

20 – 22 AUGUST 2015

ST PAUL ST 2015

CURATORIAL SYMPOSIUM

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PROGRAMME

Thursday 20 August:

Keynote lecture Julia Moritz: Findings on Traversality: Think Tanks and Moon Walks, Auckland Art Gallery Toi o Tāmaki Auditorium

5.30pm	Registration
5.45 – 6.00pm	Mihi whakatau: Elizabeth Ellis, Haerewa Chair, Auckland Art Gallery Toi o Tāmaki
6.00 – 6.15pm	Conveners' welcome: Abby Cunnane and Charlotte Huddleston
6.15 – 7.30pm	Julia Moritz: Findings on Traversality: Think Tanks and Moon Walks

Friday 21 August:

Presentations, Auckland Art Gallery Toi o Tāmaki Auditorium

9.00am	Registration and Carried Forward, shared refreshments: morning coffee and breakfast snack by Public Share
9.45am	Welcome and introduction
10.00am	Cassandra Barnett: Housings
10.50am	Response from Abby, question time

Short break

11.30am	Léuli Eshraghi: Moananui Curatorial Resurgence
12.20pm	Response from Charlotte, question time
12.30 – 1.30pm	Lunch: Carried Forward, shared refreshments: soup by Public Share
1.30pm	Peter Brunt: Exhibiting Oceania in Three Acts
2.20pm	Response from Abby, question time

Short break

3.00pm	Misal Adnan Yildiz and Marysia Lewandowska in conversation: On the Politics of Negotiation
3.50pm	Response from Charlotte, question time

Wrap up for the day

4.30pm	Delegates head to Piha
6.30pm (approx.)	Arrive Piha Mill Camp (accommodation)
7.00pm (approx.)	Karakia at Te Piha
8.00pm	Dinner at Piha Café, followed by fireside chat at Piha Mill (weather permitting)

Saturday 22 August:

Full day at Piha, informal discussion and walking, facilitated by Local Time

Pre-dawn	Invitation to Te Ahua Pa with Pita Turei (Ngai Tai ki Tamaki, Ngati Paoa, Nga Rauru Kaitahi)
8.00am	Breakfast at Piha Mill
9.00am – 2.00pm	Discussion at Piha Mill (including lunch)
2.00pm	Pack out of Piha Mill Camp by 3pm

ST PAUL ST GALLERY 2015 CURATORIAL SYMPOSIUM: PRACTICE, PLACE, RESEARCH

This year's symposium is focused on expanding an ethics of curatorial practice, with a particular emphasis on alternative modes of education, research, and indigenous knowledge. We begin by asking questions like: What is the relationship between ethics, education, indigeneity and the institutionalised practices of curating? Can the institution exert moral agency? How does this change the way we practice as curators and researchers: how we look, speak, read, write?

In the Aotearoa New Zealand context, we are specifically concerned with critique of the colonising logic of globalisation, acknowledging that processes of knowledge sharing, propagation and maintenance are always conditioned by context, and that curatorial discourse is in large part a legacy of our colonial past. It is important to stress that the conversation about indigenous knowledge is both particular to this place, and in common with other indigenous peoples, and is interconnected with conversations about alternative educational methodology more widely. With regard to the latter, we have at ST PAUL St Gallery through recent exhibition programming and related research attempted to focus on creative practices of knowledge, and on knowledge that *does rather than is*, as fundamental.¹

We turn to an alternative conception of education as the centre of this discussion, one that prioritises not information or formal knowledges: market-ready products. Rather, as Irit Rogoff has written, it may exist in forms of coming together “not predetermined by outcomes but by directions”.² A local touchstone is the Māori term, practice and concept of wānanga, a forum for discussion and exchange with the aim of arriving at a deeper understanding.³ Te Ahukaramū Charles Royal writes that wānanga is “the word we can most closely associate with the idea of the creation of new knowledge”.⁴ An understanding of how this knowledge comes into being is a crucial part of the Māori worldview. It is not something produced, rather “the pursuit of knowledge concerns the progressive revelation of depth and understanding about the world rather than the construction of new knowledge as one constructs an object.”⁵

1 Irit Rogoff, 'Free', *e-flux* #14, March 2010 <http://www.e-flux.com/journal/free> (accessed 23 November 2014).

2 Ibid., Rogoff, 2010.

3 wānanga is both a noun – seminar, conference, forum – and a verb – to meet and discuss, confer. See: <http://www.maoridictionary.co.nz/search?keywords=wananga>

4 Te Ahukaramū Charles Royal, 'Indigenous ways of Knowing', *Argos Aotearoa*, iss.1, 2013 <http://argosaotearoa.org/work/indigenous-ways-of-knowing/> (accessed 12 June 2014).

