiroi hoki. Ko te takune o te roopu whakawhitinga kōrero ko te wewete te tirohanga nei, ko te whakaaro o te tangata he whakaaro motuhake me tana kotahi; enanga nei “ko ia e whakapono ana (the ego), hei matapono anō noa nei, ka motuhake rawa ki tana whakaaro a-tīnana.”¹² Hei tā Braddock, i roto i tana tono-a-īmera, he maumaharatanga ki a David Bohm, “Ka wehe noa te aroha ki te kore tātou e whakawhitiwhiti kōrero, e whakawhitiwhiti māramatanga hoki... Mēnā ka tino whakawhitiwhiti kōrero anō tātou, ka mau i a tātou te whanaungatanga, te whakaurunga, te hoahoa, te aroha hoki, e tipu, e rea.”¹³

— Trans. Poata Alvie McKree

⁹ Éric Marty, op. cit., xii.

¹⁰ Ibid. xiii.

¹¹ Balamohan Shingade, ‘The Adda Community’, *Localise the Newspaper*, 18 October 2015, 4.

¹² David Bohm, *Wholeness and the Implicate Order*, London: Routledge, 1980, xi.

¹³ David Bohm, *On Dialogue*, London: Routledge, 2014, 54.

Sam Hamilton

⑧

Sovereignism, 2011

Single channel HD video, silent, 4min 18sec

Sam Hamilton recorded *Sovereignism* on a tiny rubble island in Puget Sound in Washington, United States of America. The video opens with two white flags on either side of the island with the text ‘you’ and ‘me’. Hamilton steers a small motorboat to it, and when he disembarks, triumphantly and optimistically, he stakes into the ground a flag with an ampersand on it, so that it reads across the island, ‘you & me’.

Eight years have passed, and Hamilton has since emigrated from Aotearoa to live in Chinook country, in Portland on the Pacific Northwest coast of the United States. Reflecting on this piece last year, Hamilton wrote, “I feel complicated about this work.”¹⁴

The ampersand acts as an emphatic link, conjoining self and other. It suggests that governance of place should be centred on collaboration and consensus. It is an idealistic gesture that wants to recognise equality, but in its attempts, it struggles to reconcile equity. Hamilton’s discomforts have to do with the artwork’s naivety. As Hamilton reflects, “its failure to recognise that the formation of a truly genuine and equitable collaboration doesn’t start with the establishment of the ‘&’, but rather with the question: Why was the ‘&’ absent in the first place?”¹⁵ When historical injustices have caused irreconcilable imbalances between us, does responsibility fall equally on you & me? Does the attempt at radical inclusion come at the expense of the differences amidst you & me? How is collaboration possible without reparations between you & me?

I hopu a Sam Hamilton I te kiriata *Sovereignism* i runga i tētahi motuiti paketai i te kokoru o Puget i Wahingitanga, i Amerika. Ka whakatuwhera te kiriata me ngā haki mā e rua ki ngā taharua o te motu me te tuhinga ‘ko koe’ me ‘ko au’. Ka aro a Hamilton i tētahi rōnohi iti ki reira, ā ina heke mai ia, manahau ana me te ngākau rorotu, ka poua tētahi pou haki ki te whenua e ia i me te tohu hono (&) kei runga rā, koia anō ka pānui whakapae i te motu, ‘ko koe ā ko au’.

E waru ngā tau kua hipa, kua hunuku a Hamilton mai Aotearoa ki te noho ki te whenua Chinook, i Portland ki rte tai hau-a-uru o te taha moana o Amerika. Nō houanga e whaiwhakaaro ana mō tēnei mahi, i tuhi a Hamilton, “He ngākau manganga tāku mō tēnei mahi.”¹⁴

Te tohu hono (&) ka noho hei hononga nonoi, whakauruuru ana i te whaiaro me tērā atu. Ka marohitia te mana whakahaere o te rohe me ka aroā ki te mahitahi me te kotahitanga. Ko tētahi tohu matakite gesture hei whakaatu atu i te ūritetanga, engari i ngā whakamātau, ka okeoke kia noho i te mana taurite. Ko ngā taukumekume o Hamilton, ka tipu mai i te kuare o te mahi toi. Tā Hamilton e whaiwhakaaro ana, “its failure to recognise that the formation of a truly genuine and equitable collaboration doesn’t start with the establishment of the ‘&’, but rather with the question: Why was the ‘&’ absent in the first place?”¹⁵ Ina ngā hara o nehe kua puta te whakawairangi ki waenga i a tātou, ka heke rūrua te takohanga ki runga i a tāua? Ko te ngana o te whakawhāiti whakawhana ka nau mai te utu o ngā rerekētanga ki waenga i a tāua? Me pēhea te mahitahi ki te kore paremata ki waenga i a tāua?

¹⁴ Email correspondence with Sam Hamilton, 23 August 2018
¹⁵ Ibid., 24 June 2019

⑨ **Sovereignism Amendment #1:**
The Footnote Asterisk, 2019
Single channel HD video, silent, 11mins 48sec

If the cornerstone of rationality is built on avoiding contradiction and disagreement, then how can it be possible to change our minds, to unfix ourselves from a previous position? On the occasion of *How to Live Together*, Sam Hamilton was invited to revisit and revise *Sovereignism*. In his response, he returned to Puget Sound to record a second video, *Sovereignism Amendment #1: The Footnote Asterisk*.

This time, the scene opens on the rubble island without flags. He approaches on a rowboat, rather than a motorboat, and after disembarking, he stakes into the ground a single white flag with a golden asterisk. He then rows away, but at the end of the video, he returns to remove the flag from the rubble island to complete this work.

For Hamilton, the little gold star in this video is to signal that there are things missing from the original work that compromise its integrity. The asterisk acknowledges the original work, but at the same time, it offers a rebuttal. As a typographical device, it is used to call out a footnote, to indicate an aside or afterthought. In linguistics, it marks something that is unattested or impossible. The term ‘amendment’ in the title echoes the language of policy revision, a change of mind that is necessary in the ongoing governance of place. It allows documents and relationships to be living, with fluid rather than fixed meanings that require perennial attention.

Ki te kōhatu kokonga o te whakaaro ka hangaia mā te pare o te taupatupatu me te whakahē, ā, ka taea pēhea e tātou te kihirua, te whakaneke anō i a tātou nā tētahi tūnga tōmua? I te takunetanga o *How to Live Together*, i tono a Sam Hamilton ki te torotoro, te whakahou hoki e te *Sovereignism*. I tāna whakautu, ka hoki atu ia ki te kokoru o Puget ki te hopu te kiriata tuarua: *Sovereignism Amendment #1: The Footnote Asterisk*.

I tēnei wā, ka tuwhera te kāpeka i runga i te motu paketai, haki kore. Ka haere mai ia i runga i tētahi poti, ehara i te rōnohi, ā ina heke, ka poua ki te whenua tētahi haki mā, me he tohuwhetū kōura. Ka hoe atu ia, engari i te mutunga o te kiriata, ka hoki mai ia ki te tango mai i te haki i i te motu paketai kia oti tana mahi.

Mō Hamilton, ko te whetu kōura iti i tēnei kiriata he tohu nā ngā mea e ngaro ana i te mahi tuatahi, ka whakamōrea te ngākaupono o taua mahi. Ka tūtohu tēnei tohuwhetū ki te mahi tuatahi, engari i taua wā anō ka tuku te whakakorekore. Hei tētahi pūrere matawhenua, ka whakamahia ki te whakaatuatu he kupu āpiti, ki te tautuhi atu te whakaaro tāpiri. I te mātauranga wetereo, ka tūtohu te mea mauhanga kore, kia kore atu rānei. Ko te kupu ‘amendment’ i te taitara ka paoro te reo ō te whakahou kaupapa here, he kihirua e matea ana i te mana whakahaere moroki o tētahi wāhi. Ka āhei te pukapuka me te whanaungatanga kia ora ai, me ngā māramatanga wē kaua i te mōhiotanga pūmau, ka matea te tautini mutunga kore.

— Trans. Poata Alvie McKree

Hetain Patel

⑩ *To Dance Like Your Dad, 2009*

Two channel original transferred to single channel
HD video, sound, 6min 16sec

To Dance Like Your Dad consists of two videos playing simultaneously. In one, Hetain Patel's father gives a prosaic tour of his workplace: A factory that converts cars into hearses and limousines for funerals. The videotape was made originally for a business project. Patel's response is buttressed to the right, and in it, the artist and camera operator restage an exacting, deadpan copy of the workaday footage.

