

ASSEMBLY

(sometimes defining the idea is the hardest thing)

OUR NEW TEAM NAME: 'SPEAKEASY'

(this was suggested by Andy, I think it is perfect... we can discuss if there is any dissension)

Yes...great suggestion...will drink to this one. Layne

› please add ideas/thoughts/mental downloads anywhere throughout the document

OK assembled ones, below is a framework for the two days, please add things you are definitely going to do, at the time you wish to do it. There is a non-chronofocused list further down. Please edit the format as you see fit.

Visual collaborators:

Layne Waerea, Andy Thomson, Harriet Stockman, Kelsey Stankovich, Deborah Rundle, Tanya Ruka, Monique Redmond, Joe Prisk, Philippa Nielsen, Ziggy Lever, Michael Kennedy, Joe Jowitt, Ross Forbes, Azadeh Emadi, Cathy Carter, Benji Bradley, Chris Braddock, Liz Bird

SPEAKEASY involves a group of visual artists (year II of the BVA through to PhD in Art and Design), who are interested in exploring notions of 'free expression', either as individuals or as part of a group or collaboration. For two days, May 1 and 2, **SPEAKEASY** will include site and time-specific occurrences, that interrogate how visual artists and the objects, encounters and performances we engage in, can contribute to this exploration; with particular emphasis on how any 'conversation' can encourage or foster an exchange or interchange with an observer, audience or passerby.

SCHEDULE FOR TUESDAY (EXHIBITION DAY 001)

'Free Queue'...to assemble outside the gallery 30 mins before it opens. Would love as many of us and any willing friends to join...and we can then participate in the first session at 10 a.m. 'Free' signs/flyers to exist as part of this work...and to be posted around the campus day/s before...or emailed. To be repeated Wed? Layne I think repeat

10:00AM

'Free protest poster' making workshop. This could start with us...and run throughout. Joe has some good ideas for this. A bit of spin on protest posters...but referencing the multiplicity of recent occupy protests. Gallery 2 has a show at same time "Occupy Gallery 2" [Local Time] or something like that. This could link...or even provide a bridge to their show. In development. Layne



'D.I.Y Protest poster workshop: Trial run'
Photograph: Ziggy Lever

LIKE! (Joe J)

An idea has emerged from a suggestion by Layne to have a group of us singing a 'personal anthem' as a play on the school assembly model. Each person would have an MP3 player and headphones so that only they could hear their 'anthem'. We would all sing at once.

This has now developed into the idea that on the first day - May Day - the songs would be protest songs, particularly those connected with labour movements. Again, each person would be singing a different song, with a soundtrack audible only to them, and all at once. I have collected together the words to a number of songs (Bread and Roses, the Internationale, Solidarity Forever...) and thus far we have a small group of very brave singers who are prepared to perform the songs. I will also provide links to good versions of the songs that can then be downloaded. A songbook is also mooted.

The effect will be something very different from that of the rallying cry of organised voices singing as one. Instead, the effect will be more that of a cacophony of isolated voices, an ineffectual choir, or a frustrated movement. I will let people know the names and versions of songs that

can be downloaded for the performance. Volunteers are now being called for, no singing skills are required. 10am each day - it could be in the foyer space or the gallery. It could develop further to 'spontaneous' outbursts of song throughout the day. Deborah, who is definitely not known for her singing voice.

This could lead into the poster making workshop.

10 - 10 : 05 a.m. Utopian Voices - verse I. While wearing portable audio devices, a select group of participants will sing (at the same time),

a different and personally chosen May Day song. (Deborah and friends)

10 : 10 a.m. D.I.Y protest-poster-making workshop. To run throughout the 2 days. (Layne and Ziggy)

10 : 30 a.m. 'Gilles Deleuze from A to Z' (Joe P)

Freelance dancer and choreographer, Joshua Rutter, will engage in a repetitive series of 'checking in' to the gallery space. (Joe J)

11:00AM

At this time Joshua Rutter will perform a reform a task whereby he will enter and exit the gallery over and over again, 'checking in' briefly in each space. He will do this for 45mins (approx) joe jowitt

11 : 00 a.m. 'Cine' - scripted performance with Mason Vincent, Fu'-on Chung, Sarah Heares, Ben Pyne and Lee Parker (Director: Michael Kennedy)

11 : 30 a.m. Smoko/Tea break (Joe J)

12:00PM

Expert double dutch jump roper will be performing for one hour

12 : 00 p.m. Demonstration by expert double-dutch, Jump-roper. (Liz and Benji)

13:00PM

13 : 00 p.m. Audience and critique. (Andy and Joe J)

14:00PM

Accident work will be happening outside away from the gallery at this time

14 : 00 p.m. Utopian Voices - verse II. Solidarity Forever. (Deborah and friends)

Off-site event, which explores notion of the 'accident' and any interaction or exchange with any witnesses. Events to be recorded to video. (Liz and Benji)

Smoko/Tea break (Joe J)

15:00PM

15 : 00 p.m. 'Cine' - scripted performance: take II. (Michael)

16:00PM

Accident video to be installed

Take away painting table to be set up ready for the next morning

16 : 00 p.m. 'Accident' video to be installed on-site for viewing. (Liz and Benji)

CLOSE (@17:00PM)

in fact there is no pm right?

ha ha you're funny. Do me a favour and change it

I told you I had a sleep shortage problem yesterday ;)

SCHEDULE FOR WEDNESDAY (EXHIBITION DAY 002)

'Free Queue'...to assemble outside gallery 30 mins before it opens. Would love as many of us and any willing friends to join...and we can then participate in the first session at 10 a.m.

10:00AM

Personal Anthem (part two)

Take away painting table will be set up + video projection or tv will be in space.

Tandem Bike ride will be occurring outside the gallery and around the city

10 - 10 : 05 a.m. Utopian Voices - verse III. Personal anthem. (Deborah and friends)

10 : 10 a.m. Take-away painting table. An event, which invites participants to contribute to a collaborative painting, until the painting is complete or materials have run out. (Liz and Benji)

Tandem bike-ride tours of the local terrain, that start from outside the galleries. (Liz and Benji)

11:00AM

11 : 00 a.m. Smoko/Tea break (Joe J)

'Cine' - scripted performance: take III. (Michael)

12:00PM

Nail Painting performance -1 hour in space.