5 Ibid., Royal, 2013.

The possibilities opened up by thinking about knowledge as distinct from production, as existing between the analytical and the experiential, the known and the imagined, is primary within a broad ground of discussion for the symposium. This implicates alternative perspectives on education, learning, and modes of knowing, all through the lens of a “powerful horizontality” and in critique of the abiding institutional (academic, economic) paradigm.⁶

The structure of this year’s symposium is integral to its content focus. Subsequent to the keynote presentation, we plan to spend one day in the auditorium with formal presentations. The second day’s proceedings, facilitated by the collective Local Time, will take place at Piha on the west coast.

Abby Cunnane and Charlotte Huddleston

ST PAUL St Gallery is a non-collecting gallery based within the School of Art + Design, AUT University. The Gallery is dedicated to the development of contemporary art and design through an international programme of exhibitions, events, symposia and publications. ST PAUL St Gallery embraces one of the primary instructions for universities in the New Zealand Education Act (1989), that they “accept a role as critic and conscience of society.” We also interrogate the longstanding proposition that the arts have a particular capacity to speak critically about society.

6 *Ibid.*, Rogoff, 2010.

ABSTRACTS

Julia Moritz

Findings on Traversality: Think Tanks and Moon Walks

The day Michael Jackson died was not the end but the beginning of the moon walk. Exiting this cyborgian corpse, the moon walk lived on in the collective teenage body.

What is the difference between imitation and education? We may wonder; yet not for too long: walking and thinking are not only intrinsically and existentially connected since the beginning of upright moving humans, but also through a number of critical creative practices of contemporary everymen and women, and artists too. Art historian and Curator of Theory and Education at Kunsthalle Zurich Julia Moritz seeks to unpack such connections, and related issues of pedagogy, post-fordism, and possession in order to shed light on practical as well as propositional public programming, in and out of art and its institutions.

As the feminist geoscientist Lynn Margulis writes in her hugely enjoyable *Microcosmos* (1986), a book published with her son Dorion Sagan, “By creating organisms that are not simply the sum of their symbiotic parts – but something more like the sum of all the possible combinations of their parts – such alliances push developing beings into uncharted realms”, thus contributing to the overdue abolition of humanist concepts of evolution, identity, and the public sphere. Moritz will argue this case via references to *Cosmos* (the TV series), *Thriller* (the music video), and *Towards the development of a ‘Cinema Cavern’* (the drawing).

Cassandra Barnett **Housings**

The paper will pursue two parallel but linked topics of enquiry. This first starts by returning to my recent doctoral research, and offering an account of the (writerly) methodological experiments I developed there. Specifically, methodologies for attempting to express my own multiple yet singular identities/subjectivities – and for viewing-and-writing art in a way that is candid about my viewing position.

The second topic starts from a curiosity about whether some singular concepts of housing, dwelling and shelter might help me think through the problems of cultural co-existence (e.g. indigenous and coloniser cultures) within contemporary institutional life. I am particularly interested in concepts of dwelling that invoke multiple habitations of a single space by highly

heterogeneous individuals or groups (for example, in English: occupying, squatting, haunting, spirit possession, parasitism, hosting; and in Māori: the joining of different groups by and within the *wharetipuna*, but also the passages of *wairua* or the co-presence of spirit and matter as *tipua*). This is a search for useful concepts of multiple habitation, in an attempt to find useful modes of encounter and co-existence.

In my doctoral research (drawing from philosopher Brian Massumi) I asked what kind of subjects artworks might house – and I found they often housed subjects that were already ‘culturally’ multiple. But we can just as well ask of the larger institution, the gallery or museum or academic space, *how do they house us?* At every level my question remains the same: how can multiple subjects be housed by a singular space? And the same question can be brought to the individual person, for such coexistences and ‘collaborations’ can also occupy or inhabit a single person. In all these cases I seek ways (which we need, urgently) of housing difference under one roof.