This artwork is autobiographical; it is about getting to know his dad by inhabiting his every movement, of building intimacy through imitation. In his own workplace of the rehearsal studio, Patel performs a committed choreography and copies his dad's drabness and discomfiture, his drifting Lancashire inflections, his mannerisms and movements. The videos are shot in a single take and play together.

Patel's interest is in the subtleties of what is inherited and what is imitated. Identity formation, cultural hybridity and cultural assimilation have always been at the core of the artist's concerns. For an England-born Indian, to parents who emigrated in 1967, Patel's adoption of his father's physicality connects him to this history of migration, to his father's work as a blue collar migrant labourer, and to the legacy of a diasporic Indian person.

E rua ngā kiriata o roto o *Dance Like Your Dad* e whakaatu ngātahitia ana. I tētahi kiriata, ka āhua maroke te whakaatuhia mai o te wāhi mahi o te pāpā o Hetain Patel, e tōna pāpā tonu, arā, ko tētahi wheketere panoni waka hei waka roa, hei waka kawe tūpāpaku rānei. He mea waihanga tuatahi tēnei kiriata hei whakatairanga i tōna wāhi mahi. Ko tā Patel whakautu kei te taha katau e iri ana, ā, ko tāna he whakaatu i tētahi kape āhua ōrite nei ki tā tōna pāpā i whakaatu ai.

He haukiri tēnei mahinga toi; he whakaaturanga o ngā mahi a tōna pāpā, e whai mōhiotanga ai ia mō tōna pāpā, mā te waihanga anō i tā tōna pāpā i waihanga ai e pātata atu ai ia ki tōna pāpā. Ka whakaari a Patel i roto i tāna anō wāhi mahi, me te tāwhai i te taera o tōna pāpā, tōna reo Lancashire nei, āna nekehanga, āna whakapuakanga. Kotahi noa iho te kapohanga o ēnei kiriata e rua, e whakaatuhia ana i te wā kotahi.

Ko tā Patel e kaingākau nei, ko ngā rerekētanga moroiti nei o waenganui i ngā āhuatanga ka heke ā-toto ki te tangata, me ngā āhuatanga e tāwhaitia ana. Ko ngā kaupapa e noho mātārae ana ki tēnei ringatoi ko te whanaketanga o te tuakiri tangata, te takenga mai o te tangata i ngā iwi maha, me te mahi mōtītī ahurea. Mō tētahi tangata nō Īnia, i whānau mai i Ingarangi, i ētahi mātua i tau atu ki ērā whenua i te tau 1967, he hononga kei roto i tō Patel tāwhaitanga, e hono atu ai ia ki tōna pāpā, e hono ai hoki ia ki tēnei hītori whakarere whenua, otirā, ki tōna pāpā i mahi ai hei kaimahi waimori nō tētahi whenua kē, ki te ūhākī hoki o tēnei uri o Īnia i noho ki aua whenua rerekē rā.

— Trans. Parekura Pewhairangi

Pallavi Paul

“What kind of structure should a film like this have? I thought about it endlessly yesterday.”
— from Pallavi Paul, *Long Hair, Short Ideas*, 2014

“If documentary had a subconscious, this is what it would look like.” — Fiona Amundsen’s reading of Paul’s work, in conversation 13 June 2019

Pallavi Paul’s three videos orbit the revolutionary poet Rama Shankar Yadav (1957–2015), better known as Vidrohi, a name that translates into English as ‘the rebel.’ Vidrohi was a familiar figure for many at the Jawaharlal Nehru University in Delhi. Although he was suspended from the University as a young man, he continued living on campus, participating in protests and speaking his poetry, which he began in the 1970s when India was experiencing political turmoil. As he said, “The University is rightfully my own because I have given it my time.”¹⁶

But Paul’s films are not about Vidrohi, because in her trilogy, there is little coherence to Vidrohi as a character, as the locus of intention that motivates and propels the story forward, or whose biography the film returns to and around which a documentary may be created. Instead, Paul examines ‘nonfiction’ as a philosophical problem. She conceives of Vidrohi as a figure who acts as a host to images and ideas in this ‘theatre of truth’. In the videos, Vidrohi’s poetry coincides, communes and competes with found and captured imagery. Paul’s method is to retain an opacity in the works that is challenging for viewers, most especially because it disorients our usual comprehension of fact and fiction, of memory and imagination. The tension in her work has to do with what can and cannot be grasped. “Sometimes, the work gives its viewers a sense of something knowable, but then her methods very quickly function to ‘haze’ whatever has been grasped.”¹⁷ In this way, she makes a distinction between biography and context—the event in which the documentary and her subject come into relation. Paul’s is a documentary practice that consciously reflects on its relationship to truth.

E pā ana ngā kiriata e toru a Pallavi Paul ki te kairuri whakatumatuma nei, ki a Rama Shankar Yadav (1957 ki te 2015), ko Vidrohi tana ingoa karangatanga, arā ko ‘the rebel’ i te reo Pākehā. He kanohi kitea a Vidrohi i Jawahandal Nehru University i Terehi. Ahakoa te panatanga ūna i te whare wānanga nōna e pūhou ana, ka noho tonu ia ki reira, ka whakatutū i te puehu, ka kauhautia tonutia e ia ana ruri, i tīmata rā i a ia i te takanga o Īnia ki te hē, nō te tekau tau atu i te tau 1970. Hei tāna, “The University is rightfully my own because I have given it my time.”¹⁶

Heoi anō, ehara i te mea ko Vidrohi te whetū tārake o ngā kiriata, he iti nō ngā wā ka kite i a Vidrohi hei tuahangata, hei aronga matua e whakaohooho ai, e panuku whakamua ai te kōrero, hei kaupapa matua rānei e hokia ana, e ponitakatia ana i roto i tētahi pakipūmeka. Ko tā Paul he arotake kē i tēnei kupu wero i te hinengaro, arā, te ‘pono’. Ko tāna he whakaatu i a Vidrohi, anō he āhuatanga e ārahi nei i ngā whakaahua me ngā whakaaro i tēnei ‘taiwhanga o te pono’. I roto i ngā kiriata, ka rere ngātahi, ka tapatahi, ka tuki hoki ā Vidrohi ruri ki ētahi whakaahua kua kitea, kua kapohia i roto i te wā. Ko te whāinga o Paul kia āritarita ngā kura huna o tēnei mahinga, e werohia ai ngā hirikapo o te hunga mātakitaki, inā hoki, he nui nō te whakakonukatia o te waka kawe whakaaro, me te aha, rehurehu ana te kite atu he aha a runga, he aha a raro, he aha te mea tika, te mea pono rānei. Riro ana mā ngā mea e kitea ana, ngā mea hoki kīhai e kitea ana hei whakararu i te tangata. “Sometimes, the work gives its viewers a sense of something knowable, but then her methods very quickly function to ‘haze’ whatever has been grasped.”¹⁷ Mā konei e hua mai ai tētahi tirohanga rerekē ki te kaupapa me te horopaki, otirā, te wā e hono ai te kaihopu me tāna e hopu nei. He rite tonu tā Paul matapaki i te pono o āna mahi.

¹⁶ Pallavi Paul, *ShabdKosh*, 2013
¹⁷ Email correspondence with Fiona Amundsen, 23 June 2019

(11) ***Nayi Kheti*, ‘New Harvest’, 2013**
Single channel HD video, sound, 11mins 02sec

Nayi Kheti begins with an impossible exchange: The poet Jack Spicer writes to Federico García Lorca nearly two decades after Lorca’s death.¹⁸ In this video, the artist imagines a scene in which Lorca writes back.

Vidrohi is also introduced in this video. His poetry is a spatio-temporal criss-crossing—a farmer sows paddy in the sky, and his deceased grandmother is bathing in a pond in Mahenjodaro, while her sari is drying on a step and her cow is tethered to the peak of Mount Everest. Vidrohi, and the anachronistic form of his poetry, allows, and acts as a hosting structure for, a paratactic sequence of images and sounds that fills out *Nayi Kheti*.

Among the imagery is a sequence with Poul Henningson, inventor of the PH lamp, who speaks about the rhythms of day and night, of light and darkness, of visibility and opacity. He says that a scientist’s desire for turning night into day lacks creativity. In the context of Pallavi Paul’s self-reflexive videos, Henningson’s comment relates to the concerns of a documentarian—the impulse for visibility and the right to opacity. As she writes, “caught within this question of light and darkness is the image of cinema itself.”¹⁹

Ka tīmata a *Nayi Kheti* ki tētahi hui e kore rawa e tū: Ka tuhia e te kairuri, e Jack Spicer ki a García Lorca, e rua tekau tau mai i te matenga o Lorca.¹⁸ He mea pohewa e te ringa toi te reta whakahoki a Lorca.