12 : 00 p.m. Nail painting performance. (Liz and Benji)

13:00PM

'Friendly Tour'. This is an off-site work and involves a guided tour up to a memorial on corner of Symonds and Wakefield Streets. This memorial commemorates 'the brave men...and friendly Maoris who gave their lives for the country during the New Zealand Wars 1845 - 1872'. Still in development as weather may be an issue...but as a descendent of 'Friendly

Maori' hoping to generate discussion on this issue. 45 - 60 mins? Back in time for a friendly cup of tea. Layne (Changed the time to 1pm from 2pm)



'Coffee?'

Photograph: Ziggy Lever

13 : 00 p.m. 'Friendly Tour' - an off-site work that will include a guided tour to a memorial at the top of Wakefield and Symonds Street, which commemorates the

'brave men...and friendly Maoris that gave their lives for the country during the New Zealand wars 1845 -1872'. (Layne and Tanya)

14:00PM

14 : 00 p.m. Smoko/Tea break (Joe J)

15:00PM

15 : 00 p.m. 'Cine' - scripted performance: take IV. (Michael)

15 : 30 p.m. Auction (Chris)

16:00PM

Frisbee anyone? Anon :)

CLOSE (@17:00PM)

LOOSER STRUCTURED ACTIONS/ISOMETRICS

[SPEAKEASY will also include events that are not time specific, which will occur at various times over the two days. An ongoing conversation with object making and re-making, hi-visibility uniforms, invited audience, flower delivery, and moving image are just some of the events that will interrupt and punctuate the space for the duration of SPEAKEASY].

Non time-specific events throughout.

- Objects and the visual flaneur - Kelsey and Philippa

- Parrhesia whisper boxes - Harriet

- Contemporary Art Practitioner - dialogue and gallery tour - Ross, graphics/illustrations - Abhitesh Rajkumar

- Flower delivery - '18 roses for SPEAKEASY' - Mon

- Moving image - Azadeh, Tanya and Cathy

Queue games

Tea and coffee breaks. I am happy to sign up for a session or two organising drinks and snacks for the set times...we potentially have 2 each day...or even more if we want! Layne

amusing link re queues <http://www.youtube.com/watch?v=IDxBKxU8G1Q>

Harriet The queue dilemma...nice :)

Layne I'd be keen to make workers cups with our company logo?? on them for such teabreaks any thoughts? (Harriet)

Love the logo tea cups idea...maybe talk to Joe.J...our tea lady. Layne :) Sounds BRILIANT! FIRE AHEAD HARRIET. (Joe J) PS

what is our company logo? One side 'Speak'...the other 'Easy'? Layne Going ahead with mugs

Also I have been thinking about fearless speech and my personal inability 'to' in certain contexts and have started to make parrhesia whisperboxes.(box,acoustic baffle and cork) I am thinking of the act of whispering or speaking into an inert object/space that collects the speech but doesn't doesn't hear it or is able to reproduce it in any way. (There is no consequence) I am making approx 70 of said boxes to put in the space and allow those that have the need to take one away and speak/whisper into them outside of the university. This is my act of parrhesia . So if anyones looking for me in the next few days I will be in the 3D lab, blissed out, mind wandering in thought thoroughly enjoying myself knee deep in the process of making ply boxes. (I like your thinking Kelsey) Harriet



When I grow up I want to be a parrhesiaste. Layne LOL! (Joe J)

- I would like to float the idea that throughout the 2 days at set intervals (every 2 ½ hours?) me (or anyone) will walk through the gallery ringing a bell, holding up a sign that says 'Tea Break'. Following this all activities will cease and we will gather (assemble) for a tea break for 10 minutes in the foyer before returning to the gallery. !>! > I'm open to anyone that wants to continue through these breaks. I thought it might be a nice way to delineate time though, and break boundaries - we could hang up our vests Ross on the way out, then put them back on as we return (to our 'roles') (Joe J) I like this idea...the notes that follow are the labour laws that support :) Layne

Tea and lunch breaks:

Employers are required to provide employees with the following paid rest breaks and unpaid meal breaks:

- one paid 10-minute rest break if their work period is between two and four hours;
- one paid 10-minute rest break and one unpaid 30-minute meal break if their work period is between four and six hours;
- two paid 10-minute rest breaks and one unpaid 30-minute meal break if their work period is between six and eight hours.

Serendipity is at work, ' had been thinking about the tea break idea overnight, the fact that our first day of assembling is May Day: International Workers Day, and it would be great to incorporate it into our actions. The paid communal rest is becoming a bit of a fallacy for many workers, who eat at their desks, etc. Engaging in a collective convivial pause provides a great moment to break from roles/actions and reflect, discuss, etc.

Given that it is May Day it would be interesting to further consider that in our fearless actions... the Auckland Waterfront Dispute comes to mind.....Deborah

> Also just randomly: <

PARRHESIA: definition

In rhetoric, parrhesia is a figure of speech described as: to speak candidly or to ask forgiveness for so speaking.[1] The term is borrowed from the Greek π (π "all" + / "utterance, speech") meaning literally "to speak everything" and by extension "to speak freely," "to speak boldly," or "boldness." It implies not only freedom of speech, but the obligation to speak the truth for the common good, even at personal risk.

TODAY: THU 29TH, 10-12

Point 1: that we are all both participants and audience throughout the duration. A series of collaborations.

ideas/plans/thoughts...