Some of my speculative questions have been: Can molar, sedimented, institutional structures (both the concrete and the abstracted) be ‘shifted’; can they make of themselves meaningful and useful vessels for the passages, passages, habitations of *all of us*? Do the institutions we have inherited have an *agentic* potential to evacuate themselves of their common inhabitants and permit others to take possession? Or are they fit only to serve a privileged few? Can we learn from the squatters, the sovereign ‘sitter-inners’ or even, at the bodily level, the possessing spirits, how to activate two-way exchanges between housing and the housed?

But of course these questions cannot begin to be answered without turning back in the direction of methodologies. As *te ao Māori* soon tells us, such ‘shiftings’ of our housings occur only through the right *tikanga* and *kawa*; through *powhiri*, *manaakitanga*, *wananga*, *karakia*. Hence a better question becomes, what protocols, practices and relational ceremonies are we using in our comings together? This research is at the beginning and I do not expect to answer all these questions. But to speculate on the art of such scaffolding I will tell my personal stories of transcultural encounter, ceremony and practice (to date). In all my research I seek zones of indiscernibility and resonance between heterogeneous cultural realms. But for this paper the abstractions will be grounded in a discussion of experiments and experiences from my own ‘institutional’ life.

Léuli Eshraghi

Moananui Curatorial Resurgence

Tā mana a tagata moni ma sipa 'o vā tapu ma noa 'o le faiva 'o valiata ile Moananui ma le ao 'atoa¹ is my curatorial practice PhD research project at MADA in Narrm Melbourne (2015–2017). It seeks to develop a decolonial Moananui curatorial methodology for local and global First Nations genealogies, sexualities, spiritualities, and histories through testing points with critical engagement by audiences, community members and arts sector peers. Grounded in Moananui epistemological, ontological and linguistic frameworks, the project draws on global First Nations, local Moananui, decolonial/postcolonial, sexuality/gender, and art/curatorial practices.

“Respecting Indigenous ways of doing things means being open to new possibilities for cultural hybridisation.”² As an artist, curator, polyglot and budding researcher, my presentation will investigate two core concerns in terms of my PhD curatorial projects: Indigenous languages’ resurgence, and decolonial Moananui spatiality and temporality, with a view to my ongoing interest in local Moananui and global First Nations queer futurity. This research explores and furthers the work of Stephen Gilchrist, Lealiifano Albert Refiti, Dan Taulapapa McMullin, Yuki Kihara, Helen Hughes, Brook Andrew, Derrick Chang and Frank Lamy.

What form can decolonial Moananui curatorial resistances take?³ I have started with the expanded Sāmoan concept of sipa as roughly equivalent to takatāpui’s import in Aotearoa Māori. In Taumafa-mua Whiringa-ā-rangi November 2015, *Vai Niu Wai Niu Coconut Water*, will apply my current thinking around contemporary activation of Moananui languages in the gallery context at Caboolture Regional Art Gallery in Gubbi Gubbi country. Engaging with contested sites and histories, the artists all have strong links to the Moananui a Kiwa, it will be the first trilingual Sāmoan-Māori-English curatorial project in Australia.

In Au-nunu Haratua May 2016, *O Gafa Fa’asipa Queer Genealogies* will be presented at Gertrude Contemporary in Wurundjeri country. Developed through the Next Wave Emerging Curators’ Program, it will further test the waters with site-responsive negotiations of Eurocentric art space and Moananui conceptions of vā, mana, tapu, and noa in relation to local and global articulations of sipa, takatāpui, and queer embodiment, rights, and futurity.

1 *To mark Indigenous and Queer mana in tapu and noa relational spaces of curatorial practice in the Moananui and all the world.*

Sāmoan concepts:

Vā: social relational spatiality ordering collective responsibilities between people, and between people and objects

Tā: to demarcate time/moments through beats, marks, lines

Mana: transferable, accrued socio-spiritual presence, power and energy

Tapu: sacred spatiality of restricted access

Noa: unrestricted spatiality of open access

Māori and Hawai’ian concept:

Moananui: Te Moananui a Kiwa or Ka Moananuiākea denote the great ocean linked to ancestor Kiwa or Wakea

respectively. I prefer Moananui to prevalent terms Pacific, Islander, Pasifika, South Seas in order to most clearly align with millennial naming practices and the sea of islands theory developed by the late Epeli Hau’ofa.