Ka puta hoki a Vidrohi i tēnei kiriata. He konukatanga āna ruri e whakawhitihia ai ētahi wāhi rerekē, ētahi wā rerekē. Ka ruia e tētahi kaipāmu āna kongakonga rīhi ki tana māra, ko tōna kuia e kaukau ana i tētahi puna i Mahenjodaro, ko ngā kaka o te kuia e whakamaroketia ana, ā, kua herea tana kau ki te tihi o Mount Everest. Mā Vidrohi me te wairua pūkōnōhinohi o ana ruri, e taea ai, e ārahina ai hoki te haerenga tahitanga o ngā whakaahua me ngā oro o *Nayi Kheti*.

Ka whakaatuhia hoki a Poul Henningson i roto i ngā whakaahua, nāna te rama PH (PH lamp) i waihanga, e kōrero ana mō te wehenga o te ao me te pō, mō te māramatanga me te pōuritanga, tā te karu i kite ai, i huna ai rānei. E ai ki ana kōrero, kāore he hua mēnā e whai ana te kaipūtaiao kia mārama te kite i te pō. Mēnā ka titiro ki ngā kiriata whakaaroaro a Pallavi Paul, e hāngai ana ngā kōrero a Hennington ki ngā aronga o tētahi kaihangā kiriata, otirā, ngā mea e tika ana kia whakaatuhia, kia hunaia rānei. Nāna te kōrero “caught within this question of light and darkness is the image of cinema itself.”¹⁹

(12) ***Shabdkosh*, ‘A Dictionary’, 2013**
Single channel HD video, sound, 19mins 16sec

“What did you want to do with a poem once it was over?” — Jack Spicer, *After Lorca*, 1957

By the time of making *Shabdkosh*, Pallavi Paul had almost completed documenting on video all of Vidrohi’s poems. “His work is mainly oral and, after having recorded a large part of it, the question of what would happen next became central. What comes after the document?”²⁰ *Shabdkosh* is concerned with the inadequacy of a documented image, the insufficiency of ‘a record’ to remember Vidrohi by.

In his conversations with Paul, Vidrohi imagines the scene of his death. He is preoccupied with how he will be remembered, once it is over. He says, “Your records are like guarantee for me. They work as guarantee against the biggest

Nō te mutunga o te waihangatanga o *Shabdkosh*, tata oti i a Pallavi Paul te kapo ā-kāmera ngā ruri katoa a Vidrohi. “His work is mainly oral and, after having recorded a large part of it, the question of what would happen next became central. What comes after the document?”²⁰ E pā ana a *Shabdkosh* ki te ngoikoretanga o tētahi whakaahuatanga, te iti hoki o tētahi ‘kapohanga’ e maumaharatia ai a Vidrohi.

Nōna e kōrero ana ki a Paul, ka pohewatia e Vidrohi tana matenga. Warea kē ana ia ki ngā whakamaharatanga mōna ka mate ana ia. Ka kī ake, “Your records are like guarantee for me. They work as guarantee against the biggest

¹⁸ Jack Spicer, *After Lorca*, San Francisco: White Rabbit Press, 1957
¹⁹ Pallavi Paul, *Carroll/Fletcher Onscreen*, website accessed 1 July 2019
²⁰ Skype with Pallavi Paul, 1 April 2019

threat—the threat of being killed. [...] What is important for me is the record. If I am killed today then it is important for me to know how I will be remembered.”²¹ But what faith can be placed in the archive? Against a background of forgetfulness and death, what does Vidrohi’s preoccupation with remembrance entail for documentary practices?

The Hindustani word *shabdkosh* translates as ‘a dictionary’, but also more literally as ‘a search for words.’ Like a dictionary, the imagery that fills out *Shabdkosh* works not by causality but by way of association. Among them are forms of ‘last records’, like the images of hunters and the hunted, and Salvador Allende’s last speech in 1973, made as the Chilean presidential palace was being bombed.

threat—the threat of being killed. [...] What is important for me is the record. If I am killed today then it is important for me to know how I will be remembered.”²¹ Heoi, me pēhea e whakapono atu ai ki tētahi kohikohinga kōrero? He aha ngā hāngaitanga o tā Vidrohi’ i warea ai ki te waihanga kiriata?

He rite te kupu Hindustani nei, arā, te *shabdkosh*, ki tētahi ‘dictionary’, otirā, te ‘tūhura kupu’. Ehara i te mea he hononga pūmau tō ngā whakaahua katoa ka raua atu ki *Shabdkosh*, engari he hononga herekore kē, pēnei i tētahi papakupu. Ko ētahi o ngā whakaahua, ko ngā ‘kapohanga whakamutunga’, pēnei i ngā pikitia o ētahi kaiwhakangangahu me ērā i whakangangahutia, te kōrero whakamutunga a Salvador Allende hoki i te tau 1973, i te wā i pohū ai te whare tūmuaki o Hiri (Chile).

(13) **Long Hair, Short Ideas, 2014**
Single channel HD video, sound, 24mins 42sec

The final film in the trilogy centres on Shanti, the wife whom Vidrohi abandoned. She appears amongst the archival footage of women’s struggles of the 1970s in India, as a type of figure that is usually absent from memories of revolutionary politics. But with her commanding presence, Shanti unsettles and recasts the role of ‘the revolutionary’s wife.’ She fills the absence in the archives by speaking of domesticity, work and sexuality.

In their fraught union, what is surprising is Shanti’s radical insistence of care for her estranged husband. When Paul asks, “But why did you do all this for him?” she replies, “All these things are done for people you consider your own.”²² In this video, Shanti, to whom life and one’s status as a woman within a system of traditional values have imposed quite different struggles, matter-of-factly revisits her life and her abandonment by her husband.

Ka titiro te kiriata whakamutunga o ngā kiriata e toru ki a Shanti, te wahine i whakarērea e Vidrohi. Ka puta mai ia i roto i ngā kohinga whakaahua o ngā take aupēhi wāhine, engari e tamō ana i te nuinga o ngā maharatanga o ngā take tōrangapū i tū ai te puehu i ngā tau o te 70 ki īnia. Engari nā tōna mana nui i oreore ai ngā whakaaro o ētahi mō ‘te wahine a te kaiwhakatumatuma’. Nāna ngā āputa o roto i ngā kohinga kōrero i whakakī, e kōrero ana mō te whakararatanga, te mahi me te hōkakatanga.

Ahakoa te wehenga o tēnei tokorua, te hia taea e Shanti tana aroha mō tana tāne te pupuri. Nō Paul ka whiu i te pātai, “But why did you do all this for him?”, ko tana whakautu, “All these things are done for people you consider your own.”²² I tēnei kiriata, ka whakaatu i te ao o Shanti, otirā, te wā i mahue ia i tōna hoa tāne. Shanti “to [whom] life and one’s status as a woman within a system of traditional values have imposed quite different struggles.”

— Trans. Parekura Pewhairangi

²¹ Pallavi Paul, *Shabdkosh*, 2013
²² Pallavi Paul, *Long Hair; Short Ideas*, 2014

Bridget Reweti

(14) **Tauutuutu, 2016**

Single channel HD video, sound,
subtitled text, 13mins 18sec

Tauutuutu is a term for reciprocity, and also refers to whaikōrero practices used on marae in Tauranga Moana, where Bridget Reweti is from. Tauutuutu alternates between host and guest speakers.

In 2016, as part of the Indigenous Visual and Digital Arts Residency at The Banff Art Centre, Canada, Reweti exchanged dance moves, netball stretches for vocal lessons, guitar chords for violin scales, drawings, cyanotypes, 3D portrait sittings, phone numbers, readings, leather poi, beaded medicine bags, and songs from musicals. Four of these exchanges are shown in the video series *Tauutuutu*.

First, Reweti allows her head to be photographed so that it can be developed into a 3D model for Tlingit artist Jackson Poly's use, and a short text by Ane Tonga on Māori portraiture accompanies the video in the form of subtitles. Second, Salote Tawale and Reweti exchange dance moves to Justin Bieber's song *Sorry*, and the text alongside by Matariki Williams use the song lyrics to comment on honesty, apology and the body in the context of colonisation. Thirdly, Reweti exchanges netball stretches for voice lessons from Kahnawà:ke artist Ange Loft, with subtitle text by Rachel O'Neill. Finally, Lakota artist Suzanne Kite shares music scales from a lifetime of classical violin training to which Reweti reciprocates with guitar chords to the Canadian pop song, *Hotline Bling* by Drake. An instructive text by Intergalactic Māori accompanies this last exchange.

For Reweti, "these cultural exchanges explore the obligations of gift economies and embodied exchanged rates through the portrayal of multiple contemporary indigenous realities."²³ For sacred economies everywhere, non-monetary, one-to-one exchange of knowledge, practices and things is a key part of a life together. Can the gift economy remedy self-interest, competition and scarcity? Can exchange cure the malaise of alienation? Can reciprocity develop intimacy for kinship and community?