> creating hype (trick people into coming)

> jackets for the audience (hi-vis) love this

> false event (flash mobs)

> invite a group to look/participate

> false critique - rehearsed script

> constructing an audience (faux audience)

> movement (body language) as a lexicon

> free speech into the microphone

> creating an accident

> silent speech through images

> household cotton (assemble groups through tying together)

> mass frisbee play

> fire drill | am interested in this as a congregation tactic, a mass exodus. But I think the act of staging a fire drill could be problematic. I am considering creating a sign or some type based work with the text 'Assembly Area' as it references this act of congregation also as it activates a public space. The equilarity of people within this environment as civilians interests me in relation to power. (JP)

> cups of tea

> "smoko breaks" (ie. put the kettle on) as a constant event between other things Can we play cards? I'm in. Someone bring some cards

> silent disco

TEAM to orchestrate a timetable/ schedule across the 2 days to conceptualise the project as a whole. Team is Layne, Philippa, Joe J, Deborah, Cathy. Aim to do this before the next meeting - meet on Monday? Tuesday?

Those of us doing the HD workshop (Deborah, Layne, Philippa, Cathy) will be busy from 9 to 5 Mon to Wed and 9 to 5.30 Thursday. Meet before 9??? gulp or perhaps we could set timetabling meeting after Monday when we have a better idea of our schedule?

Happy to assist or happy for you to go ahead! -MR

Mon will ask Sue Gallagher what they are planning to do in the space in week 1.

Andy has sent a list of questions as discussed from today's session to Charlotte in the gallery.

NEXT ASSEMBLY GROUP MEETING is next THU 5th April at 2PM - everyone who can come, COME along! We know some of you might be tied up in the HD workshop...

For your INFO: from SPS to staff:

Assembly's kaupapa is to interrogate the concept and practice of fearless speech, or parrhesia. It is a two part project. The initial part involves architects and designers developing a series of physical structures to facilitate the discursive use of the gallery for workshops, public talks, performances, discussions and teaching. These include Tana Mitchell, Kim Paton, Sue Gallagher, Elvon Young and Jacob Terre.

The second phase will be the operation of the Assembly space, the active use of the space for workshops, public talks, performances, discussions and other forms of learning and it is this part we are contacting you about. We are very interested in the teaching staff engaging with the project by developing briefs for the students that explore its ideas, holding tutorials in the space, critiquing the project and participating in the public programmes.

Assembly will run for four weeks between 16 April and 11 May and each week will have a theme.

Week 1 revolves around the construction of the physical environment

Week 2 will focus on the role and responsibilities of the University in society, including its mandate to be the 'critic and conscience of society'

Week 3 will explore the practices of activism This is the week we are on - but as said today we don't need to take this literally.

Week 4 will engage with the relationship between the individual and the collective body

We are viewing the development of the project as unfurling whereby the initiative has been generated by the gallery and it spirals out to involve the School of Art + Design, then the wider University and then out to a larger involvement with people (including students and seasoned professionals) from the sectors that you are connected to, and then to a wider public via their various connections to the gallery and the people involved with the project.

"Assembly workers" should check out Tao Wells response to the work that was carried out in Wellington....check Monique's email she sent a few days ago....brilliant and definitely an example of fearless speaking seeing as how the audience was stacked with representatives of the institution/university.....His main thesis was that the performance work in Wellington lacked integrity, because the actors failed to contextualise their own actions as workers/representatives/salesmen of a particular corporation.....that corporation being the academic institution that paid their salary. This denial/refusal/ oversight....call it what you will...to apply the concept of "criticality" to their own personal circumstances meant....in Tao's view....that their work, though well intentioned....lacked integrity.....was a fraud in his view....because the artists were merely carrying out their "job" as....as he put it...."academic artists"....and in actuality were not free in the real sense of the word . They were corporate representatives, the corporation in question being the academic institution. Students interested in this line of thinking could check out two thinkers.....Ivan Illich and his "deschooling society" thesis....and Paulo Friere, a radical philosopher from South America who came up with similar ideas. It was interesting to see how Tao was criticised by the corporate representatives in personal terms....as though he had a "problem"this is an ad hominen attack...[I think that's how a logician would describe it]...but his logic to me seemed irrefutable, whatever his personal motives were.

From Mon... work as action at dia: beacon 10/02/2010 to 02/13/2012

Each of First Work Set's fifty-eight fabric elements or "instruments for processes" are intended to be unfolded and used by viewers according to instructions concisely outlined in their individual titles. Walther's First Work Set invites visitors to volunteer in a two-fold activity, to become both beholder and participant—subject and object—and to engage in actions as individuals and with others, forging a conceptual and formal circle of implications. In his model, art is experienced as ephemeral event. Beyond simple tasks related to everyday life, the activities the work generates refer to the rehearsal of

a set of ideas, as he stated: "I kept trying to show that what I was offering was not real action relationships but rather demonstration situations. Practice situations."



Azadeh :

- Silent speech through images.
- Suspend different cameras from the ceiling in closed containers with small opening. Disguised. Moving camera rather than fixed. 3 cameras (recording whatever is happening in the space).
- Provides a different perception of the same while they are in the space.

Liz & Benji :

- Ideas surrounding performance, trading roles
- Specific premise for the work with room for improvisation
- Choreographed actions that take place in a given time segment.
- Rehearsing actions responding to objects, dualism

Liz, Benji...keen to hear more about your ideas relating to rehearsing and any relationship with a freedom to express. By rehearsing, do we aim for...or deny what is expected? Layne By rehearsing we aim for the expected while acknowledging and allowing for the unexpected to arise and redirect. We will traverse this relationship through a balance between preconceived action (instruction) and moment by moment response. The freedom to express arises through the interpretation of these instructions or ideas for rehearsal and their translation into action. (Benji) Having selecting a colour, I'm away.....perhaps it would be an idea to amplify ambiguity within language the of the instruction (Deborah). oops now changing colour as I see this one has been used...perhaps at this rate I'll be a rainbow.

-Cross over of action that creates movement, residue of performance

Inside outside relationship- Invitation through objects, creating deja vu through synchronistic events, people are invited to take a coloured object from the space for a walk around the block. People holding red umbrellas circulate the street throughout the day. Shopkeepers think they are going mad. Documentation of this by someone following and videoing to play in the gallery space.