2 Stephen Gilchrist, ‘Indigenising curatorial practice’, *The world is not a foreign land*, ed. Quentin Sprague (Narrm Melbourne: Ian Potter Museum of Art, University of Melbourne, 2014), 58.

3 I have deliberately relied on art texts to ground my discussion in this paper, rather than expanding into Education and Indigenous Studies-based important texts by Linda Tuhiwai Smith, Qwo-Li Driskill and others.

Peter Brunt

Exhibiting Oceania in Three Acts

This paper will reflect on historical and contemporary projects of 'exhibiting Oceania' from three perspectives: the artist, the art historian and the curator. It will explore these perspectives in relation to three case studies. The first is an installation at the 8th Berlin Biennale by Canadian artist Judy Radul called *Look. Look Away. Look Back*, which recreated the display structures of the South Pacific collections in the Ethnographic Museum in Dahlem (a suburb of Berlin), but dramatically emptied them of their contents. In this way the work seemed to foreshadow the imminent demise of the Ethnographic Museum, whose entire collections are to be moved to the new Humboldt Forum, currently under restoration in the centre of Berlin, in 2020.

The second is my efforts as an art historian to recover the history of a remarkable cross-cultural partnership between two modernist artists and collectors, Wallis Islander Aloï Pilioko and French-Russian Nicolai Michoutouchkine. From the 1950s to the 1990s, the decades of political decolonisation in the Pacific, these artists mounted dozens of exhibitions of 'Oceanic art' throughout the Pacific Islands, Europe, Asia and the Soviet Union as the ideological framework of their exhibitionary adventures – ethnology and primitivism – crumbled. As a piece of historical research, my efforts are part of a wider collaborative project called *Multiple Modernisms* which aims to recover indigenous art histories of the twentieth century (and implications of 'the global contemporary') from overlooked parts of the world.

The third case study is my involvement as co-curator of a forthcoming exhibition of Oceanic art, drawn from collections in British and European museums, at the Royal Academy of Arts in 2018, the 250th anniversary of both the sailing of Cook's voyages to the Pacific and the founding of the Academy in 1768. What unites these projects, aside from being instances of 'exhibiting Oceania', is my personal implication in each of them. The paper is thus a meta-reflection on the conditions and methodologies already in play in these projects, which are either completed, partially completed, or work in progress.

Marysia Lewandowska and Misal Adnan Yildiz in conversation

On the Politics of Negotiation

A conversation between artist Marysia Lewandowska and Director of Artspace Misal Adnan Yildiz focuses on an enquiry into the role artworks play as critical tools through engagements with institutions, curators, artists, and other practitioners around exhibition projects.

Since all professional processes of working together require diverse forms of exchange, ethics of labour, and new modes of communication, the artist and the curator in dialogue with the audience aim to explore their specific points of reference. The values we share, the conditions we provide for each other, the spaces we open up and the time we dedicate all constitute a framework for a possible outcome. Lewandowska and Yildiz are committed to questioning the necessity, the priorities, and the politics of negotiation – a term they wish to bring to wider attention.

Considering the given cultural conditions as constituent parts of the context, this conversation between the artist and curator, the mentor and disciple as well as the contributor and moderator

will help to extend the cognitive process behind the unfolding project currently showing at Artspace. The conversation will trace back to the period of Yildiz's curating practice when he was working with Lewandowska at Konstfack's CuratorLab in Stockholm. Investigating the limits of 'survival' and 'contribution', and adding 'negotiation' to the mix, they will jointly explore the importance of such terms for their current collaboration.