Ko Tauutuutu he kupu mō te whakaututu, e hangai hoki ki ngā kawa whaikōrero i runga i ngā marae i Tauranga Moana, nō korā a Bridget Reweti. Ko te kawa o Tauutuutu, ko tū atu, tū mai.

I 2016, hei wāhanga o te Indigenous Visual and Digital Arts Residency i te Banff Art Centre, Kānata, i whakawhitiwhiti a Reweti i ngā takahanga waewae me ngā whārōrō poitarawhti mō ngā akoranga waiata, ngā tangiata rakuraku mo ngā āwhata wairangi, tuhinga, whakaahua kahurangi, whakaahua ahutoru, nama waea, pānuitanga, poi kirikau, peke rongoa pirepire, me ngā waiata whakaari puoro hoki. Kia whā o ēnei whakawhitinga ka whakaatu i te raupapa kiriata *Tauutuutu*.

I te tuatahi, e āhei ana a Reweti ka whakaahuatia tana ūpoko kia waihanga tētahi tauira ahutoru mō te ringatoi Tlingit, mā Jackson Poly e whakamahi, he tuhinga popoto nā Ane Tonga mō te whakaahua Māori e noho ngātahi ana ki te kiriata, hei kupu hauraro. I te tuarua, e whakawhiti ana ngā takahanga waewae e Salote Tawale rāua ko Reweti, ki te waiata Sorry nā Justin Bieber, me te tuhinga ki te taha nā Matariki Williams e whakamahi ana i ngā kupu waiata kia kōrero mō te pono, te whakapāha, me te tinana i te horopaki o te tāmitanga. I te tuatoru, ka whakawhiti a Reweti i ētahi whārōrō poitarawhti mō ngā akoranga waiata mai i te ringatoi Kahnawà:ke ko Ange Loft, me te tuhinga kupu hauraro nā Rachel O'Neill. I te mutunga, te ringatoi Lakota ko Suzanne Kite e toha ana i ētahi āwhata nā te akoranga wairangi ōkawa taumano, ko Reweti e whakautuutu ana me ngā tangiata rakuraku nā te waiata arotini Kānata Hotline Bling nā Drake. He kōrero tohutohu nā Intergalactic Māori e noho ngātahi ana ki tēnei whakawhitinga.

Mō Reweti, "these cultural exchanges explore the obligations of gift economies and embodied exchanged rates through the portrayal of multiple contemporary indigenous realities." Mō ngā ohaoha tapu puta noa, ko te kore moni, te whakawhitinga tētahi ki tētahi o te mōhiotanga, ngā tikanga, ngā rawa hoki hei wāhanga matua o te oranga ngātahi. Ka taea te ohaoha koha te whakaora i te kaipukutanga, te tauwhāinga me te ngōuruuru? Ka taea te kōrero mō te whakawhitinga te whakaora i te māuiui o te mōriroriro? Ka taea te tauutuutu te tupu i te taupiritanga ō te whanaungatanga me te hapori?

Playground of the Gods, 2019

Digital photographic print, 85 x 48cm

Mt. Olympus Ski Field is operated by Mt. Olympus Ski Club, otherwise known as the Windwhistle Winter Sports Club. Nestled under Mt. Olympus, it borders the Craigieburn Forest Park.

No Road, No Worries, 2019

Digital photographic print, 85 x 48cm

Temple Basin Ski Field is operated by Temple Basin Ski Club Inc. Located under Mt. Temple, it is part of Arthur's Pass National Park.

As Good As It Gets, 2019

Digital photographic print, 85 x 48cm

Broken River is operated by Broken River Ski Club located in the Craigieburn Range in the Craigieburn Forest Park.

Ski the Big One, 2019

Digital photographic print, 85 x 48cm

Craigieburn Valley Ski Area is operated by the Craigieburn Valley Ski Club located in the Craigieburn Range in the Craigieburn Forest Park.

Ski Awakino, 2019

Digital photographic print, 85 x 48cm

Awakino is operated by the Waitaki Ski Club. It is in the Waitaki valley, on the St. Marys Range part of the Oteake Conservation Park.

The Friendly Mountain, 2019

Digital photographic print, 85 x 48cm

Hanmer Springs Ski Area is operated by Amuri Ski Club. It is located on the St. James Range and borders the Hanmer Forest Park and the St. James Conservation Area.

Family Fun, 2019

Digital photographic print, 85 x 48cm

Mt. Cheeseman Ski Area is operated by Mt. Cheeseman Ski Club Inc. It is on the eastern slopes of the Craigieburn Range.

Rainbow, 2019

Digital photographic print, 85 x 48cm

Rainbow Ski Area is operated by Rainbow Sports Club. Nestled on top of the St. Arnaud Range, it is part of the Nelson Lakes National Park.

With the help of Department of Conservation and Creative New Zealand Wild Creations Residency, Bridget Reweti is visiting eleven ski field clubs situated on diverse mountains in Aotearoa. The clubs are non-commercial entities, the ARI's (artist-run initiatives) of the hills. They are run by volunteer committees, maintained by working bees and employ few staff for each winter season. Reweti is engaging with club members to undertake 'field recordings', photographs that come out of learning about each club and its members' connections with their alpine area. They also visualise the decline of snow, and what 'above the bushline' may look like in the future.

Reweti's photographs are the result of 'coming into relationship with' the communities that have formed around the passion for snow sports and for the alpine landscape. In the context of *How to Live Together*, and in the process of producing these photographs, Reweti is interested in how relationships structured in these clubs and committees. What kind of sociability is possible in the alpine areas? Are the club fields a way of organising ourselves to afford each other some space? Reweti uses the idiorrhythmic form of *How to Live Together* to exhibit different groupings of photographs at different times within the exhibition. Listed above are all eight artworks produced to date in this unfolding series.

Nā te āwhina o te Department of Conservation and Creative New Zealand Wild Creations Residency, e haereere ana a Bridget Reweti ki te tekau mā tahi ngā karapu papahuka retireti e tū ana i ngā maunga whakaehu i Aotearoa. Ko ngā karapu hei hinonga tē pakihī, ngā ARI's (hinonga tākina-ringatoi) o ngā taumata. E ārahi ana ērā i ngā komiti tūao, i tuarā nā ngā ohu me ka whakamahi ouou te kaimahi mo ia hōtoke. E whai wahi ana a Reweti me ngā mema karapu kia whakapāpā 'hopunga whīra', ngā whakaahua i puta mai i te akoranga e pā ana i ia karapu me ngā hononga o ngā mema ki tā rātou wāhi pae maunga. Ka whakamaea hoki te mimiti o te hukarere me te aha o te āhua o 'above the bushline' i ngā wā o mua.

Ko ngā whakaahua ā Reweti ko te otinga o te whakawhanaungatanga ki ngā hapori kua tipu ake i te ngākau nui mō ngā hākinakina hukarere, mō te horanuku pae maunga hoki. I te horopaki o How to Live Together, me te tukanga hanga o ēnei whakaahua, ka arohia a Reweti i pehea te whanaungatanga hanganga i roto i ēnei karapu, komiti hoki. He takahoahoa pēhea nei i āhei i ngā wāhi pae maunga? Ko ngā whīra karapu he momo whakaritenga i a tātou ake anō kia whai wāhi tīrara atu tātou? Ka whakamahi a Reweti i te āhua whakataki tūwā o How to Live Together ki a whakakite ngā whakaahua roopu rerekē i ngā wā rerekē i roto i te whakaaturanga. Kua whakararangi ki raro iho ko ngā mahi toi e waru i hangaia tae noa ki tēnei rā, i tēnei raupapa māroharoha.

Qiane Matata-Sipu

NUKU, 2018-ongoing

Upcoming dialogues with Aqui Thami

Mā hine, mō hine, kia hine! – trans. Matata-Sipu,
‘by women, about women, for women!’

The title, *NUKU*, is derived from Papatūānuku, the maternal ancestor of all living things. As part of this series, Qiane Matata-Sipu invites 100 indigenous women to share their stories through dialogue, audio podcast, portrait photography, publication and exhibition. For Matata-Sipu, *NUKU* is a contemporary expression of indigenous storytelling, a way to reinhabit oral traditions. As she writes, “Indigenous storytelling started in the stars; but like a night without stars, there was a blank space where our stories should have been shining. Having met so many phenomenal women over the years, each with an amazing story to tell, there was a drive to share their journeys.”²⁴

On the occasion of *How to Live Together*, St Paul St Gallery invites a dialogue between Aqui Thami and Qiane Matata-Sipu towards the *NUKU* series. Thami is a Janajāti woman from the Himalayan regions of South Asia. She is an artist, activist and academic now living and working in Bombay. She is the co-founder of Sister Library, Dharavi Art Room and Bombay Underground, and is a doctoral candidate in Social Work at the Tata Institute of Social Sciences, India.