Flowers taken by the audience from a vase in the gallery are gifted to a random member of the public. The instruction that each person takes two flowers and gifts the second one on to someone else to continue the idea of gifting and proliferation.

Take away paintings: Two pots of different coloured paint sit on a table with a stack of paper and two brushes. A participant is instructed to make two marks on one piece of paper one with each colour. The painting is laid on the table to dry and the one completed by the previous person is taken. The process is repeated until something runs out.

An audience member writes their name in the middle of a large piece of paper attached to the wall. The next viewer erases the name of the last and writes their name in place. I like your ideas of rehearsal as it references a framework and prescribed expectations but opens it up for the unplanned, the crazy and the unpainted. Deborah, Philippa and I have been talking about the power of names...how if someone gets YOUR name wrong (deletes/ignores the original/prescribed) you feel the effect in a different way than if YOU get someone's name wrong. A freedom perhaps...but with consequences. Layne

A participant sits at a table opposite Benji and has one fingernail painted. As they continue to look around the exhibition they encounter Liz who paints the opposite fingernail another colour.

How colour can travel and be transferable, a spreading subtle trend, something that is more fixed to the body than just an object. Perhaps there is another action in a similar vein that would be more effective?

These actions could be performed by me and Liz (and you guys?) or left as instructions for an audience.

Check out Franz Erhard Walther - I'll bring in a small catalogue I have of his... he makes series of objects that people then decide 'how to action'. Just enter Franz Erhard Walther into Google Images ... lots of great pics ... Mon

LOOKING FOR ACTIONS THAT REQUIRE TWO PEOPLE.

Spilling water/cleaning it up. Walking through around the gallery space with a full bucket of water that splashes as you walk- a person following you to clean the trail.

Fireman's lift?

flicking a lighter...then blowing it out? Layne

Blowing up a balloon and popping it.

Starting a jump rope game where anyone could participate Elastics?

A tandem bike ride outside around the gallery space... perhaps wearing those fluoro vests?

Organising a dance teacher to come in for an hour and take a dance class

Having an action which is repeated at the same time every hour which could occur in different spaces by a couple people, a kind of choreographed movement performed in exact unison, something quite ordinary, like sitting in a chair, standing, walking to a table, picking up an apple and eating it.

Staged accidents- At what point do the public intervene? Dropping things, falling over, etc. Carrying something really heavy, exerting a lot of energy and struggling. I think there is a lot of potential here, re: the "clean-up" or "helping"... Liz. Reference to Corinna Schnitt's "Between four and six" 1997, which is a performative work (video) about the routine and ritual of cleaning roads sign utilising particular behaviors, every Sunday between the hours of 4 & 6. The accumulative act reinterprets itself as an everyday ritualistic situation. [link> Between four and six, 1997 -MR](#)

Andy's story about the gathering of people that appear at accidents made me think of this quote about an influential dance teacher from the 60's called Anna Halprin who worked a lot with improvisation and was interested in the idea of a witness as opposed to an audience ... 'by rewriting the role of the spectator, making her a witness: an individual who is present at the performance to support it with her attention rather than look to it for diversion or entertainment.'" Liz

Joe Jowitt:

>>> started a conversation with Joshua Rutter about the prospect of developing tasks around 'checking in' in each separate area; moving from space to space and intuiting change within the body. Joe your ideas sounds intriguing. And in particular those that relate to explorations of social misconduct, and the corrosion and erosion of language. When you refer to 'checking in'...and 'change within the body'...I read a kind of visceral eavesdropping on the site. ? (Yes, I'll elaborate in person)

Apologies for any presumptions...or false starts. (not at all)

And if you are still keen to engage in a conversation with/around your 'hurdle'...just say. (Cool, I'm currently in production and should have a fleet of them by exhibition time... Joe J). Looking forward to seeing your work and the conversation Joe. Layne

- Working within the space between galleries (transit area)

- exploring the idea of social misconduct, with both speech and movement

- Corrodes and erodes language, repetition

- walking the line between what is nominally defined as 'art' or 'performance' and what is simply operating in the world

Layne :

-Entertain the idea of 'freely expressing' The idea of freedom of expression being something non-verbal is interesting to me - we're so used to getting our point across with verbal language, whereas body language is used but under realised or noticed (Joe J)

-Performing to a rule, Trespass in terms of duration: expression as a duration...rather than its own entity...i.e. needs to reference something else (activity) that comprises it.



Joe and I are thinking of playing frisbee in the space. Temporary trespass with potential for consequences.

(This sounds brilliant. Joe J)

That does sound brilliant - Tanya

yaya matee...moving it into night frisbee...outside of designated/prescribed gallery hours and less bodies to witness or get hit. Philippa has suggested glow in the dark discs...anyone else want to play? Layne

Kelsey :

-Response to the space (existing structures, structures materials). Will you have a kitset of material objects Kelsey? ones that relate to authority? power? -MR

I've become interested in the idea of the omnipotence of thoughts which is described in Sigmund Freud's book *Totem and Taboo* as; "the over-valuation of mental processes as compared with reality" (p.87, 1950). He then goes on to say: "Only in art does it still happen that a man who is consumed by desires performs something resembling the accomplishment of those desires and that what he does in play produces emotional effects-thanks to artistic allusion-just as though it were something real" (p.90, 1950).

I've been thinking about this in relation to responsive art making, and how the omnipotence of thoughts is activated through this process. As it deals with the over-valuation of mental processes I see it as becoming the consequence of an art making process that is all consuming of the artist.

I think that this is interesting in terms of the idea of freedom. As an artist I feel that the act of making provides the space to be freer than any other arena in my life (deep stuff huh). The act of making is a way of creating a product of desire for the artist. So I see the omnipotence of thoughts as becoming the vehicle for originality through creativity, which in turn, is activated through the artist's imagination and personal views.

I'm also interested in this idea in relation to meditation. The intensive making process creates a space that is similar to that of a meditational state in which I am able to unconsciously and consciously roam the depths of my mind. I think what I'm getting at is the idea that freedom (for me) comes from engaging in a physical activity that helps to distract me from the real world but also engages me enough that I don't get trapped in my own thoughts. I guess it provides a space where I don't need to think about anything in particular so I end up thinking about many things at once.