Public Share collective Carried Forward

Carried Forward, a two-part event presented by the Public Share collective, involves the production of simple clay objects, which echo the ubiquitous disposable coffee cup, through which social exchange is invoked, via shared refreshments. For the symposium Public Share has produced over 100 unique and collaboratively made tumblers from clay sourced from the spoils of the Fulton Hogan motorway construction site at Te Atatu in Auckland, Aotearoa New Zealand. At the beginning of the symposium on Friday morning, participants will be invited to choose their own tumbler to use throughout the two days of the event and to take home, here or overseas. Embracing the kaupapa of the symposium, the offer of food acts as a welcoming gesture, bringing the attendees together through the sharing of cooperatively made refreshments and ceramic objects. Part one of *Carried Forward* involves the offer of a slice of home baked loaf and a hot drink as a component of the opening formalities. Part two follows this offer and invites symposium attendees to share in a communal lunchtime meal of soup and bread.

Looked after by their new 'owner' and 'carried forward' to subsequent breaks during the symposium, the ceramic tumblers provided by Public Share become an ongoing vehicle for sustenance, thus operating as items of symbolic and real value. Social art events that consider the politics of making, sharing and hospitality within broader institutional relationships are of particular interest to the collective. The creation of objects that both facilitate sharing, but also offer participants a takeaway, a physical reminder and an invitation to take time – to converse, to share and enjoy conversation – is a key aspect of Public Share's practice.

For previous projects, such as *ALLOTTED BREAK(S)*, two publics were engaged through exchange and shared appreciation in the social. Presented again in two parts (*A break in proceedings / Irregular allotments*) the project was developed for the 2014 Engaging Publics symposium at Auckland Art Gallery and produced in co-operation with the construction company Fulton Hogan, who work with various local 'clay' sites. Relations were generated between makers and workers, finding common ground as producers-of-kind through a social format – the tea break – that belongs in both contexts. Here Public Share obliquely explored the recent elimination in New Zealand of the right to two 10-minute tea breaks during the working day. The collective invited exchange within the setting of this institution, symbolic of the notion of workers' rights and a space for respite, recuperation, conversation and reflection.

<http://publicsharecollective.com/category/carried-forward/>

Local Time

Local Time: Piha (21-Aug-2015, 1900 +1200)

Local Time's contribution to the symposium will be to extend the opportunities for exchange, and collective, situational learning within the event by hosting delegates away from the urban venue in central Auckland. Delegates are invited to stay together overnight at the site of the former Piha Mill (1910-1921) an hour's drive to the west of Auckland through the Waitākere Ranges – the indigenous Māori name is Te Wao-nui-o-Tiriwa – on the Tasman coast – ngā tai whakatū ā Kupe – at Piha. Local Time will arrange for them to be introduced to this coastal environment and its histories, as a backdrop to the continuation of the event's shared conversation. It will continue a working relationship with Pita Turei (Ngai Tai ki Tamaki, Ngati Paoa, Nga Rauru Kiihahi) historian, storyteller and orator from the recent work *Local Time: Manukau (29-Nov-2014, 0500 +1200)*, and build on Local Time's previous work in facilitating hui / meetings in ways attentive to the rhythms and histories of place, and engaging the dynamics of visitor and host in the context of mana whenua and discourses of indigenous self-determination. This practice has been informed by Local Time's shared involvement in the symposia *Cultural Provocation: Art, Activism and Social Change* (Auckland, August 2003) and *Cultural Futures: Place, Ground and Practice in Asia Pacific New Media Arts* (Auckland, December 2005).

PARTICIPANT BIOGRAPHIES

Cassandra Barnett (Ngāti Raukawa) is a writer and art theorist who has published in a range of publications including *World Art*, *Landfall*, *Eyeline*, *Metro* and *Art News New Zealand*. She currently teaches in and coordinates the Critical and Contextual Studies programme at the College of Creative Arts at Massey University in Wellington. Barnett completed a PhD thesis, 'Song of Seeing Hands: A molecular encounter with taonga and tupuna / art and ancestors in Aotearoa New Zealand' in 2014. Barnett contributes to Māori academic development at Massey's Whiti o Rehua School of Art, and is interested in the relationship between contemporary rhizomatic and molecular philosophies of art, postcolonial and decolonising thought and indigenous aesthetics.