Here, to borrow Taarati Taiaroa’s ‘principles for conversational research’, the process emphasises “on-going and potentially immeasurable relational commitment. It requires a commitment to the facilitation and maintenance of kinship—human relations.”²⁵ The dialogue between artist-activists Matata-Sipu and Thami seeks to ‘net the distance’²⁶ between Aotearoa and South Asia, and our understanding of indigenous feminisms and decolonial practices in these two contexts.

Ko te taitara, ko *NUKU*, nō Papatūānuku te tupuna whaea o ngā mea katoa e ora ana. Ko tētahi hautau o tēnei raupapa, ka tonoa te kotahi rau o ngā wahine taketake e Qiane Matata-Sipu, ki te whāki o rātou kōrero i te whakawhittinga kōrero, te kōnae ipurangi, te whakaahua, te pānui, me te whakaaturanga. Mō Matata-Sipu, ko *NUKU* tētahi ihiihi no nāianei mo te pakiwaitara taketake, kia noho anō i ngā kōrero tuku iho. Hei tāna tuhinga, “ko ngā pakiwaitara taketake i tīmata i ngā whetu; engari, me he pō hinatore-kore, he wāhi ngaro kei reira, kei te wāhi me whai whitinga ō tātou kōrero. I ngā tau i mua, i te tūtakitaki au ki te tokomaha ngā wāhine mīharo, he kōrero mīharo anō ā ratou katoa, ka tipu te ā, ki a pūrongorongohia ō rātou haerenga.”²⁴

I runga i te tākunetanga o *How to Live Together*, ka tono a St Paul St Gallery e tētahi whakawhittinga kōrero ki waenga i a Aqui Thami rāua ko Qiane Matata-Sipu ki te raupapa o *NUKU*. Ko Thami he wahine Janajāti nō te rohe o Himareia, kei Āhia-ki-te-tonga. He ringatoi ia, he kaiwhakahē, he mātanga hoki, kei te noho ia ā ko tāna mahi hoki ki Bombay. Nāna i tīmata te Sister Library, te Dharavi Art Room me Bombay Underground. He kaitono tohu kairangi ia mō te mahi pāpori ki te Tata Institute of Social Sciences ki īnia.

Nei ka mino ‘ngā mātāpono mō te rangahau kōwetewete’ o Taarati Taiaroa, ko te hātepe e miramira ana “te herenga whanaungatanga moroki, tātaikore hoki pea. E matea ana te herenga kia tautokohia te whanaungatanga, kia pupuritia hoki.”²⁵ Ko te whakawhiti kōrero ki waenga i te tokorua - he kaiwhakahē, he ringatoi rāua tahi, - ā Matata-Sipu rāua ko Thami e rapu ana ki te ‘net the distance’²⁶ ki waenganui i Aotearoa me Āhia-ki-te-tonga, ō tātou mōhiotanga mō ngā take wāhine taketake me ngā tikanga tē tāmitanga kei roto i ēnei horopaki e rua hoki.

– Trans. Poata Alvie McKree

²⁴ Qiane Matata-Sipu, *NUKU* series’ website, accessed 22 June 2019

²⁵ Taarati Taiaroa, ‘Conversational Research: Praxis & Emergence’, *A Year of Conscious Practice*, 2016

²⁶ Borrowing Jane Chang Mi’s phrase

Kalisolaite 'Uhila

5 Minutes, 2019

An invitation to observe silence for 5 minutes every Monday, 9am at the Rotunda, Albert Park

In November 2016, for his performance *Maumau-taimi*, Kalisolaite 'Uhila sat idly in a street-facing window of St Paul St Gallery, 'wasting time, being useless'. Chris Braddock reads the passivity of *Maumau-taimi* as performing a 'radical silence'. On the day of the performance, Braddock was among the gathering of people looking into the window from the street, seeing 'Uhila turn his alleged laziness, his timepass and unemployability, "into rituals of slowly nuanced engagement."²⁷ For a day, 'Uhila was an inoperative presence in the Gallery.

5 Minutes continues 'Uhila's exploration of the workings of time on his body. For the duration of *How to Live Together*, 'Uhila observes silence for 5 minutes every Monday at 9am, and invites everyone to do so also. The silence can be observed together or alone—a pause during a commute, a moment of stillness at the office or a quietude at a designated place of coming together. For us at St Paul St Gallery, we will meet at the rotunda in Albert Park and welcome you to join us. 'Uhila's *5 Minutes* speaks to an attitude of withdrawal, of stepping into physical, social and temporal peripheries. It is an exercise in solitude, a disappearing act at the beginning of the workday.

In many other traditions, silence is not an absence of something, but the precondition. It is a privileged form in spiritual practices, a method for the 'silent illumination' of mind and heart. Music inherently depends on silence, especially to distinguish periods of melodies, dynamics and rhythms. And in poetry, Wallace Stevens said of silence,

I do not know which to prefer,
The beauty of inflections
Or the beauty of innuendoes,
The blackbird whistling
Or just after.²⁸

I te Noema 2016, mo tana whakaataata *Maumau-tāimi*, ka noho makihoi a Kalisolaite 'Uhila ki tētahi matapihi anga-huarahi o te St Paul St Gallery, 'maumau tāima, noho koretake ana'. Hei tā Chris Braddock ko te ngoikore o *Maumau-tāimi* he whakaataata mō te 'haumūmūtanga whakawhana'. I te rangi o te whakaaturanga, kei waenga a Braddock i te hunga mātakitaki, e tirohia ana mā te matapihi i te huarahi ki waho, e kitea ana a 'Uhila e huri atu ana i tana māngere, i tana maumau tāima, me tana koremahi hoki, "hei tikanga o te whakaritenga āta whakarekareka."²⁷ Mō te rā kotahi, he ata kore mahi a 'Uhila, kei roto i te Whare Whakaaturanga Toi.

Ko *5 Minutes* e haere tonu ana te 'torohē ā 'Uhila ki te whāwhā o te tāima ki runga i tana tīnana. Mō te roanga o *How to Live Together*, "e noho wahangū ana a 'Uhila mō te rima miniti ia Rāhina hei te iwa karaka o te ata, ka tono atu ia ki a tātou katoa ki a mahi pērā hoki. Ka āhei te nohonga wahangū ngātahi, motuhake rānei - he okiokinga ki waenga i te haerenga, he wā ngū i te tari, he wā marino ki tētahi wāhi huihuinga. Mō mātou, kei St Paul St Gallery, ka hui mātou ki te pourewa puoro i te Pāka o Horotiu , nō reira, ka powhiritia koe, kia whakaururu mai. Ko te *5 Minutes* o 'Uhila ka kōrero ki te āhua o te whakatahi, o te tāwhai atu hoki ki ngā mōwaho ā-tīnana, ā-pāpori, ā-rangitahi hoki. He mahi o te tūtahitanga, o te matangarongaro i te tīmatatanga o te rā mahi.

Kei roto i te nuinga o ngā inamata kē, ehara te wahangū i te korenga, ko te rahurahutanga rānei. Koia nei tētahi āhuatanga motuhake ki roto i ngā mahi wairuatanga, he huarahi mo te 'whakamāramatanga ā-haumūmū' o te hinengaro me te ngākau. Ka whakawhirinakitia tonutia te puoro i te hamūmū, kia rongo rawa ngā wāhangā rangi, ngā taioro, ngā manawataki hoki. I te toikupu hoki, ka mea a Wallace Stevens, e pā ana te hamūmūtanga,

I do not know which to prefer,
The beauty of inflections
Or the beauty of innuendoes,
The blackbird whistling
Or just after.²⁸

²⁷ Chris Braddock, 'Radical Silence in Performance Art: Kalisolaite 'Uhila's Maumau-taimi', *The Occasional Journal*, Enjoy Public Art Gallery, April 2018

²⁸ Wallace Stevens, 'Thirteen Ways of Looking at a Blackbird', *The Collected Poems of Wallace Stevens*, New York: Alfred A. Knopf, 1954

In law, silence allows legal protection when undergoing interrogation or trial. It has been a form of nonviolent protest. Silence can be commemorative, awkward and noble.