Philippa and I have decided that we're on the same wavelength and we will probably be approaching the space with a pre made kit of materials/objects. And we may be collaborating by combining our kits (yet to be decided). And to answer your question Mon I will be thinking about the materials I choose for my kit - I'm thinking hi vis, loud colours at the moment.

Sounds good Kelsey ... useful context for me - I am planning a flower delivery (maybe a "hi-vis" one) - versus Liz & Benji's takeaway. I had been thinking about an idea for the delivery separate to/ another layer to the actual gesture (delivery event), but reading this I think I'll just go with the delivery as the event and not over-complicate. Am interested in the cliché - "Say it with flowers". Andy sent me a link to Dorothy Squires's, "Say it with flowers" <these lyrics are of most interest > "Say it with flowers/ For they have a language / On their very own /" ie. FREE SPEECH - SPEAK EASY. The idea is a follow-on (in part) from another... <http://www.moniqueredmond.info/home/collaboration/andy-thomson-MRique-redmond-2008-%E2%86%92/flower-theory-2008.aspx>

I have no idea if that makes sense, but anyway that's what I've been thinking about. Sorry about the novel - Kelsey

Flower delivery on the morning Tuesday 1st May.

Charge to Monique Redmond

To: Speakeasy collaborators

Address: SPS Gallery Foyer, 40 ST Paul Street, Central City

Delivery instruction: please deliver a vase of 18 roses to M Block, ST Paul St Gallery entrance foyer - place it on the floor in front of the window to the left of the main door as you enter, approx. 1.5m into the space.

Message: 18 Roses for SPEAKEASY

18 Roses for SPEAKEASY (1-2 May 2012) <after Beuys, 30 June - 8 October 1972>

Joseph Beuys, Rose for Direct Democracy, 1973



<http://www.tate.org.uk/art/artworks/beuys-we-cant-do-it-without-the-rose-p07596>

The Information Office was run under the auspices of the Organization for Direct Democracy, a platform for the propagation of the artist's radical ideas, which he had founded the previous year. For 100 days Beuys tirelessly debated his ideas with visitors to the exhibition. On the last day, he fought a Boxing Match for Direct Democracy.

<http://www.walkerart.org/archive/4/9D43BDD63F08F896167.htm>

In 1972, on the occasion of the international exhibition of contemporary art, *documenta 5*, Beuys opened his exhibition space as a temporary information office to debate and discuss his ideas about "Direct Democracy" with anyone who wanted to engage in conversation. The multiple *We Won't Do It without the Rose* (1972) shows Beuys involved in one of these conversations with the omnipresent *Rose for Direct Democracy* (1973) also in the image.

Joe Prisk:

-Congregate; break down spectator/actor division. This relates to the conversations had today about trying to work out how to generate crowd, ie. a congregation - we talked about creating queues. -MR

Roman Ondák's *Good Feelings in Good Times* (2003)...is all about anticipation - and queueing (and) it consists of an orderly line of about six people - professional actors who nonchalantly feign spontaneously assembling and dispersing queues according to the artist's instructions. To passers-by or visitors, the queue is apparently anticipating something. Surely these people must be waiting in line for a thing worth waiting for? Are they expecting the opening of an anonymous door where the head of the line might have assembled? Should we join the queue? Watches were nervously checked with method authenticity - the frustrating sense of time wasting was, after all, a palpable enough experience. Heads were shaken and strained in dismay at the imagined tardiness of the affair. Noncommittal, slightly glassy-eyed enquiry deflections were sighed - "I think we're in the wrong place", "it should have started an hour ago"- and indignant rebuttals to perceived transgressions of protocol - "there is a queue, you know"- were mischievously deployed. At the fair performance the professional queuers apparently took to lining up repeatedly through the spaces of clearly peeved gallerists, and gleefully baffling the security guards.'

<http://www.tate.org.uk/tateetc/issue5/privateview5.htm>

Layne

Hilarious. I would like to see some sort of queue game being employed, whereby we could spontaneously create queues in the gallery, suddenly splinter off and create new ones and then leave. Perhaps we should lay out some simple ground rules that involve all having to follow certain cues (see what I did there) that set us off on other paths. It would allow for an openness to the work and a freedom for it to expand in unexpected ways, while still providing a good framework (Joe J)

-Communal environment

-Stripping back what we carry with us. Reduction - pack everything up in the space into storage form? -MR

-All do something together <surrender to the space>

Cathy :

-Light projection (as a blanket on people)

-Walk through light. Like a fly screen in the doorway - or a car wash - light wash -MR

-Re-negotiating spaces (suspending person, harnessed in the air)

A period of time in which the gallery is only lit by work projected in the space it would be great to have a collaboration of work that could be projected onto drop sheets (material) hung in the space or the structures in the gallery. There would be an interesting duality of being separate from the work to observe from one side and activation of the projection as the body intercepts between light and ground on the other The viewer would find themselves in these different positions of passivity and activism. Cathy

Deborah :

-What kind of faith might the faithless have? (common beliefs of the 'non-religious') believing that there is no God (AT)

Translating sound across space

-Drilling through structures

-Creating passages of conversation

Mike :

-Spoken/literal sense

-Interpreting speech (Being given lines to read)

-Expressing through voice as opposed to language

Ross:

-Aim/wish to be free

-We strive not to make art.

-Power structures Hey Ross...I can see you :) I have the power.