Peter Brunt is Senior Lecturer in Art History at Victoria University of Wellington in the School of Art History, Classics and Religious Studies. He is co-editor of the books *Art in Oceania: A New History* (Thames and Hudson, 2012) and *Tatau: Photographs by Mark Adams: Samoan Tattooing, New Zealand Art, Global Culture* (Te Papa Press, 2010). For the latter he curated the associated exhibition *Tatau: Photographs by Mark Adams*, which has been shown in galleries in New Zealand, Australia, Canada and the United Kingdom. He has also published in journals such as *Reading Room: A Journal of Art and Culture*, where he convened the roundtable discussion 'Thinking Through Oceania Now' (2010), and written catalogue essays for exhibitions such as the *Asia Pacific Triennial* (2012) and the retrospective of leading New Zealand artist John Pule (*Hauaga: The Art of John Pule*, University of Otago Press, 2010). His research and curatorial interests focus broadly on art and cross-cultural exchange in the Pacific from the late eighteenth century to the present. Last year he co-organised the Wellington symposium *Indigenous Modernisms: Histories of the Contemporary* as part of an international research collaboration, *Multiple Modernisms: 20th Century Modernisms in Global Perspective* (multiplemodernisms.org). Current projects include research on the work of Pacific modernist Aloii Pilioko, and co-curating (with Nicholas Thomas and Adrian Locke) an exhibition on the art of Oceania for the Royal Academy of Arts, London, in 2018. Before entering academia Peter worked as an actor with the Mercury Theatre Company and the Tantrum Actors Collective in Auckland. He was born in Auckland to migrant parents from Sāmoa.

Léuli Eshraghi is an artist, curator, writer and PhD candidate. His research is focused on issues of decolonisation, queerness and Indigeneity. Sāmoan, Persian, born in Yuwi country in Australia, he was brought up there and in Bundjalung country, and on his family lands in the Sāmoan archipelago. Eshraghi holds qualifications in Indigenous Arts Management (2012), French and Pacific Studies (2009), and French, East Asian, and Indigenous Studies (2008). Earlier this year,

before beginning a PhD in curatorial practice at Monash University, he was Tautai Trust Artist in Residence 2015. While in Tāmaki Makaurau Auckland he presented work in a solo exhibition 'O lā 'āitu lāitiiti, *We have always been here* for the Auckland Pride Festival at Studio One Toi Tū, and in the group exhibition *Queer Resistance* at RM Gallery. He recently edited the Contemporary Pacific Arts Festival publication *Oceania Now*, and is curating an exhibition *Coconut Water* for the Caboolture Regional Art Gallery in Australia, opening November 2015.

leulieshraghi.com

Marysia Lewandowska is a Polish born artist, based in London since 1985. Through collaborative projects she continues to explore the public function of archives, collections and exhibitions in an age of privatisation. She was Professor of Art in the Public Realm at Konstfack, Stockholm 2003–2013, where she established *Timeline: Artists' Film and Video Archive*. In 2014 she was Visiting Professor at the Chinese University of Hong Kong. Throughout 2014/15 she is Artist in Residence at the Asia Art Archive in Hong Kong. Lewandowska's most recent projects engage with questions of ownership and forms of knowledge sharing, and include *Women's Audio Archive* (2009) at CCS Bard College, New York and *Open Hearing* (2010) at the Women's Library, London. *Subject to Change* (2011) explored the history of student protest and was developed with the Curating Contemporary Art programme for *Shadowboxing* at the RCA, London. *Re-Distributed Archive* (2011) featured at the Congress of Culture, Wrocław; *Publishing in Process: Ownership in Question* (2012) (with Laurel Ptak), was at Tensta konsthall, Stockholm. In 2014 her project *Shanghai Exhibition Histories*, curated by Bilijana Ciric, opened at Osage Gallery, Shanghai. In 2015 a new film *Triple C. Editing the Century* was commissioned by Maria Lind for the Vienna Biennale at the Museum Angewandte Kunst (MAK). Forthcoming as part of their 40 years celebration is *Unlimited Edition*, a project for Institute of Modern Art (IMA) in Brisbane. Her book *Undoing Property?* (Sternberg Press), co-edited with Laurel Ptak, was published in 2013. Marysia Lewandowska is a guest of Artspace where her exhibition *RE-NEGOTIATION* is showing until 26 August.