5 Minutes is also about the politico-aesthetics of time. Framed in the philosophical tradition of worklessness, ‘Uhila’s performance calls to question the emphasis on production and labour when defining human activity and happiness. For ‘Uhila, the ‘radical silence’ conceives of worklessness not as a deprivation but as the precondition for a free and happy life. If Aristotle’s understanding of happiness is about work and its excellence, then this formula is inverted in the proposition to dispense with a work oriented vision of life, at least for 5 Minutes.

I te ture, ka āheingia te hamūmūtanga, mo te uiui, te whakawā rānei. He momo porotēhi mārire. Ka taea te hamūmūtanga hei whakanui, hei pōrahurahu, hei rangatira hoki.

Ko *5 Minutes* e kōrero ana hoki mō te āhuatanga-torangapū o te tāima. I roto i te inamata rapunga whakaaro o te koremahi, ka uiui te whakaataata a ‘Uhila ki runga rā anō i te whakaputanga me te mahi i te tautuhi a te mahi tāngata, te hākoakoa hoki. Mō ‘Uhila, ko te ‘haumūmūtanga whakawhana’ e whakaarohia ana te koremahi ehara i te rawakore engari ko te rahurahutanga mō te oranga hākoakoa, herekore hoki. Ki te mōhiotanga o Aristotle mō te hākoakoa ko te mahi me tana ngākaupai, nā tēnei ture tātai ka huri kōaro kia tuku atu te tirohanga aronga o te mahi mō te ora, mā te 5 miniti pea hoki.

— Trans. Poata Alvie McKree

Poata Alvie McKree

Poata Alvie McKree often works at the threshold of human existence. As a midwife, she supported women through labour and birth, and more recently, she has been called on to care for people in the final stages of their lives. Reflecting on her experiences, McKree asks, “How do you accompany someone on a journey that you yourself cannot undergo? You walk with them to the threshold, but in the end, while they cross over, you must remain.”²⁹

This attitude and work of care informs McKree’s art practice. In fact, her participatory art is an extension of her ‘threshold work’, which aims to access the healing capacities of art through movement, ritual and creation. After all, birth and death are not the only thresholds we cross over.

*Move! Move! Move forward, move forward!*³⁰

We are in perpetual motion all of our lives, and for McKree, by coming together for dance, celebration, grieving, rituals, creation, and sharing stories, we can accompany each other as midwives through life’s transitions.

Ka mahi putuputu ki te paewae o te ira tangata a Poata Alvie McKree. Hei kaiwhakawhānau, i tautoko a ia ngā wāhine i te whānautanga, ā, ināia tata nei, kua karangatia a ia ki te manaaki i te hunga whakahemohemo. E whakaaro ana mō ana wheako, ka pātai a McKree, “Ā, ka taea pehea e koe te taupaepae i tētahi atu i tāna haerenga, inā kāhore ka tāea e koe te haere tahi ai? Ka hīkoi tahi kōrua ki te paewae tapu engari i te mutunga iho, ka whakawhititi a ia, ā, ka nonoho koe.”²⁹

Ka whakamōhiotia te mahi toi ā McKree e tēnei waiaro me te manaaki tangata. Anō hoki, ko tāna mahi toi whakauru he torohanga o tāna ‘mahī paewae’, ko te kaupapa matua kia uru mai ngā tikanga whakaora o ngā mahi toi ki te kanikani me te korikori, te ritenga me te auaha-ā-ringa. Te mea ai, ko te whānautanga me te mate ehara i ngā paewae anake ka whakawhitia e tātou.

*Turuki, turuki! Paneke, paneke!*³⁰

Ka paneke taumano tātou, ā hei tā McKree, ko te hono ngātahi mō te kanikani, te whakanui, te tangi, te auaha, me te kōrero pakī hoki, ka taea e tātou te haere ngātahi hei kaiwhakawhānau mō ngā hurihangā o te mataora.

²⁹ In conversation with Poata Alvie McKree, 25 March 2019
³⁰ A chant that urges people to shift a canoe forward.

As part of the exhibition *How to Live Together*, Poata Alvie McKree will hold three Art as Medicine gatherings for women. To register your interest to attend any or all of the gatherings below, please email:
kiaora@alviemckree.nz

Hei tētahi wāhangā o te whakaaturanga *How to Live Together*, e ārahi ana a Poata Alvie McKree kia toru ngā awheawhe mō te wāhine. Mēnā e hiahia ana koe ki te haere mai ki tētahi ō ēnei wānanga, ki te katoa rānei, īmera mai ki:
kiaora@alviemckree.nz

⑯ ***Hōngongoi: Movement as Medicine, 2019***

St Paul St Gallery One, Thursday 25 July, 5.30pm

Drawing on ritual and the practice of Qoya, McKree will lead a movement workshop for women, an invitation to withdraw from the busyness of the mind and connect instead with the innate wisdom of the body. It is said in Qoya, “Come as yourself, and leave as more of yourself.”

Pātaritarihia te ritenga me te whakaharatau o Qoya, ka ārahi a McKree i tētahi awheawhe korikori mo te wāhine, he tono ki a whakatahi mai i te hautete o te hinengaro, ki a tūhonoa rānei ki te mauri o te tīnana. E ai ki a Qoya, “Mauria mai tō āhua, mauria atu tō tino āhuatanga.”

Hereturikōkā: Women’s Circle and Cacao Ceremony, 2019

St Paul St Gallery One, Sunday 25 August, 2 - 5pm

On the occasion of Hereturikōkā, the third lunar month of the Māori calendar, this workshop will be an invitation for women to bask in the wisdom of the kuia (elder women) through story-telling and women’s circle. There will be laughter, perhaps some tears, plenty of good food, and the comfort of hearing our own story within the stories of others.

I runga i te takunetanga o Hereturikōkā, te marama tuatoru o te maramataka Māori, tēnei awheawhe he tono ki ngā wāhine kia inaina i te mōhiotanga o ngā kuia, nā te kōrero paki o te huihuinga wāhine. Ka katakata, ka tangi pea, ka nui te kai reka, ka hāneanea tātou e te rongonga i ā tātou ake kōrero i roto i ngā kōrero o ētahi atu.

Mahuru: E Hine E, 2019

Wednesday 25 September, time and location TBC

As the earth begins to warm beneath our feet, and the vegetation and trees show signs of renewal, this workshop is an invitation to reconnect with the earth. A beachside women’s gathering for ritual, dance, and nourishment.

Ka pūmahana ana te whenua i raro i ō tātou waewae, me ngā otaota me ngā rākau hoki ka tohutohua i te whakamōhou. Ko tēnei awheawhe he tono kia a tūhono anō ki te whenua. He huihuinga wāhine i te taiao, mō te ritenga, te kanikani, te whaipainga hoki.

Sister Library with Samoa House Library

As part of the exhibition *How to Live Together*, St Paul St Gallery supports Aqui Thami, founder of Sister Library in Mumbai, to travel to Aotearoa in August to undertake a residency at Samoa House Library. This project is primarily an exchange; it includes a book swap and a dialogue between two community-based libraries on peer-to-peer learning, radical pedagogies and education outside of university contexts.

Samoa House Library will be approaching its first anniversary in September this year. Its founding was in response to the University of Auckland's announcement to close its specialist libraries, including the Fine Arts Library. Since its opening, Samoa House Library has been a place for study and gatherings, including reading groups, workshops and book launches. It is sustained by a collective of artists, and its collection of books is made up of public donations. The exchange with Sister Library near the occasion of Samoa House Library's first anniversary will be for reflection, and for future planning, together.

Sister Library began five years ago in India as an artist project—a travelling collection of one hundred books from Aqui Thami's personal collection, which focuses solely on women's writing. Reflecting on her own reading habits several years ago, Thami realised that less than a quarter of the books she owned were authored by women. She committed to reading books, watching films and listening to music exclusively by women for a year. The circulation of her books within the community necessitated a permanent site for Sister Library. With the help of public donations over several years, Sister Library opened in Mumbai 15 May this year. It is the first feminist library in South Asia, and like Samoa House Library, it is sustained by the community.

Hei tētahi wāhanga o te whakaaturanga *How to Live Together*, ka tautoko a St Paul St Gallery i a Aqui Thami te kaihanga o Sister Library i Mumbai, kia haere mai ki Aotearoa i Ākuhata kia mau ki te nohonga toi i Samoa House Library. Ko tēnei hinonga he whakawhiti; hui katoa ana me tētahi whakawhiti pukapuka me he whakawhitenga kōrero ki waenga i ngā whare pukapuka ā-haporī e rua i runga i te kaupapa o te ako ā-ropā, mātauranga whakawhana me te akoranga mōwaho o ngā horopaki whare wānanga.