Tanya:

-freedom of speech

-using the internet create an anonymous platform for others to communicate- with no subject matter, barriers, instructions -leave it floating in cyberspace & see what happens. Reminds me of 'Task of the translator' Walter Benjamin. Different 'languages'....the essence of what can be translated...or even should be translated...and the 'mistakes' that can happen. Or is there such thing as a mistake these days? Layne -oops

How can u see me? Ross. Call it a technological thing :) But if YOU mean SEE as in SEE...no...just noticed your presence top right :)

Right, sorry I somehow thought u cld c me via webcam.....find it hard to escap einternal censor re "worthy avant gard artHave ben reading Allan Kaprow's book.....he was the one who originated the "happenings" of the late 50's and early 60's.....of which it sounds that "assembly" is a far flung offspring even choosing a similar sounding name. Am wondering if we are not unconsciously....or even consciously...following a template set down 50 yrs ago". In 1958, Kaprow created "Happenings." The style of the "Happenings" evolved overtime. At first he started it as "lightly scripted events." The audience and performers would follow signals to participate in the art. He characterized a "Happening" as a game, adventures and activities in which participants played for the sake of playing. He said that the Happenings were "events that, put simply, happen." -MR

<http://hudashafique.blogspot.co.nz/2011/05/allan-kaprow.html>

If consciously...then maybe this is the point...or a point to consider...Modernism is still around..the avant garde not as prominent...so how can we present these ideas in today's conversation? Layne

Yeah exactly....someone once said that those who don't know their history are doomed to repeat it...I did have a funny idea....or so I thought....to send the whole thing up. In the 60's there was a rock show on TV in NZ called Happen Inn. I thought we might be able to get an old copy of the show and have it running on a large moniter and dance to it badly. That is something I would be good at.....mind you its significance as serious art might escape most people.

This idea sounds like your explosive proposal :) My Dad was in a similar show that featured before Happen Inn...In the groove...but are you using that to critique the ideas of this project...or just the art industry in general? I do see the link in terms of language though. While I don't believe I freely express...I like to express...and I realise that I acknowledge certain frames of censorship when I do. Is there anything out there that is original...or different from our past? Layne I guess it would be a gentle critique of the whole concept of the "avant garde".....not specific to our work.....just happily having fun with the whole concept....dancing badly to out of date music in a show, which just happens to have the same name as the original art works of the 60's.

On TV One tonight there was a segment on Allan Gibb's latest purchase....100 tons of rusty thrusty steel....perhaps this sort of stuff needs to be debated. Good to have ubercapitalists getting behind "art"....and institutions such as AUT offing their cap to such men by sending students off to see their property.....or not?

It's a fine edge...but as I didn't go...I am not sure what to make of the farm. Freedom of expression is always better if we agree with what is being expressed...or that people agree with our modes of expression. Is there any difference in well known patrons of the arts buying up student works? Layne

The only difference is that people such as James Wallace weren't directly involved in the privatisation 80's thing. Still I happily agree that in selling my work to him I sold out.....or would have sold out on this criticality thing had I swallowed that particular line...but I never did as I always saw it as hypercritical institutional PR.

The point is is that the Gibbs visit makes a mockery of any "criticality" AUT as an institution had. Or rather integrity. At least if you equate "criticality" with resistance to power as wielded in economic terms....which should be a given really. Otherwise criticality is simply an academic concept with no teeth.

Fortunately this is a free speech site and I'm not going to get clobbered for saying such things I hope.

The university as an institution is more like a business today...elements of criticality are relative to that framework. And my thinking is that if we sign up to that in the first place...we acknowledge that element. What paths we wish to negotiate...like in everyday life...usually reflect some other guidelines...and it's just up to us as to how we wish to express ourselves accordingly. Nice conversation Ross :)

Yeah...its good to have a forum for such debates although part of me is aware that the airing of such views might be termed "irrelevant"....or not "appropriate"...censorship in terms that seem to deny the term. Ross.

Hey listen I hope I haven't put other people off with the particular barrow....narrow and shallow....that I always push conceptually. I actually think "assembly" is a great idea, that collaborating is a great learning experience....and am excited by the opportunity it presents to us. I do think that "criticality" should be ...first and foremost, ...self reflexive....should examine its own house or context as it were....and so naturally this includes AUT as its immediate context...but am very aware that the corporate environs outside AUT are really the elephant to AUT's gnat...and in terms of power their influence is much more draconian. But I'm no Marxist either and would happily sell my work to Gibbs if he stumped up the money...which I guess is somewhat unlikely. Artists are in the unenviable position of being whores to the wealthy to survive...unless you are on an Institutions payroll in which case the client you must service is simply of a different class....but a client nonetheless.... Two markets.

Student jailed over racist tweets

http://www.nzherald.co.nz/technology/news/article.cfm?c_id=5&objectid=10795125



Jailing the student at Swansea Magistrates' Court, District Judge John
and finally...a word from our sponsors.

AT

The Empire sets the benz-mark...
no wait...

Great meeting today, all. Was pleased that my unexpressed idea re uniforms/hi-vis jackets was articulated. Funny I had been thinking of mentioning it, but felt a bit shy about the concept given the wealth of other good ideas expressed. Personally I think if the idea is taken up the slogans on the back should be limited to two or three at the most.....otherwise they lose their power. CONTEMPORARY ART PRACTITIONERS sounds good to me with perhaps the other being....as Monique suggested....CIVILIANS.....by juxtaposing both we set up a binary that mocks the adversarial thang and also....[my personal barrow to push] the institution.

Perhaps the wearing of the jackets could be at peoples discretion...including the audience....and one could put a hi-vis jacket on and take it off at any point...[though naturally in my minds eye I see an army of both types facing each other] What think others? Ross

https://lh6.googleusercontent.com/0C-qGnKfcjpYvu-s4nV3nO8ON36KehgJnbG4HCbzY12-HpLypF_OX7FpjpMiOy2wafdqmOL3i4dTgwoBBfJfDTboad1GrpFpLSksMYq64i73QGt-rAs

I like this idea Ross, located as a kind of Door Check (vs Coat Check), that people choose to become something on entering (or not as the case may be). Other descriptions that came up today were: Audience Member, Irritant, Interlocuter -MR
What about **PASSERBY?**

I like this idea also - a simple word based way of defining roles - labelling... It's fun and funny, but has room for a lot inside it too. I'm keen on **CONTEMPORARY ART PRACTITIONERS**. Then maybe **IMPARTIAL OBSERVERS** (I like **CIVILIANS** and **ART THEORIST** too) (Joe J)

At Risk. Layne

I like the simplicity of this idea and the way it has the potential for opening up conversation.

