

James Tapsell-Karuranyi

Kalisoate
'Uhila

Chris Braddock
with Dialogue Group

Brook
Andrew

Deborah
Rundle

Sam
Hamilton

Christian
Nyampeta

The Otolith
Group

Pallavi Paul

Hetain Patel

Srinhana
Spong

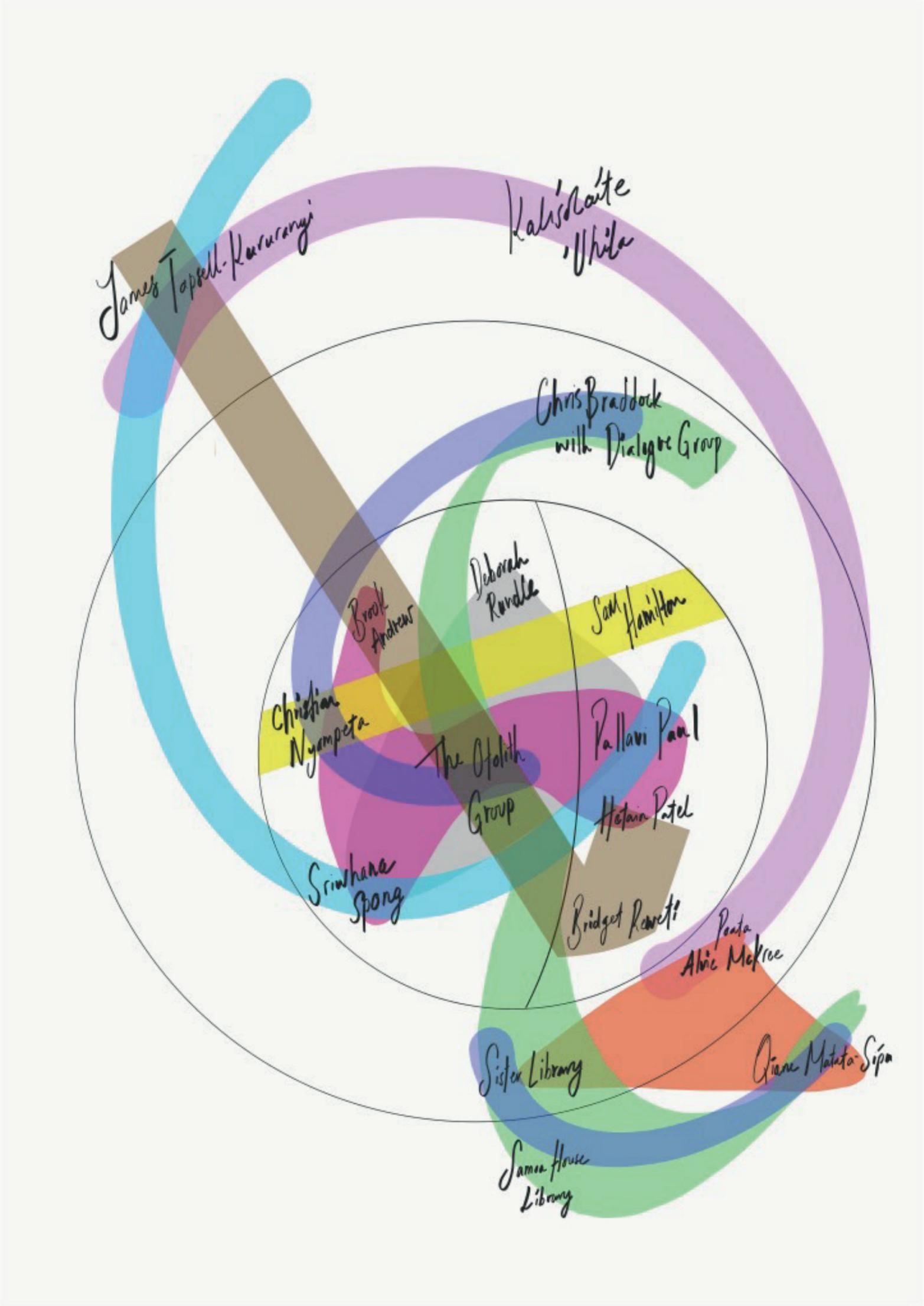
Bridget Reweti

Poata
Abie McKree

Sister Library

Qiane Matata-Sipa

Samoa House
Library



The exhibition is imagined, with its ‘idiorrhhythmic’ form, as a checkerboard of spaces, which we’ve begun by setting out and are filling together. Below are some starting points to help frame some enquiries within the exhibition:

‘Idiorrhythmy’ as curatorial methodology—What would exhibition making look like if it showed a preference for ‘relational commitment’ over representation of practice? How can we, as curators, meaningfully accompany artists’ practices? How can we reconcile the differing speeds and slownesses, intimacies and distances, between artists and projects within the format of an exhibition? What does the occasion of an exhibition allow for the artist?

Idiorrhythmy and exhibition design—If the exhibition is not defined and contained beforehand, then how do we accommodate artwork coming and going, as moving parts within the whole?

● **The ‘inherited image’, documentary practices, the archive**—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?

● **Radical pedagogy, participatory education, peer-to-peer learning etc.**—Otolith Group’s film essay on the poet Rabindranath Tagore’s pedagogy and his school Santiniketan; Sister Library and Samoa House Library are rethinking their direction after a year of operation; Qiane Matata-Sipu is speaking with 100 indigenous women; Chis Braddock invites dialogue in the spirit of David Bohm.

● **Revision, revisit**—‘On the occasion of *How to Live Together*’ Christian Nyampeta and Sam Hamilton revisit and revise their discomforts around old projects. 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?

- **Working together**— How do we work together, or collaborate? How do we ‘come in to relationship with’ others, and with context? What is the difference in approach between ‘an exchange of goods and services’ and collaboration as a means of ‘coming in to relationship with’?
- **Ontology > epistemology**—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. From ‘what to do?’ to ‘how to be?’
- **Language, poetry**—Deborah Rundle seeks an alternative interpretation for the romantic cliché ‘it’s as if we were made for each other’; Sriwhana Spong’s work centres on 12th century poem *Bhōmantaka*; Pallavi Paul’s work is on Vidrohi, the late revolutionary poet from New Delhi. The Otolith Group’s work centres on poet Rabindranath Tagore.
- **Feminisms**—Alvie McKree will run healing workshops for women; Qiane Matata-Sipu profiles 100 indigenous women as part of the *NUKU* series; Sister Library, the first feminist-library in South Asia, is invited to Aotearoa.
- **Appropriateness of response**—What is the appropriate form for a work to take? How do we reciprocate? How can we facilitate the emergence of knowledge, rather than focusing on producing predetermined outcomes?
- **Family**—Living together is essentially a spatial fact (living together in the same space), but in its most basic form, living together is also temporal (in the same time as) Who are my contemporaries? Whom do I live with?



You're welcome to photocopy the inside diagram
as a worksheet for to reflect on the relationships
between the works and artistic practices

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TE WĀNANGA ARONUI
O TĀMAKI MAKAU RAU