Ka whakatata atu a Samoa House Library ki te huritau tuatahi i te Mahuru o tēnei tau. I hangaia hei whakautu ki te karanga o te Whare Wānanga o Tāmaki Makaurau mō te kati o ngā whare pukapuka pūkenga, tae noa ki te whare pukapuka toi. Nō te whakatuwhera, ko Samoa House he wāhi ako, he wāhi huihuinga hoki, tae anō ki ngā roopu pānui, ngā awheawhe, me ngā whakarewatanga pukapuka. Ka tautīnei i tētahi tōpūtanga ringa toi, me te kohinga pukapuka i hangaia nā ngā koha o te marea. Ko te whakawhitenga me te Sister Library, tata ki te takunetanga o te huritau tuatahi o Samoa House Library, hei wā mō te whakaata me te whakakaupapa mō ngā wā o mua.

I tīmata a Sister Library i ngā tau e rima ki mua i Īnia, hei hinonga toi - he kohinga hāereere o te kotahi rau pukapuka mai i te kohinga whaiaro o Aqui Thami, ka aro ki ngā tuhinga wāhine anake. E whakaaro ana i ngā tau ki mua, mō ana tikanga pānui, i mōhio a Thami iti iho o ana pukapuka i tuhia e te wāhine. Ka mau a ia ki te pānui pukapuka, mātakitaki pikitia, whakarongo ki te puoro hoki i hanga nā ngā wāhine anake. Nā te nekenekehanga o āna pukapuka ki waenganui i te hapori ka tika te herenga ki a tū he whare pūmau mō Sister Library. Nā te awhina o ngā koha marea mō ētahi tau ruarua, i whakatuwhera a Sister Library i Mumbai i runga i te tekau mā-rima o Haratua o tēnei tau. Ko tēnei te whare pukapuka kaupapa wāhine tuatahi i Āhia-ki-te-Tonga, ā, pērā ki to te Samoa House Library ka tautīnei i te hapori.

— Trans. Poata Alvie McKree

James Tapsell-Kururangi

Living with My Grandmother for One Year,
2019-ongoing

During *How to Live Together*, James Tapsell-Kururangi will be living in the home of his grandmother Helen Jean Linton in Rotorua, who has recently passed away. It is a place with a lifetime of Ms. Linton's effects. Tapsell-Kururangi hesitates to change the order of things: He reshelves linen in the way she had in the linen cupboard, he relearns the use of her cookware, and when her clock stops ticking, he wonders whether it would be appropriate to replace its batteries.

For Tapsell-Kururangi, all of life becomes encompassed in the idea of art. Art makes possible his return to his hometown, Rotorua, and it makes palatable working at the Rotorua City Council. Because of art, he is attentive to everyone and everything that he comes into a relationship with. Here, the emphasis for art shifts from epistemology to ontology—from art as related to the study and materialisation of knowledge and the making of things, to the practice of art as a study of being and becoming. In other words, the question for art is reframed from ‘what to do?’ to ‘how to be?’

Living with My Grandmother for One Year is a work about relational commitment—between Tapsell-Kururangi and his late grandmother, between us at St Paul St Gallery and Tapsell-Kururangi, and even between the visitors to the exhibition and the late Helen Jean Linton in Rotorua. Where an artwork is usually ‘a meaning making thing’, for Tapsell-Kururangi, it is instead a lived experience, the process of establishing relationships, and figuring an approach for a life together.

What then becomes the experience of a visitor to the exhibition at St Paul St Gallery? Is it necessary to visit the residence of Helen Jean Linton in Rotorua to connect? After all, who is this artwork for? For Tapsell-Kururangi, his duty of care is foremostly to his family, especially his grandmother Ms. Linton. It makes him apprehensive to shift the lived experience of the work into the space of an exhibition at an art gallery. Instead, any experience of Tapsell-Kururangi’s work becomes determined by intimacies or distances between the artist and the visitor. The visitors’ perspectives become

I a *How to Live Together*, ka noho a James Tapsell-Kururangi i Rotorua i te kainga o tōna kuia, kua pahemo, ko Helen Jean Linton. He wāhi me ngā taputapu o Ms. Linton mai i te roanga o tōna oranga. E hokirua ana a Tapsell-Kururangi ki a whakahuri i te raupapa nei: ka whakapae anō a ia i ngā hīti pērā i a ia i te kāpata hīti, ka whakaako anō a ia te whakamahi i ūna kōhua, inā hoki ka kati te tetateate a tāna matawā ka whakaaro ia mēnā he pai ki te āki i ngā pūhiko.

Mō Tapsell-Kururangi, ko te katoa o te orangā ka mau ki roto i te whakaaro mō te mahi Toi. Ko te Toi ka āhei i tāna hokinga ki tōnā taone wā kainga, a Rotorua, ā, ka āhei painga hoki tana mahi i te kaunihera ā-rohe o Rotorua. Nā te toi, e aro ana ia ki ngā tangata katoa me ngā mea katoa kua whakawhanaungatangatia e ia. Nā kōnei, ko te aroā mo te mahi toi ka huri atu mai i te matanga matauranga ki te matanga nohoanga — mai i te mahi toi hei pā atu ki te āko me te hanga o te mātauranga me te whakahanga mea, tae kē atu ki te matanga o te toi hei tētahi whakaharatau o te nohonga me te maea. Arā, kua huri te pātai mo te Toi, mai i te ‘me aha te mahi?’ ki te ‘me pēhea te noho?’.

Ko *Living with My Grandmother for One Year* he mahi e pā ana ki te herenga whanaungatanga - kei waenga a Tapsell-Kururangi me tōnā kuia hāmate, i waenga i a mātou i St Paul St Gallery me Tapsell-Kururangi, ā i waenga ngā hunga mātakitaki i te whakaaturanga, me Helen Jean Linton i Rotorua. I te nuinga o te wā, ko te mahi toi hei ‘mea hanga i te mōhiotanga’, mō Tapsell-Kururangi, he wheako whaiaro rānei, te tukanga o te whakawhanaungatanga, kia hanga he kaupapa mō te koiora ngātahi.

He aha hoki te wheako o te kaititiro ki te whakaaturanga i St Paul St Gallery? He tikanga ki te toro i te kainga o Helen Jean Linton i Rotorua kia tūhono ai? I te mea ai, mō wai tēnei mahi toi? Mō Tapsell-Kururangi ko tāna, kia manaaki tōna whānau i te tuatahi, ina koa ko tōna kuia a Ms Linton. Ka tū māharahara a ia kia neke te mātā ā-wheako o te mahi ki roto ki te wāhi whakaaturanga i tētahi whare whakaaturanaga toi. Mahue kē he wheako o te mahi toi o Tapsell-Kururangi i ngā kare-a-roto e pā tata nei, me

uneven, partial and inconsistent, especially because *Living with My Grandmother for One Year* is not defined and contained *a priori*, but is an experience to be lived through. Any possible material outcomes from this project will be guided by the relational commitment, and by the appropriateness of responses. Through this work, Tapsell-Kururangi asks, how do we come into relationship with the world, with people, and with life?

ngā mea e pā tawhiti i waenga te ringatoi me te kaititiro. Ko te tirohanga o te kaititiro ka haere moana, ka hemanga, ka hārakiraki ai, ina koa ko *Living with My Grandmother for One Year* kāhore e tautuhitia ana, e hangaia ana hoki, engari, he mātau ā-wheako tonu kē. Ki te mea ka whakaputanga ngā rawa i tēnei hinonga, ka arahaina e te herenga whanaungatanga me te tika o ngā whakautu. Nā tēnei mahi, ka pātai a Tapsell-Kururangi, ka pehea te whakawhanaunga ki te ao, ki ngā tāngata, ki te oranga hoki?

— Poata Alvie McKree

Biographies

Brook Andrew is a Wiradjuri (Indigenous Australian) and Celtic artist and curator. His interdisciplinary practice presents a deeply researched reassessment of dominant narratives often relating to colonialism and modernity to reveal alternative visions of objects and images. Brook is represented by Tolarno Galleries, Melbourne; Roslyn Oxley9 Gallery, Sydney; and Galerie Nathalie Obadia, Paris and Brussels. He is the Artistic Director of the Biennale of Sydney 2020 and Associate Professor in Fine Art at Monash University, Australia.

Chris Braddock, artist and writer, is Professor of Visual Arts at AUT University, Auckland. He co-leads the Ph.D. and M.Phil. programmes and the Art & Performance Research Group. He is author of *Performing Contagious Bodies: Ritual Participation in Contemporary Art* and editor of *Animism in Art and Performance* (Palgrave Macmillan, 2013 & 2017). In 2015 his performance Repeating Silence was part of 'Performing Mobilities' (PSi#21) curated by Mick Douglas and David Cross. Key research terms include: animism, contagion, dialogue, material trace, ritual, silence, spirituality. See www.christopherbraddock.com

Sam Hamilton is a Pākehā interdisciplinary artist of working-class descent from Tāmaki Makaurau, currently USA based. Hamilton's practice resembles an ecology more than a discipline. A modular complex of creative/critical entanglement, that's peripatetic center-of-gravity determines its nexus with the external world. An Art Foundation New Generation Artist Award recipient, and 10-year touring sound artist for the Lemi Ponifasio MAU Dance Company, Hamilton has exhibited their work at Portland Art Museum (US), Whitechapel Gallery (London), ISSUE Project Room (NYC), Locust Project (Miami), Artspace, DPAG, and more.