marysialewandowska.com
womensaudioarchive.org

Julia Moritz is an art historian and curator. She headed the Maybe Education and Public Programs at DOCUMENTA(13), Kassel (2012) and is currently the Curator of Theory and Education at Kunsthalle Zurich. She was formerly curator at the University of Lüneburg, where she was responsible for the programme of the university's art space, Kunstraum, and taught cultural studies seminars. During postgraduate studies in Vienna, New York and Bilbao she wrote a doctoral thesis on issues relating to institutional conditions in contemporary art. Independent projects include *Critical Complicity* (with Lisa Mazza) in Vienna, Ljubljana and Bolzano (2010). She previously worked for Manifesta 7 in Trentino/Alto Adige (2008) and the German Pavilion at the 52nd Venice Biennial (2007). The volume *Question of the Day* (2007, co-edited with Nicolaus Schafhausen and published by Sternberg Press) gives insight into Moritz's ongoing dialogical inquiry into the formats of art's production and reception. Julia Moritz's visit is made possible with the support of Goethe-Institut and The Physics Room Residency Programme.

Misal Adnan Yildiz took up his position as Director of Artspace in November 2014 after being the Artistic Director of Künstlerhaus Stuttgart since 2011. He participated in the travelling curatorial research program Curatorlab/Konstfack (2006–2008) and worked as a researcher in Valand Art Academy's Independent Study Program (2009) in Stockholm. Yildiz realised the exhibition *A History of Inspiration* as part of the Nouvelles Vagues at the Palais de Tokyo (2013), while also working as a curatorial collaborator for the 13th Istanbul Biennial. He was a nominee for the ICI Independent Curatorial Vision Award in 2012 and shared with two other nominees the Curate Award 2014 prize (Fondazione Prada and Qatar Museums Authority).

Local Time is a four-person collective – Danny Butt, Jon Bywater, Alex Monteith and Natalie Roberston – based in Auckland, Aotearoa New Zealand. Local Time has been a collective since 2007, usually working in collaboration with maintainers of local knowledge in specific sites. As individuals, their practices engage in debates concerning colonial histories and cross-cultural exchange through time-based media art projects, contemporary art teaching and critical writing. Their shared past includes two international symposia, which attempted to incorporate bi-cultural principles in their staging as well as in their thematics, establishing settings for exchange and dialogue shaped by tikanga Māori. This genealogy reflects Local Time's attempt to reconcile their experiences of colonial and indigenous knowledges and temporalities, the connection between the aesthetic and the political, and with the way the cultural is political.

local-time.net

Public Share, formed in mid-2014, is an Aotearoa New Zealand artist collective (Monique Redmond, Harriet Stockman, Kelsey Stankovich, Kirsten Dryburgh, Deborah Rundle, Mark Schroder and Joe Prisk) that works collaboratively to engage in ideas of sharing, production and exchange. Combining object making and site exploration with social engagement and critique, Public Share has a particular interest in workplace rituals, organising events that punctuate the day with pause and conviviality. Recent projects include *ALLOTTED BREAK(S); A break in proceedings / Irregular allotments* for the Engaging Publics symposium at Auckland Art Gallery (2014) –and in development for presentation in October, *SMOKO*, for Performing Mobilities 2015 symposium in Melbourne.

publicsharecollective.com

Convenors:

Abby Cunnane and Charlotte Huddleston



The ST PAUL St Gallery 2015 Curatorial Symposium
is presented in partnership with:

ARTSPACE^{nz}

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**AUCKLAND
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ST PAUL St Gallery are:

Charlotte Huddleston, Director
Abby Cunnane, Assistant Director
Tosh Ahkit, Gallery Assistant
Eddie Clemens, Gallery Technician
Intern, Allan Haeweng

Special thanks to:

Fiona Amundsen, Emma Bugden, Saskia Buedel, Janita Crow, David Cross, Kate Brett Kelly-Chalmers, Karl Chitham, Elizabeth Ellis, Dieneke Jansen, Bianca Hester, Rebecca Ann Hobbs, Anna-Marie White, Kim Paton, Nova Paul, Bruce E. Phillips, Laura Preston, Janine Randerson, Monique Redmond, Thomasin Sleigh, Zara Stanhope, Megan Tamati-Quennell, Linda Tyler, Layne Waerea, Leafa Wilson, Amanda Yates.