My current idea is idea is , to (firstly learn to control this gmail thing so that my words are not repeated) to have a pile of hulled sunflower seeds 81 actually, some of which have a letter from the text 'without freedom of speech there is no modern world, only a barbarbarian one' Quote from Ai Weiwei (perhaps there is a better one) while in detention and prevented from attending the opening of one of his exhibitions. The text won't be laid out in a readable form, but will be part of the content. Audience is invited to pick up a handful of seeds and hold it while in the gallery space, then replace them. 81= number of days in detention. Deborah

Duck Rabbit Problem 2 (Audience Questions)

Hey, what are you guys doing? Is that supposed to be Art?

I thought that you were speaking freely, but it seems you are mute, do you have a problem with speaking freely?

Oh I see its like a happening, isn't that more like something that happened in the 70's Alan Kaprow and all that, hmmm perhaps it's a revisionist project stylistically.....

Is art for artists or for the people? Or animals? Or time?

How much did it cost to put this project on?

Did you rehearse these actions or are they just improvised?

Is there scope for me a member of the audience to interact in this collaboration?

You can talk to me/us freely

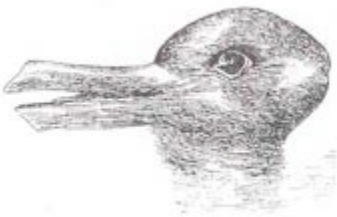
I thought we were going to see some art

Where is the Art?

I was wondering if you had seen the work of.....

When you say speak freely do you mean we the interlocutors, can speak to you the artists or outerlocutors.

Please tell me kind artists, what is agency?



Being able to see both the duck and the rabbit, to see them shift back and forth, is possible only for a creature that is able to coordinate pictures and words, visual experience and language (Wittgenstein 1953).

How can the temporal and quotidian interrelate without becoming a cliché of entropy and a travesty of contemporary thinking, Deleuze apart that is ?

Epoche and free will are a determinist nightmare?

Good to see someone who doesn't give a fuck. Cheers anonymous whoever you are. As an entropic cliché myself I would like to address some of your questions....yes it is a Kaprow thang.....that's why we know its ART.....genuine AVANT GARDE ART...authenticated and credentialised by the academy.....otherwise we wouldn't know what we were doing would we...and not only that, but any audience wouldn't know what it was either and might confuse it with just an set of odd pranks.....but being ART its so much more digestible and safe, [its only art folks], ...and so ultimately such a domesticated pussy cat.....in summary I totally agree with you but am happy to participate anyway.

Actually the Pranksters from the 60's had the right idea.....they refused to say that what they were doing was "art"....and so their actions were far more revolutionary for that....as people could not categorise them Me, I just want to get my MFA so I can pin it to the wall. So that everybody knows I am an ARTIST.

Kaprow was brilliant. He felt that artists should "unart" themselves as he felt....and this is only the late 60s here....that the institution of "art" had already become moribund and safe with its easy accommodation of any thing revolutionary within its conceptual boundaries...by calling something "art" you made what was potentially a really confronting experience that much less confronting. In summary ART is the problem...its what society allows its members to do in preference to actions which are noncategorisable and potentially that much more revolutionary...its emasculating actually.

However that said I am happy to participate in a revisionist throwback to the 60's that will not challenge anyone's expectations in the slightest.....[because its only "art" you see and by now we all know what avant garde art looks like don't we]...if only for the privilege of being able to have conversations like this...

ROSS FORBES ...MASTERS STUDENT at AUT

Actually your reference to DEleuze reminds me of the one day convention on him held recently...in which all expectations were safely met regarding academic stds....he is "the" canon now you know...and so shoots only blanks..

In terms of what I plan to do re the ART show.....if I have the guts I will stand in front of the gallery with a large mirror for an hour....there will be a sign round my neck saying "holding a mirror to the institution"...

Hopefully the various curators and art people gathered inside will recognise the brilliance of such a transgressive act and I will eventually get a show at the gallery...that's the aim anyway...

I really will do this.

The other thing I plan to do is to have 6 hi---vis jackets stencilled with the slogans...CONTEMPORARY ART PRACTITIONER...and ...CIVILIAN...these will be hanging on a rack at the entrance to the gallery and anyone can don them and wander around.

Also....why all the academic referencing here in this document...i.e.Foucault, p23...who are we all trying to impress here folks???? Are we all still at "school" here??

His points are valid. They are the things we all contend with in our minds. We manage these thoughts with varying degrees of competency. Each work is a failure on some level. Each idea is bad. Until it's good. Art that can be recognised as art has already begun to drown in the sea of linguistics, opinion and history. But why should we worry about it?

I think you should do the 'mirror in front of the institution' idea, because it is what you fear. And on the bright side you get a Gallery I gig...downside..it rains. Even better. And it made me think...am I doing anything I fear? I realise our understanding of fear is different...but overall this project so far..for me...has been so easy. Fear-less? The gallery even okayed the frisbee! So...thanks Ross...for reminding me of why I liked the idea of this project...a chance to explore the idea of 'free expression'. And I offer the same question...are you doing something...at any stage...that you fear? Layne

And should we worry about showing what we fear...having an institution endorse it? As willing sign-ups...should we worry about continuing to foster that relationship? A relationship that continues to elevate art as something special?