Qiane Matata-Sipu is of Māori (Te Wai ō Hua, Waikato-Tainui, Nga Puhi, Te Arawa) and Cook Islands (Rarotonga, Mangaia) descent. She is a storyteller and social commentator using journalism, photography and activism in both her career and art practice. Proudly born, raised and schooled in Māngere, she is a staunch advocate for South Auckland and the retention of our unique culture and environments. Living in the historic papakāinga of Ihumātao, Qiane has a whakapapa connection to one of the oldest Māori settlements in Aotearoa, and is a founding member of Save Our Unique Landscape (SOUL), a mana whenua-led group working to stop further desecration of historic lands by urban development.

Poata Alvie McKree is an Artist, Qoya Teacher, and Art Therapist. Her sacred work is to foster and facilitate connection to the divine, the ancestors, and the earth. This manifests variously through facilitating *Art as Medicine* workshops, teaching Qoya classes on sacred land, and creating personalised movement rituals for those who are labouring to birth something new into their world. Her Art practice is directly informed by midwifery and the concept of women's work. She spent the first half of her adult life serving women as a Registered Midwife, before following the call of her heart to support women towards emotional and spiritual wellbeing. Alvie is currently lecturing at Elam School of Fine Arts in Auckland, New Zealand, where she and her husband Rāwiri are parents to a blended family of eight children. She can usually be found somewhere on Te Ika a Maui (the North Island of New Zealand) dancing, painting, writing, sculpting, walking the land and talking-story in the company of other creative women.

Christian Nyampeta's ongoing activities in art, design, and theory include the convening of a scriptorium, a roaming programme of exhibitions, screenings and lyrical performances concerned with longing and belonging through monuments and translation. Forthcoming exhibitions include *École du soir* at SculptureCenter in New York. Nyampeta runs *Radius*, an online and occasionally inhabitable radio station, he is completing a PhD in Visual Cultures at Goldsmiths, University of London, and he was awarded The Art Prize Future of Europe 2019.

The Otolith Group was founded by social anthropologist Anjalika Sagar and theorist and author Kodwo Eshun in London in 2002. Further to their production of essay-like films, the group's creative practice is predominantly informed by an interdisciplinary approach. This includes curating exhibitions, releasing publications, developing public programs and presenting workshops. The Otolith Group's objective is to use their artistic work to create a public platform for discussion on contemporary art and to generate a critical research area between theory, practice and exhibition.

Hetain Patel is an artist born in Bolton, UK. His practice spans a number of different media and is often performative in nature. Identity formation has been central to his concerns since the beginning of his career. More recently, this idea has been viewed through the lenses of imitation, language and physical movement. Increasingly, Hetain's work is populated by characters, both fictional and real, in relation to which the artist juxtaposes himself in moments of elision and dissonance.

Pallavi Paul is a film researcher and video artist based out of New Delhi. A graduate of AJK MCRC, New Delhi she is currently a PhD student at the School of Arts and Aesthetics, JNU. Her M.Phil. thesis titled *The Trouble of Testimony* looked at the independent political documentary in Post Emergency India with a special emphasis on the use of video technology. Her first independent video works *Nayi Kheti* and *Shabdakosh* have shown at Tate Modern Gallery, London, 2013, 100 years of experimentation, a festival by Films Division, 2013, MAMI, 2013, KHOJ, New Delhi, 2014, and Experimenta, 2014.

Bridget Reweti is an artist from Ngāti Ranginui and Ngāi Te Rangi in Tauranga Moana, Aotearoa. Her lens-based practice explores indigenous landscape perspectives. Bridget is part of Mata Aho Collective, co-chair of Enjoy Contemporary Art Space Trust and co-editor of *ATE Journal of Māori Art*.

Deborah Rundle is an artist based in Tāmaki Makaurau. Principally utilising text, she investigates ways in which power plays out in the social and political domain in order to muse on possibilities for change. Recent exhibitions include: *Are We Not Ready? Te Tuhi*, 2018/19, Auckland; *Hybrid Spring*, Enjoy Public Art Gallery, Wellington, 2018; *March Mostra*, BSR Gallery, Rome, Italy, 2018; *The Tomorrow People*, Adam Art Gallery Te Pātaka Toi, Wellington, 2017. Deborah is also a member of the art collective Public Share.

Samoa House Library opened to the public on 22 September 2018. The library is an open and evolving educational platform emerging in response to the closure of our arts libraries, with a collection that is built and organised by the community –those directly affected by the changes happening at the University of Auckland. Samoa House Library first and foremost acts as an alternative Fine Arts library, but also functions as a place of community development and communal learning; hosting workshops, lectures, screenings, critiques, and events taught by, and for, our community. Our approach is open and democratic, with an emphasis on horizontality and peer-to-peer education.

Sister Library is a library powered by female excellence. It is an evolving and generative artwork that engages in in-depth reflection on the visual and reading culture of our times. The goal of the project is to bring together readers to explore the literary contribution, showcase the artistic quality and celebrate the contributions of women in the creative world as well as to foster interests and understanding of the accomplishments of women writers and artists. We want to make a library which is a safe space, that is inclusive and inspirational. A permanent physical space that raises feminist consciousness.

Sriwhana Spong is a New Zealand artist currently living in London, UK. In 2012 she was nominated for the Walters Prize, New Zealand's largest contemporary art prize. Recent solo exhibitions include: *A hook but no fish*, Pump House Gallery, London; and the Govett-Brewster Art Gallery, New Plymouth, 2018; *having-seen-snake*, Michael Lett, Auckland, 2017; *Im Wintergarten*, daadgalerie, Berlin, 2016; *Oceanic Feeling* (with Maria Taniguchi), ICA, Singapore, 2016.

James Tapsell-Kururangi (Ngāti Whakaue, Ngāti Mākino, Ngāti Pikiao, Te Whanau-a-Rakairoa, Ngāti Raukawa) is an artist living in Rotorua. He is a Masters graduate of Massey University, Wellington.

Kalisolaite 'Uhila is a renowned performance artist born in Tonga and raised in New Zealand. 'Uhila received his Bachelor of Visual Arts and Master of Performance and Media Arts with First Class Honours from Auckland University of Technology in 2010 and 2016, respectively. In 2014, 'Uhila was selected as a finalist in the Walters Prize for *Mo'ui Tukuhausia*. He received the Visual Arts Award for *Pigs in the Yard* at The Auckland Fringe 2011 Awards. The artist lives and works in Māngere, Auckland.

◀ST PAUL ST



How to Live Together

12 July -18 October 2019

with Brook Andrew, Christian Nyampeta, The Otolith Group, Deborah Rundle, Sriwhana Spong, Chris Braddock *with* dialogue group, Sam Hamilton, Hetain Patel, Pallavi Paul, Bridget Reweti, Qiane Matata-Sipu, Kalisolaite ‘Uhila, Poata Alvie McKree, Sister Library *with* Samoa House Library, James Tapsell-Kururangi

curated by Balamohan Shingade
with exhibition design by Eddie Clemens

and on behalf of St Paul St Gallery, thank you to the artists and their collaborators, friends and family; The Reading Group, Erena Shingade, Taarati Taiaroa, Remco de Blaaij, Fiona Amundsen and the extended AUT whānau for enriching the conversation; Alex Bartleet and Wendelien Bakker for helping to install the show; Emily Parr and Sam Hartnett for photographic documentation; Parekura Pewhairangi and Poata Alvie McKree for translation.

© The artists, author and ST PAUL St Publishing, 10 July 2019. Except in the context of research, study, criticism or review, or otherwise permitted by the Copyright Act, no part may be reproduced by any process without written permission.

ST PAUL St Gallery
Auckland University of Technology

Charlotte Huddleston, Director
Balamohan Shingade, Assistant Director
Kahurangiariki Smith, Curatorial Assistant
Eddie Clemens, Technician

Visit

Level 1, WM Building
40 St Paul Street, Auckland 1010

Tuesday - Friday, 10am - 5pm
Saturday, 12noon - 4pm

Contact

sgallery@aut.ac.nz
(09) 921 9515

www.stpaulst.aut.ac.nz