Until it's good? Layne

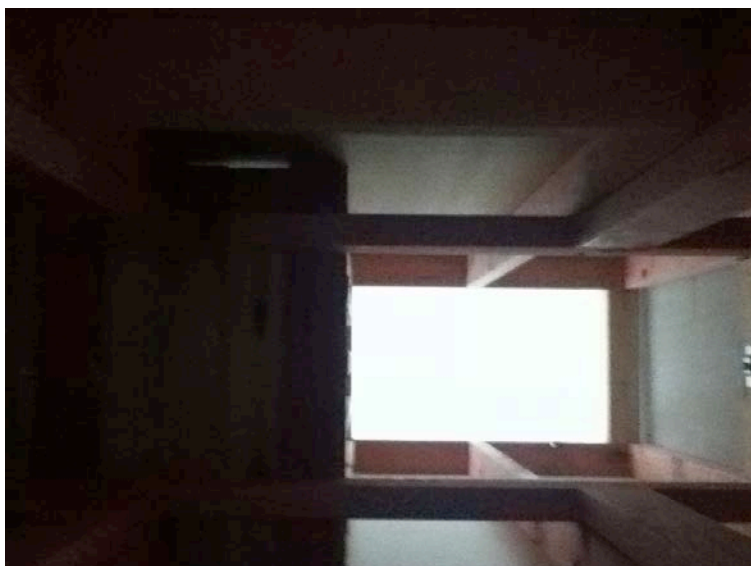
SO. Here I am, in all my RGB 142, 124, 195 glory. I went to check out the space today and found myself inside the main dividing wall I took a couple of photos, and then thought--What about documentation??????



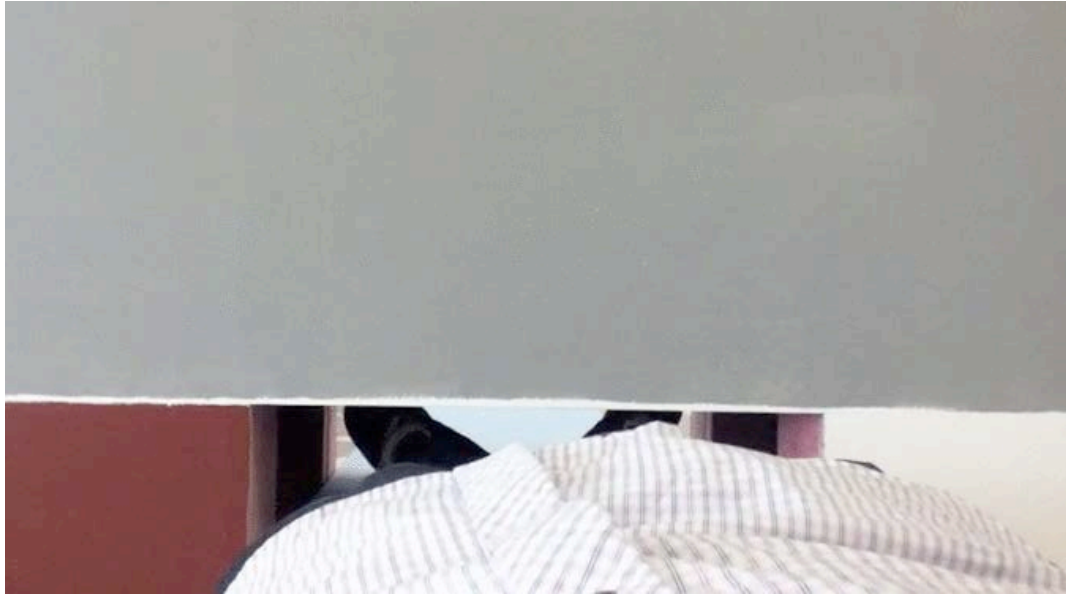
How can documentation change freedom? if used, the document has changed and can be made into propaganda/ removed from context and controlled again.... thought this could be an interesting notion, I think someone said before about live streaming... or even the presence of a camera – how would this change the performance/s?

The stairs up inbetween the main wall scream podium to me, and could serve as an interesting announcement/protest platform - and alternatively as a panopticon of sorts (yeah Layne – I'm into surveillance too)

also i shotgun a non-artist related hi vis bawler gangsta jacket!!



Inside the belly of the beast.



Much Love – Ziggy

Nice to see you Ziggy. Great snaps and yes...panopticon for sure! I hear there were difficulties at ground level? :) I know Mon has mentioned documentation...as a passerby :) But it is an interesting trajectory how we might incorporate this as part of the 2 day show...given that our ideas have a certain fluidity...and response element. Do you have any suggestions? There is a nice symmetry with some of your images and Azadeh's? Layne

So what is "taboo", really, in a gallery setting?..

..Shitting, fighting, bonking, screaming, boring for hours on end, ranting about nothing, ranting about everything, sleeping, eating, whispering, drinking, giving birth, vomiting, reading, tickling, running, feeding the homeless, feeding the rich, singing songs in praise of the Devil/Gods/ mamon, counting stocks, making inventories, having kids scrawl on the walls, allowing teenage delinquents to do the same, videos about nothing, videos about nothing but with large explanations beside them, interactive artworks that leave you embarrassed but culturally enriched, installations that look like rubbish, installations that are rubbish, noisy art, "readymades" that could be stolen, stuffed animals, people, toys, dangerous things that look like they might fall over, art that does fall over, wet things, dirt with trees in it, curators taped to the walls, artists taped to the wall, tape, fish in tanks, a human heart.....etc.

All done.

So what's left is for us just to have fun I think, not to take it too seriously, not to think of it as "art"Ross.

This is a great rant Ross. Why didn't you suggest some of these ideas earlier. I'd love to see any of these things in a gallery space (especially ranting about everything while shitting and fighting and feeding the rich). Allan Gibbs will take you under his stinky sweaty wing if you do any of these things from the top lines wholeheartedly. BENJI.



A critical engagement: both playful and provocative, with the notion that social action is in decline. Utopian Voices will perform songs from labour and protest movements, and 'personal' anthems. But rather than the

rallying cry of voices raised in unison, our performances will reflect the flexible, multiple and sporadic engagement of contemporary activism.

Tickets selling fast!

Utopian Voices are on at 10am Tuesday and Wednesday and 2pm Tuesday.

And.....'Foucault' yourself - ' made a small text based work for the top of the stairs. Ascend and See. And maybe, just maybe a protest fleet, eddying up in the buckets (standing in for a Nga Wai o Horotiu tributary).
Deborah